

UK-2017-The Architectonics Design of Nu Art Museum at Bandung

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The Architectonics Design of Nu Art Museum at Bandung:

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Abstract: More than 25 years Nyoman Nuarta preparing his masterpiece named Garuda Wisnu Kencana. Is the next spectacular statue in the world. During struggling his prestigious project he was establishment his private Museum and Gallery at Bandung Indonesia. The uniqueness of it is the architectonics design approach that had included; the museum collections, the gallery, the offices, the facilities and also the workshop and museum of Garuda Wisnu Kencana project. This paper aims to provide the issues surrounding Nu Art Museum and Gallery by multi facet method; by elaborating the famous museums in the world, by exploring the architectural theory, and especially by in-depth communication with Nyoman Nuarta as Sculptor and the museum's owner. By refers to a trans-disciplinary method then the process making of Nu Art Museum and Gallery is revealed his 'mentalite urup' as well as his own spirit of live.

Keywords: Architecture's life, Garuda Wisnu Kencana, mentalite, Nu Art Museum

1. INTRODUCTION

Land Art, also known as Earth Art, is the phenomena of art to promote tourist destinations, by adopting the tallest statue as an anchor point. Earth Art was a prominent architectural art movement in the late 1960–1970s, which was concerned with the natural environment. (Wiki, 2016). In a part of the Land Art is usually located a museum about the process of the Land Art, such as in the *Statue of Liberty (Liberty Enlightening the World*, 93 metres high, designed by Frédéric Auguste Bartholdi for Gustav Eiffel, 1886) on Ellis Island in New York harbor. The museum itself take place at the pedestal building. In the basement area or Tugu National is also located the museum about the Indonesian Museum of Nation- Museum Sejarah Kebangsaan. The Tugu National or Monas (*Momumen Nasional*, The National Monument (132 m (433 ft) high, (1954-1975), Jakarta) was designed by President Soekarno and R.M. Soedarsono, as a national symbol to commemorate the struggle for independence in Indonesia.

The recent work of Nuarta, it will be completed in the next of November of 2017 is the next, named the *Garuda Wisnu Kencana* statue 124 meters high in Ungasan, Bali. It will top the world records of the tallest statues. The statue is composed of two parts, a mythical bird (*Garuda*), which is the national emblem of Indonesia, and *Dewa Wisnu (the Hindu god Vishnu)*, who is the protector of all of creation. The statue will stand 150 meters above sea level on a limestone hill. (Nuarta, 2016).

In fact, to reveal the uniqueness of the prestigious Land Art project in which the artist has remained inspired for more than 25 years (1989-2017), Nuarta has made a major contribution to civilization, especially in Indonesia. So, now he is appropriately known an Historical-Actor amongst other sculptors, architects and artists. Consequently, this research falls under the category of Architecture-Sculpture as architectonic design imbued in the *mentalité-artistry* of Nuarta. The relevant research question is: 'Why Nuarta will be the phenomenal artist after he finished his masterpieces work of Garuda Wisnu Kencana? What next of his work?'

The one of his lovely work is his own museum to collected his own work at Bandung, named NuArt Sculpture Park, so the question is 'How does architectonic design in the process of the NuArt museum influenced by his philosophy of life and his role in artist expression?'" In answering the primary question, a series of secondary questions arise: *Who is Nyoman Nuarta? What is the NuArt Sculpture Park in Bandung? What is its design process and why is it significant?'*

Nyoman Nuarta (1951-present) is the famed Indonesian artist-sculptor who has created various art works. His public work is defined in the category of public statues and his private work occurs in his own museum collection(s), one being at the *NuArt Sculpture Park* in Bandung. Nuarta's star rose after he won the *National Design Competition for the Proclamation Statue of Sukarno-Hatta* (1977) as a student artist from the Institute of Technology (*Institut Teknologi*) Bandung, (ITB). Post-graduation, Nuarta started up his own business as an artist. His first prominent public sculpture project was the *Arjuna Wijaya* (Victory of *Arjuna*) chariot statue (Jakarta, 1987), which is a visualization of *Arjuna* with eight horses that symbolize the Universe (*Asta Brata*) in the *Baratayudha* epic myth. The statue has an inscription in English stating, "I take you to continue the struggle, to fill the independence with development that knows no end," (Hasanah, 2015).

The horses portray cosmological elements, such as *Kisma* (earth), *Surya* (the sun), *Agni* (fire), *Kartika* (star), *Varuna* (the ocean), *Samirana* (wind), *Tirta* (rain), and *Chandra* (moon). (Hasanah, 2015). The next public sculpture commission was the tallest statue for the Indonesian Marine Corps in the Main

Harbour Camp in Surabaya, known as the *Jalesveva Jayamahe* Monument (*Monjaya* or *Di Laut Kita Jaya*) or “*In the waves, we are victorious*”, or “*Our Glory is at Sea*” (1996).

In 1989 Nuarda had proposed a Land Art project for the tallest statue in the world named the *Garuda Wisnu Kencana* (GWK) at 124 metres high to be located on a limestone hill in Ungasan Kelurahan (Village), Kuta Utara District, Badung Regency, Bali Province, Indonesia. In 1989 Nuarda proposed to President Soeharto, the design for a statue of the Hindu god *Dewa Wisnu* (*Vishnu*), which would be poised on the shoulders of the mythical bird Garuda. The statue would be entitled ‘*Garuda Wisnu Kencana*’ (GWK) or the Golden Vishnu Garuda. In the first proposal the whole of the GWK statue rested on a 60-meter high pedestal building. The pedestal itself would be built on a limestone mountain in Ungasan, Bali, thus rising to 150 meters above sea level. All of the statue, including the building would be more than 274 metres tall above sea level. (Nuarda, 1989). The GWK statue could be viewed from the tourism spots of Kuta-Sanur-Nusa Dua-Benoa and Tanah Lot. Later on, during the Post-Reformation Period, the GWK Cultural Park⁴ was authorized by the Bali Tourist Development Corporation, (BTDC). The BTDC (1973) is a state-owned enterprise that operates the world-famous Nusa Dua Complex at the southernmost tip of Bali (Bali MICE Initiative, 2016).

To accelerate the growth of Bali tourism quickly, the BTDC decided that the tallest part of GWK statue would be cancelled and it would be replaced with a bust statue of *Dewa Wisnu* (23 meters high) in the GWK Cultural Park. During the process of GWK Cultural Park operations, Nuarda’s inspiration was ignited again in 2016 to realize the whole of the *Garuda Wisnu Kencana* (GWK) statue with the national developer of Alam Sutera Realty statue up to a height of 124 metres. But, after their internal consultation then the statue will be built in 124 m on the 150 metres of limestone hill in the Southeast of the first Nuarda proposed to President Soeharto at 1989. Now, the pedestal building is being built and individual parts of the GWK statue are being prepared in Nuarda’s studio in Bandung. Nuarda has estimated that the whole of the GWK statue will be finished in 2017. So, at the GWK Cultural Park district area, visitors will find the twins of *Dewa Wisnu*. First at the Lotus Pond is a bust statue of Wisnu, and then the statue of *Dewa Wisnu* poised on top of the Garuda’s shoulder, as originally envisioned. The whole statue of the *Garuda Wisnu Kencana* (GWK) will be located on the next Lotus Pond. (GWK Bali, 2016). The GWK Cultural Park is being developed by Alam Sutera Realty with the Sculptor Nuarda. Supporting tourist activities include: the Lotus Pond, Wisnu Plaza, Amphitheater, Street Theater, Jendela Balinese Restaurant, New Beranda Restaurant and souvenir shops along with a development plans for luxury villas and apartments on the 240 ha. park with the main attraction being the *Garuda Wisnu Kencana* Statue. (Alam Sutera Realty, 2016)

To understand the motivation, inspiration and concept for the GWK statue, the research aims in Architecture-Sculpture and also in History and Science all need to be revealed and investigated. The first stage is to investigate all of Nuarda’s projects to find which one of his projects contributes to civilization. The next stage is architectural research by focusing and investigating specifically Nuarda’s Land Art projects. The third stage is revealing the philosophy of *mentalité-artistry* following a historical and scientific method by investigating Nuarda’s artistic passion, desire, and intervention in his Land Art project by direct interviews and also by following his activities on site or at his museum and workshop. The final stage is analyzing the data within a specific approach to conclude the results in an architectonic assessment. This is achieved by adopting the related theory of other architectural precedents of prominent Land Art in the world as part of the phenomenological investigation as outlined by Maurice Merleau-Ponty in the “*Phenomenology of Perception*.” (Merleau-Ponty, 1945. To find the in-depth meaning of *mentalité-artistry*, it is necessary to reveal the socio-cultural ethos behind Nuarda’s life. According to Christopher Lloyd, “In such a structure specific individuals or the participants of a certain social community in question can take certain measures, both to maintain the social structure (“reproduction”) or the actions of a changing society (“transformation”)” (Lloyd, 1993, p. 93). By referring to the multi-disciplinary approach within Grounded Theory Research as well as *mentalité-artistry* theory, a new architectonic quality of sculpture is by defined three periods, which categorized Nuarda’s work in the four decades from 1977-2017: first, (1) ‘*Jejak Sains*’ (Scientific Tracings), second, (2) ‘*Jejak Teknologi*’ (Technological Tracings) and third, (3) ‘*Jejak Budaya*’ (Cultural Tracings). During this research it was also revealed that Nuarda’s *mentalité-urup* philosophy (Life to ‘give life’ - to Others) is shown as the depth of his way of life that also is provoking his artistic passion through his architectonic sculpture’s spirit as well as, in a metaphysical sense, his *Balinese-karma*.

2. METHODOLOGY AND APPROACH

The uniqueness of this research seeks to reveal two aspects of Architecture-Sculpture in relation to History and Science. *Firstly*, the research aims to consider architectonic designs of Land Art Architecture-Sculpture projects of Nyoman Nuarda’s work (1977-2017) in a qualitative sense. The Grounded Theory Research method, (Glaser, Barney G and Strauss, Anselm L, 2010) is a part of the qualitative research approach (Groat, 2002), which was used in the investigations for Nuarda’s public

sculpture.

The *Patung Proklamator.Sukarno-Hatta* (Presidential Sculpture Competition for Indonesia's Proclamation of Independence Statue) (1977-1978) is located in *Taman Proklamasi*, Jakarta. Qualitative research was also applied to the public sculpture of *Arjuna Wijaya*, which employed *Arjuna* from the *Baratayudha* myth with its eight horses (1989-2014). A similar qualitative approach is taken with the observations for the *Jalesveva Jayamahe* monument for the Indonesian Marine Corps (*Pangkalan Utama TNI AL*) Surabaya (1996). Then, in the *Garuda Wisnu Kencana* Cultural Park in Bali, and his own museum *The NuArta* Sculpture Park in Bandung qualitative analysis is also applied to understand the symbolism and emotive range of Nuarta's sculpture. The second aim is to consider the *mentalité-artistry* of the Architecture-Sculpture design process-making of Nyoman Nuarta. By referring to the structuralist historical approach (Lloyd, 1993, p.93) the effect of social change is analyzed by looking at the *agency* and *mentalité* and by investigating Nyoman Nuarta's first thesis (*scripsi*) at ITB (1977) and his artistic passion.

3. RESULTS

The results of the research methodology focus on defining Land Art and the design process, identifying prominent Land Art worldwide for comparative purposes, and then defining the socio-cultural aspects related to the interpretations of Nuarta's sculpture. Nuarta's motto: "Life: To 'Give Life'" informs spiritual physical energy symbolized in Nuarta's work, especially in the dynamic *Garuda Wisnu Kencana* Statue. Psychological factors in Nuarta's work include the influence of his mother and his wife on his motivation to become a sculptor. The sequence of Nuarta's work is also traced to understand his conceptual approach as a sculptor, culminating with the *mentalite* or his inner motivation to symbolize his artistic passions within the Balinese framework of, *mentalité-urup*, which fires his artistic energy.

3.1 The Museum of Land Art and the Design Process

Land Art integrates the existing land as the context for Architecture-Sculpture. Land Art is one the recent trends in promoting tourist destinations. Land Art is usually identified as monumental sculpture (often as a superlative, 3., the tallest statue) as the anchor point of an area. (Nuarta, 1989). Architecture-Sculpture is defined as an integral part of a building or sculpture created especially to decorate or embellish an architectural structure employed by builders throughout history (Wainwright, 2011) The tallest statue is created in terms of sculpture, at a macroscale. Conventionally, sculpture is not fixed. It is applied to a permanently circumscribed category of objects or sets of activities (Britannica, 2010). After the fluid state of the visual arts at the turn of the 21st-century, the scope of sculpture, as a discipline, is much wider in the 20st-century. Aside from religious and cultural restrictions in the Quran, sculptors often take the human figure as a three-dimensional figure to be treated as a configuration of volumes, each of which corresponds to a major part of the body, such as the head, neck, thorax, and thigh.

The different role that occurs between the Architect and the Sculptor is that a Sculptor often functions as both designer and craftsman. Equally, these two aspects of sculpture may be separated. The Architect may not serve in the role of craftsman of his building for the matter of tectonics and construction requires skilled or semi-skilled craftsmen, artisans, or laborers. Sculptors, as artists, may use the skilled and anonymous workmanship of individual artisans or industrial fabricators to make their large-scale, extremely precise, simple sculptural forms. The production follows the design process: design concept; award of commission; preparation, submission, and acceptance of the design; design, modeling and patternmaking of components; the selection and preparation of materials; the forming of materials; surface finishing; installation and/or presentation. Like the Architect, the Sculptor is usually expected to submit drawings and *maquettes* (small-scale, three-dimensional sketch models) that give a fairly clear idea from his drawings and *maquettes* of the arrangement of the main shapes of the finished model. (Encyclopedia Britannica, 2010)

The rapidity of constructional techniques to produce sculpture is the main technical development. In the 20th-century, different artistic methods, such as computer-generated 3-D modeling, are quicker than carving and physical modeling. For "gallery" sculpture, many materials and techniques are likely to be used, and the products are often extremely ephemeral. Similarly, Land Art, Architecture-Sculpture, outdoor sculpture, and indeed any sculpture that is actually physically realized must be constructed in a safe and at least reasonably permanent manner. The workshop is somewhat restricted to preparing the complicated metal sculpture constructed by riveting, bolting, and, above all, welding and brazing, which is best for outdoor use. (Britannica, 2010)

3.3 Social-cultural aspects of monumental sculpture in Jakarta

The first tallest statues in Indonesia to mark milestones in the development of independence were built in the 1960s when President Soekarno asked the young artist, realist sculptor and freedom fighter, Edhi

Sunarso (1932-2016) to create the tallest statues as landmarks to remind the public about national events. A third of his work is attributed to early modern bronze sculptural genre. Edhi Sunarso and a team of sculptors, called *Keluarga Arja Yogyakarta* were involved in the production of the “Welcome Statue.” (Hasan, 2001, p. 127). The first project, also known as “The Welcome Monument (*Tugu Selamat Datang, 1961-1962, 30-meters high*)” is located at the Hotel Indonesia Roundabout (*Bundaran H.I.*) in Jakarta. The statues were created to symbolize Indonesian hospitality as the host of the 1962 Asian Games IV. The couple in the statue gesture with waving hands and a bouquet of flowers to symbolize their welcome greetings to the Asian Games IV delegations. Participants and guests arrived at the old airport of *Kemayoran*, perhaps catching a glimpse of the “Welcome Statute” and the Hotel Indonesia Roundabout as they flew into Jakarta.

Secondly, to commemorate Soekarno’s policy of freedom for Irian Barat (West Papua) to become a part of Indonesia, Soekarno declared the commission for the *Patung Pembebasan Irian Barat* (West Irian Liberation Statue, 1962, 25 meters high), based on a sketch by Henk Ngantung, Vice-Governor of Jakarta under instructions from President Soekarno. The statue represents the struggle led by Johannes A. Dimara to liberate West Irian (Papua) from Dutch colonialism. To memorialize the event, President Soekarno asked Sunarso to create a symbol or gesture of Irian Barat’s freedom. Located at Lapangan Banteng Jakarta, the statue’s gesture of freed hands raised to the sky symbolized Indonesia’s freedom from the shackles of Dutch colonialism.

A third statue, *Patung Dirgantara* (Pancoran ‘Aerospace’ Statue, (1964-1965), 11 meters high), whose strategic position is located in front of the former Indonesian Air Force Headquarters (*Wisma Aldiron*), which had welcomed visitors to *Halim Perdanakusumah* Airport. The sculpture symbolized aviation and aerospace and the spirit of the Indonesian people to express the values of honesty, integrity and bravery. (Leo, 2014). It was the last sculpture commissioned by President Sukarno. The sculpture had already begun construction in 1971 when Soekarno died. (Sunarso, 2009).

After Soekarno, the Jakarta City government (DKI) built many single figure statues, such as *Patung Pemuda Membangun* (Youth Monument, 24.9 meters high, 1971-1972) at the Senayan Jakarta Roundabout at the end of Jalan Sudirman and the beginning of Kebayoran Baru suburb. The steel-framed concrete statue covered with a layer of terrazzo was designed by *Biro Insinyur Seniman Arsitektur* (The Bureau of Engineers, Artists Architects) led by Imam Supardi Munir Pamuntjak. The statue was designed to symbolize *Hari Sumpah Pemuda* (Youth’s Pledge’s Day). Nuartar’s work in Jakarta was developed after President Soeharto had launched his economic policy PAKTO ‘88 (*Paket Kebijakan Deregulasi Perbankan 1988*, an Indonesian Government package of financial, monetary and banking reforms, 27 October 1988) to invite investors from abroad. President Soeharto asked to Nuartar to visualize a public sculpture by adopting *Arjuna Wijaya* as a fragment of the *Baratayudha* myth (Nuartar, 1989).

3.3.1 Nyoman Nuartar’s Balinese philosophy of “Life: To ‘Give Life’”

The exclusive interviews with Nyoman Nuartar during 2012-2016 provided guidance to learn about his own life and his works. Nuartar was born in Bali as the second son of an established family of rice traders. Nuartar always kept in mind the *Balinese* philosophy of “Live as the Rays”. Nuartar’s mother expected him to become a ‘Great Balinese Artist,’ worthy of a Balinese ‘Nobel Prize.’ (Nuartar, 2016). Nuartar has first hand experience of the green terraced rice fields that are managed under the Balinese *Subak* community irrigation system. The *Subak* cultivation system anticipates the dry season by guiding irrigated water from the dams to the canals to the terraces. So, all Balinese rice fields are kept sustainable with enough water. The *Subak* concept can also be adopted by individuals as a means of survival in his/her life. During his younger years, Nuartar’s mother taught him to manage the rice fields and the family. to develop his innate sense of business naturally. From this example, Nuartar learned how to manage the problems in his artistic community. (Nuartar, 2016)

3.3.2 His Mother’s dreams to be the greatest artist of Bali

As an artist, Nuartar’s talent for painting grows after he met Ketut Dharma Susila, who was the *Subak* Leader of Tabanan, who guided him in skill of freehand drawing. On the other hand, Nyoman Semuda, is this Nuartar’s mother’s name. His mother always gave Nuartar the actual art facilities and art books in order to let his artistic talent grow. One of young Nuartar’s rare art books was the *The Painting Collections of the President’s Palace*. By learning about the artists, whose paintings were included in this book, Nuartar’s artistic abilities and painting skills improved by learning from their examples. Fortunately, Ketut Dharma Susila, as his teacher, always encouraged Nuartar to paint as best as possible in order that his paintings could be shown on the *Mading – Majalah Dinding* - on the School’s Wall. Thereafter, Nuartar’s work became popular and well-known amongst locals and visitors in the surroundings of Tabanan. (Nuartar, 2016).

Meanwhile, Indonesian government policy designated Bali as a national tourist destination under the auspices of the Bali Tourist Development Corporation, (BTDC, 1973). At that time, *Balinese*

traditional sculptors were encouraged to create *Balinese* carvings as souvenirs.

One of the most famous handicrafts is the *Garuda* with *Dewa Wisnu (Vishnu)*. *Dewa Wisnu* is one of the three of Hindu gods named *Tri Murti*, namely, *Brahma*, *Siva (Siwa)* and *Wisnu (Wisnu)*. The most popular is *Dewa Wisnu* because *Wisnu's* spirit is meant to care for the world. The famous allegory is the heroic story behind the bird *Garuda* as *Dewa Wisnu's* means of transport to fly across the skies. The purity of life of the bird *Garuda* then is synonymous with the truth. Finally, *Dewa Wisnu* trusts the *Garuda* and adopts the bird as a private 'vehicle'. The combined sculpture of the mythical bird and the golden Hindu god is called '*Garuda Wisnu Kencana*' (the Golden Vishnu and Garuda). Because of the heroic storytelling about the *Garuda Wisnu Kencana*, Nuarta was inspired and the narrative influenced his dreams, fantasies and creative imagination. Unconsciously, Nuarta, as a young boy, told his mother: "Someday, I will create the big one to Bali..." told Tania, the Nuarta's daughter. (Tania, interview, 2016).

3.3.3 *The Tolerant Partner: Nuarta's Wife*

The woman closest to Nuarta, after his mother, is his wife, Chyntia Laksmi. He married her at the time he was a student at ITB Bandung. Before marrying him, she was one of best of the managers in Nuarta's famous enterprise. Since then, life's struggles and the management skills of Chyntia have guided him to be a professional Artist, this guidance is also employed their enterprises. As a wife, Chyntia gives Nuarta a carefree life. She lets him to feel free to express his artistic talents under any condition, by caring for their two daughters; meanwhile she manages their business. Nuarta and Chyntia are an idealistic couple in the arts. Sometimes, Chyntia acts beyond 'the call of duty' as his tolerant partner, especially when Nuarta feels angry, stagnant, or disappointed. In sharing his life, she has accepted to become his 'imaginary friend' called '*Teh Tya*' as her nick name (Chyntia, interview, 2016).

Even though she is a Moslem and *Sundanese*, Chyntia accommodates the *Balinese* culture, including all the Balinese Cultural traditions, i.e., caring for the Balinese Hindu temple (*Pura*) at Nuarta's farm in Bali, to carry on the *Balinese* daily rituals and celebrations, and also to remind Nuarta of the accepted '*melukat*' as a ritual act of *Balinese* purity before starting up any projects. She also has a comprehensive understanding of the *Balinese* philosophy "Live as the Rays" and she helps to facilitate in the realization of Nuarta's artistic passions and her mother-in-law's dream for Nuarta to become the "Greatest Balinese Artist." Chyntia manages the Artists Community by employing more than 1,000 artisans to support Nuarta's private art work commissions and Land Art projects. Chyntia handles their artistic enterprises as well as their *Subak* irrigation system in Bali. So the *Balinese* philosophy of "Live as the Rays" is realized in their Artists Community. By locating their workshop near to their residence, Nuarta, Chyntia and their family interact with all the artists as one big, extended family. According to Nuarta, the harmony is due to Chyntia, who after more than 25 years, has been managing Nuarta's artistic works, (Nuarta, interview, 2016)

3.4 *Nyoman Nuarta's sequence of works*

After Nuarta won the *National Design Competition for the Proclamation Statue of Sukarno-Hatta (1977)*, the sequence of Nuarta's artistic works was divided into three categories. He graduated from the Fine Arts Department at the Institute of Technology, Bandung (ITB) (1977-1978) with the final thesis (*scripsi*) entitled: "*Identity*" (Nuarta, 1978). By winning the Presidential Sculpture Competition (1977-1978) and finishing his thesis, Nuarta had his 'golden moment' as a student. Therefore, it was an easier transition to make in life to get started as an artist-sculptor. The second 'golden moment' of Nuarta's life was in 1988 when President Soeharto asked him to visualize the design concept for the heroic figure of *Arjuna* as part of the *Pandawa* brothers in the Javanese shadow puppet (*wayang*) legends of the *Mahabharata*. Then, Nuarta created the concept for the *Arjuna Wijaya* with 8 cosmological horses that symbolize the Universe (*Asta Brata*) in the *Baratayudha* epic battle.

3.5 *During His Embarking on the Garuda Wisnu Kencana project*

After Nuarta finished his work for the *Arjuna Wijaya statue*, Admiral TNI Muhamad Arifin collaborated with Nuarta to create the Indonesian Marine Corps monument at the Main Camp in Surabaya, known as the iconic *Jalesveva Jayamahe Monument* (60.6 meters) for the Indonesian Marine Corps (*Pangkalan Utama TNI AL*) in Surabaya (1996). Admiral TNI Muhamad Arifin (1937-2010) and Nuarta created the gigantic figure of an Indonesian Marine Corps Commandant as the tallest sculpture in Southeast Asia. Nuarta worked in harmony to bring about the sculpture's realization in collaboration with a multi-disciplinary team of designers and a multi-disciplinary team of engineers from ITB. These collaborative teams prepared the *Detailed Engineering Design (DED)* drawings and the Construction Team prepared the Construction Methods, which included how: (1) to visualize a comprehensive artist's impression before construction, (2) to transfer the artist's impression into

Detailed Engineering Design (DED) drawings (3) to transfer the DED scale drawings into full-sized life scale drawings.

An important part of the process encouraged Nuarda to devise a new method to transfer scaled drawings into life scale drawings, which was called: “Organic Sculpture-making Techniques by Using Enlarged Scale and Pattern Segmentation (*Teknik Pembuatan Patung Organik dengan Mempergunakan Pembesaran Skala dan Pola Segmentasi*)” (Intellectual Property Rights (IPR) of Monumental Scale Sculpture) (HAKI, 1993). The HAKI mean is this an acronym related to Intellectual Property Rights of Indonesia.

The “Principles for Creation and Magnification Scale-Based Techniques” are centered on taking free-form (anorganic) slices, horizontally and vertically at fixed distances in-between the sectional slices, then, the outline are magnified by scale, then re-assembled based on the fixed coordinates. The result will be in the ‘form’ of a comprehensive magnification in accordance with the desired scale. The magnification to scale of an organic-free line can be done with a pantograph device, but a CAD (Computer-Aided Design) program is faster in terms of execution and accuracy. This technique could be implemented for patterns of segmentation. Then, by adopting the computer-generated patternmaking, the execution of a full-scaled drawing is in accordance with the DED drawings per-segment. (Nuarda, 1993).

During the works of *Jalesveva Jayamahe Monument*, the former Minister of Culture, Mr. Joop Ave and the former Governor of Bali, Prof. Dr. I.B. Oka, approached Nuarda to create the something new for Bali in order to improve the generation of both international and domestic tourism. At that time, Mr. Joop Ave, as the former of Director General of Indonesia Tourism, promised Nuarda that he would help to obtain the President’s permission for these proposed, powerful ideas. Nuarda’s reminded Joop Ave, that Bali was originally Nuarda’s homeland. (Bali at that time had already a significant amount of land degradation due to over-development.) (Nuarda, 2016) Many of places were designated to become tourist destinations. When Nuarda looked around the *bukit kapur* (limestone hill) of Ungasan, he promised to himself to improve the place, so it could become a golden land (*tanah emas* or *bukit kapur yang tandus*) by creating something of artistic merit in order the land could have meaning and significance for Indonesian tourism. Suddenly, he was reminded about his childhood fantasy to create “a big statue on Bali” as an expression of pride comparable with his mother’s dream. Then, Nuarda promised to give himself another opportunity for the project, and he promised to finish his work sometime in his lifetime! Meanwhile, Nuarda created the GWK Commission to work together with his colleagues for land acquisition and Nuarda also prepared the Artist’s Impression for President Soeharto. Finally, the ‘Smiling General’ President Suharto accepted his proposal and Nuarda obtained the President’s approval in 1989. The first groundbreaking starting in Ungasan was witnessed by President Soeharto.

Unfortunately, ten years after the land acquisition had finished, the Asian Financial Crisis hit Indonesia in 1998. The Soeharto regime fell and all the initially approved Soeharto commissions stopped until after the Post-Reformation Era (1998-present). The high cost of materials for the sculpture, land acquisition charges, and allegations of corruption frustrated Nuarda (Coconuts Bali, 2015). But, his artistic passion encouraged him to keep his personal promise to realize his artistic dreams and ambitions in Bali. Then, Nuarda decided to finish only part of the *GWK* sculpture with a 23-meter high bust of *Dewa Wisnu*. To struggle on with his commitment to this project and to provide cash flow, Nuarda even had to sell more than 40 pieces from his own private collection of statues, something which he had never done before. After liquidating his private assets, Nuarda could continue to prepare *Dewa Wisnu*’s bust statue. (Nuarda, 2016).

Then, next to the location of the first statue, Nuarda start up to built up the whole figure of the composite statue *Garuda Wisnu Kencana*, defined as the bird *Garuda* and the *Dewa Wisnu Kencana*. Nowadays in the *GWK* Cultural Park there are the ‘Twins’ of *Dewa Wisnu*. At this moment, the whole figure of the *GWK* statue is still under construction, its monumental scale will be seen when the aircrafts are landing in Denpasar, Bali. Nuarda estimates that by the end of 2017 the whole of *Garuda Wisnu Kencana* will be finished. (Nuarda, 2016)

3.6 *Mentalité-urup* of Nyoman Nuarda

More than 25 years after his proposal for his prestigious work for the *Garuda Wisnu Kencana* had been approved by President Soeharto (1989), Nuarda is still alive with his passionate obsession. The struggle to achieve Nuarda’s lifework is sustained with his artistic passion to reveal excellence. This research also aims to identify Nuarda’s *mentalité-artistry on a qualitative basis* that strengthens his resolve to realize his dream. Referring to an exclusive interview with Nyoman Nuarda (2015-2016) and learning about *Balinese Subak* natural drainage system and Balinese philosophy “Life: To ‘Give Life’, the research method included the process of understanding *mentalité-urup*. *Urup* is the Javanese word to express the ‘flame’ that was embedded in Nuarda’s spirit, which has encouraged him never to give up on his quest and to realize his own artistic passion to be the ‘Greatest Artist’ in Bali. Additionally, the

spirit of *Subak* was the cultural force that irrigated' his creativity to 'give life' to his version of a rice field, that is to enliven his sculptural quest. Based on these exclusive interviews in the years from 2012-2016, the *mentalité* of Nuarda was revealed.

These unconscious representations form Nuarda's *mentalité*, which expresses an automatic mindset that triggers an Actor, such as an agent, to produce a transformative act. Historian Christopher Lloyd, in such a structure, indicates that specific individuals or participants in a certain social community in question can take certain measures, either to maintain the social structure ("a reproduction") or the actions of changing society ("a transformation") (Lloyd, 1993, p.XX). In this research, Nyoman Nuarda was revealed as a transformative agent by his actions in the *Garuda Wisnu Kencana* project, which express his *mentalité* of *Balinese* life combined with the cultural guidance from the principles of the *Subak* irrigation system. The philosophy "Live as the Rays" is always foremost in his mindset. Nuarda's *Mentalité-Urup* (Life to 'give life' Others) as well as his *Karma* in his way of living, which provokes Nuarda's expression of national pride through the spirit of Land Art in Architecture/Sculpture.

3.7 Architectonic periods of Nuarda's Museum at Bandung

The sequential investigation of Nyoman Nuarda works during 1977-2017 is divided into three periods, based on the superiority of his work, as follows: (1) '*Jejak Sains*' Period (Scientific Tracings) is represented by the *Patung Proklamator* (Proclamation Statue (1977-1978) in *Taman Proklamasi* Jakarta, representing his knowledge and ideology of *Gerakan Seni Rupa Baru Indonesia* as a new genre in modern sculpture.; (2) '*Jejak Teknologi*' Period (Technological Tracings) is represented by the public sculpture *Arjuna Wijaya*, which employs a metallic lightness and materiality in the figures of *Arjuna* and the eight horses (1989-2014), and his prestigious monumental work of *Jalesveva Jayamahe Monument* for the Indonesian Marine Corps (*Pangkalan Utama TNI AL*) in Surabaya (1996); (3) '*Jejak Budaya*' Period (Cultural Tracings) is represented by the bust statue of Dewa Wisnu in the *Garuda Wisnu Kencana* Cultural Park in Bali, and his own museum, *The NuArt Sculpture Park* in Bandung.

4. DISCUSSION

4.1 Development process of Nuarda's sculptural concepts

The difference between Nyoman Nuarda's sculptures and those sculptures of the first generation of Indonesian sculptors, such as Edhi Sunarso, Munir or Rita Widagdo is the material treatment itself. The first generation of Indonesian sculptors followed the mainstream of sculptural conventions by adopting the following characteristics: (a) the statue element, (b) the surface, (c) the principle (Britannica, 2010). Usually, a sculptor's work is undertaken on commission and its theme depends on the owner or the patron. But, Nuarda has chosen to avoid the mainstream of conventional statue projects. Nuarda leads up and conceives of a sculptural project by proposing his dream to be realized. In that way, Nuarda's role is as an Artist/Sculptor/Developer.

According to Sculpture-Curator Asikin Hasan (2016), all the Nuarda's private collections were reflected in a new sculptural language for statues. Nuarda discovered new methods and techniques of statue construction by employing his new genre of mass and space innovations. Nuarda created 'the lightness of metal' qualities to visualize and materialize his sculptures, for example, in the *Arjuna Wijaya* statue. At that time, Nuarda's successfully visualized the younger generation's desire to express the *niskala* and *sekala* (abstraction) of *Balinese* myth and realize these ideals through figural sculpture.

Even though Nuarda graduated from ITB Bandung, which introduced formalized sculpture in its curriculum, Nuarda's stylistic influences arise from his *Balinese* tradition. By adopting the figural sculpture, for example, in his Land Art projects, Nuarda starts with the *Arjuna Wijaya* statue, then moves to the *Monumen Jalesveva Jayamahe*, and then the *Garuda Wisnu Kencana*, with an increase in scale each time. In reference to architectural theories discussed in Bernard Tschumi's *Six Concepts of Architecture and Disjunction* (Tschumi, 1997). Nuarda's work exemplifies iconic phenomena in statue process-making, Nuarda's spirit of Land Art was similar with the Post-Modernist approach to iconic architectural design. The difference between Nuarda's sculptural works are traced to technological processes using CAD (Computer-Aided design) and Nuarda's invention of 'Magnification Techniques Scale-Based Modelling' for the execution of monumental statues. Using such methods, the *Garuda Wisnu Kencana* was constructed by modules of sculptural fragments from an ArchiCAD model. *Garuda Wisnu Kencana* statue is the Dewa Wisnu poised on the wings and shoulders of a giant Garuda positioned on a hill in Bali. The complicated forms and surfaces of the *Garuda Wisnu Kencana* require more than 1,000 components, which require careful craftsmanship for fabrication and installation. The Garuda's "flapping wings" are 45 meters in length, which requires a complicated structure. To realize this tallest statue in the world, Nuarda also applied structural calculations from a wind tunnel analysis in Toronto. (Nuarda, 2016).

5. CONCLUSION

Nuarta's innovation in shifting his paradigm to move on from a Modern Sculptor to Post-Modern Sculptor gave him a chance to become an Architect-Engineer-Artist-Sculptor, especially in relation to his *GWK* project, which aspires to be the tallest statue in the world at 124 meters high. The *Garuda Wisnu Kencana* statue will be an iconic symbol of national pride in Indonesia. Nuarta's innovations will likely result in an accolade for Nuarta as the one of the 'Greatest Artists in Indonesia' and possibly in the world.

Over three periods of sculptural development, Nuarta has respected the *Balinese Subak irrigation system*, which has revealed the cultural *mentalité-artistry* as well as the spirit of *mentalité-urup* is mean 'Live to Give Life to Others to show the depth and substance of his way of life. This way of life also provokes his sense of national pride through the realization of Land Art's monumental spirit in architecture, which was revealed in a spiritual way to save his own *karma* as well as to fulfill his artistic passion. All of Nuarta's struggles in life to achieve his artistic talents may well culminate in a new national pride for *the Garuda Wisnu Kencana* Post-Modern sculptural monument in Bali.

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