

Yuke Ardhiati 2016-IJPSS-Khora as a New Methode in Art and Architecture Field

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Submission date: 05-Jun-2018 08:02AM (UTC+0700)

Submission ID: 972415121

File name: 6-IJPSS-Khora_as_a_New_Methode_in_Art_and_Architecture_Field.pdf (167.3K)

Word count: 5473

Character count: 30464

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**Khora as a New Method in Art and Architecture
Field**

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Abstract

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The social science among other art and architecture field normally aims to dismantle the phenomenon by Qualitatif Research in Grouded Theory. Nowadays, Grouded Theory related *Khora* can also applicable as method. This Greek term, which is used to express the concept of space, refers to Plato. *Khora* as the process of 'becoming' – a qualitative process of architecture manifesting itself, in which non-material architecture can only be traced by metaphysical data. *Khora* was adopted in this research as a non-material element to map the process behind the emergence of a certain type of art and architecture.

Based on Grouded Theory, which is associated with *Khora*, found a unique theory in architecture field as a Non Material Architecture as Formal Theory which come from metaphysical data by a phenomenological.

A Grouded Research about Soekarno with application of *Khora* method found the Tugu National as a National Monument in Indonesia that shows personality and dreams Soekarno of Indonesia. The new theory of architecture, as a pair of the theory of Architecture Materialism.

Keywords: Art and Architecture; Grouded Theory; *Khora*; Soekarno; New Theory

Introduction

Khora or *Chora* as the Greek term to designate the Plato ideas in *Timaeus*. Refers to Perez in 1994 in *Chora*, thus Plato concludes that there must be three components of reality; Being, Becoming, *Chora*. The third, *Chora*, "which is eternal and indestructible, which provides a position for everything that comes to be, and

which is apprehended without the senses by a sort of spurious reasoning and so is hard to believe in - we look at it indeed in a kind of dream and say that everything that exists must be somewhere and occupy some space, and that what is nowhere in heaven or earth is nothing at all. ²

Derrida interpreted *Khora* in *On the Name* (Derrida, 1995: 89-93). *Khora* reaches us, and as the name and when a name comes, it immediately says more than the name: ⁴ the other of the name and quite simply the other, whose irruption the name announces. Whether they concern the word *Khora* itself ("place", "location", "region", "country") or what tradition calls the figures – comparisons, images, and metaphors – proposed by *Timaeus* ("mother", "nurse", "receptacle", "imprint-bearer"), the translations remain caught in networks of interpretation.

Disclosure of the presence of architecture phenomenon with regard to meaning is traced under the rules of research: visual observation, phenomenological experience and metaphysical data, as well as to obtain an integrated understanding of the phenomenon for the purpose of reinforcing the expressed meaning.

Refers to Glaser, Strauss and Corbin, I composed this study as a Grounded Theory research peculiar to the realm of art and architecture, as research of Grounded Theory Related to *Khora*. Thus I can conclude that this *Khora* - Related Grounded Theory research is activity of searching any kind of metaphysical/non-material data contained in the physical work of the so-called *Khora* of the object of research of Art and Architecture of Tugu National at Jakarta.

Methodology / Experiment

The investigation focuses on relevant data for the disclosure of art and architectural ideas of stage in relation to the presence of '*Arsitektur Mercusuar*' to be interpreted based on suitability, common understanding, prevalence and control to bring up the Working Hypothesis: "*Panggung Indonesia*" - Stage of Indonesia as a modality or ways to achieve goals, which can be traced in the various Soekarno 'art and architectural works' as 'architectural communication' that came along the movement of the *longue durée* history of Indonesia [and the World] at the time. The amount of data collected are sorted based on the significant events that marked differences in Soekarno's achievement, the Proclamation of August 17, 1945 becomes the point between the events Before and After the Proclamation as a historical discontinuity.

Grounded Theory Related to *Khora*

The next step along with Grounded research is to analyze the data and reveal the meaning. For that purpose, referrals and the philosophical theory which has an integral structure to overlay the data or text to be interpreted are necessary. In the analysis of data that is considered as "text" in this Grounded theory research apply Ricoeur's Interpretative Hermeneutics by taking two stages, first interpreting the meaning by performing *distanctiation*, and second, performing *appropriation* or creating new meanings based on phenomenological experience and interpretation of the meaning that has been described earlier. As a first step of *distanctiation*, "text" in the form of the data collected during there search will be linked to the other "text"

such as, speeches, books, images, and theory referred to. The next step will be disclosure of *appropriation* or creation of new meaning, as the conclusions that play a role in the formation of a new structure theory.

Size of Data Sets

The abundance of data concerning Soekarno that begins from his youth until he become President shows the history that is full of events. I was inspired by Fernand Braudel's way of discussion in *The Mediterranean as La Longue Durée* that divides the three 'specific eras' in history. First, the history as geographical space for receptacle of world history and which hardly moves. Second, the history of the States, economic unity and sluggish cultural environments. Third, political events that go like fast pulses, resembling layered scheme with structural properties in the deepest layer, middle-term layer being controlled by conjunctures (fluctuations in the economy), and short-term layer dealing with the events, battles, agreements and so forth. The division of 'era' in this study refers to Braudel's trilogy, namely: a) World history Geographic Space, b) State Historical Space in the Colonial period, and c) Political events in the reign of Soekarno, with emphasis on the third trilogy.

World History Geographic Space

The 'era' of world history geographic space as the deepest layer is characterized by the international turmoil with experience of the tensions caused by Japan's efforts in expanding its empire in Asia by attacking the American fleet which is considered a major barrier to the mission. Japan's ambition to conquer America through an air raid over Pearl Harbor in Hawaii on a Sunday morning on December 7, 1941 angered the U.S., followed by the decision of U.S. President Franklin Delano Roosevelt declaring war on Japan, which was followed by his allies of Dutch East Indies Governor-General Tjarda van Starckenborgh. This statement automatically involved Indonesia as Dutch colony. The war was named the Great Asia-Pacific War which ended with the American bombing on Hiroshima and Nagasaki on 6 and 9 August 1945.

State Geographic Space in Colonial Period

The life of Young Soekarno began in 1901 in Surabaya as the Dutch East Indies colony which replaced the VOC - the East India Trading Company which was dissolved on December 31, 1799. The transition of power which much impacted the lives of the people of Java's island of was performed by the Dutch royal Marshal Lodewijk (Louis) Napoleon as Governor-General, based in Batavia. The Java Kingdoms eventually became part of colonial rule, so they lost the political power and merely became a cultural symbol of the society. The historical geographic space in the colonial period is a middle layer structure which impacted the life of Young Soekarno as a student of the *Europeesche Lagere School* (ELS) in Mojokerto, and *Hoogere Burger School* (HBS) in Surabaya, and continued to *Technische Hogeschool TH-Bandoeng*, which is now ITB (Bandung Institute of Technology). After holding the engineer-architect degree and being a young politician, Soekarno was inspired to

participate in propagandizing Indonesian independence, which resulted in his imprisonment and exile in Ende and Bengkulu islands which lasted until near the end of the Asia-Pacific War. The situation in the period comprised the colonial pressure on him for being a *Bumiputera* or native, which Soekarno described in his account to Cindy Adams.

Historical Space of Soekarno's Polical Events

Historical space of Soekarno's political events as an *Open Code*, contains data of Young Soekarno until he became President. This long period of time is divided by the historical events referring to *Longue Durée* as a way of writing since he became *Ingenieur* graduated from the Technische Hoogeschool (TH-Bandoeng) and worked as an architect-cum-politician. In 1929 he became a prisoner of the colonial government in Banceuy prison and after a struggle beyond the Defenders, Soekarno appealed to Raud van Justitie with '*Indonesia Menggugat*' pledoi. The idea is important to be revealed in this study, because it describes *Khora* which is involved in the *becoming* process of Soekarno's idea of Indonesian territory, which is associated with the idea of 'form' that is not fixed or a resemblance / copy, but rather the form having quality of constantly changing / not fixed. Based on the analysis, the *Indonesia Menggugat* pledoi is Soekarno's first "*Panggung Indonesia*".

Indonesia Menggugat resembles a powerful scientific thesis bearing the potential of evoking emotion of *Landeraad* court judges. This pledoi is the culmination of a expression Indonesian-ness dream which he called *Ibu Indonesia* (Mother of Indonesia), complemented with state elements: land, nation and the desire of independence which resembled the State Establishment Academic Text.

Such phrase is parallel to *Khora*'s natures, which are dreamy and being necessary to be fixed on a place or 'space' as the provider of the position which is present for *being*. Architectural symbolic words: A bridge (*Indonesia-Merdeka Suatu Djembatan*), *Gedung Indonesia Sempurna* (the Perfect Indonesia Building), *Buminja Indonesia Jang Merdeka* (Land of independent Indonesia), its *pandemen* (foundations) as the idea of the realization of Free State based on foundations as strong as building. The word *Djembatan* (bridge) reminded us of the word 'bridge' that Heidegger signified in *Building, Dwelling, Thinking* to indicate fourfold 'presence' the elements of the universe, namely: earth, sky, divinities and mortals. The presence of 'bridge' embeds meaning to the earth/land as a site that is ready to receive the outpouring weather from the sky. 'Bridge' is the connector between one step and the other, encouraging gratefulness to the divinities. The fourfold space pioneered the regularity of space.

A number of Soekarno's tonil drama manuscripts which has been collected shows the "stage" architectural ideas when he played as Architect-Ruler of After the Proclamation of 1945. The title of the twelve texts consists of seven two manuscripts from Ende: 1) *Rahasia Gelimutu*, 2) *Rendo*, 3) *Julagubi*, 4) *Dokter Syaitan*, 5) *Aero Dinamit*, 6) *Kut-Kut Bi da*, 7) *Maha Iblis*, 7) *Anak Haram Djadah*. And five manuscripts from Bengkulu 1) *Rainbow (Poetri Kentjana Boelan)*, 2) *Chungking-Djakarta*, 3) *Koetkoetbi*, 4) *Si Ketjil (Kleine Duimpje)* and 5) *Hantoe Goenoeng*

Boengkoek. The set of romance-themed and tragedy texts contains conflict, greed, fights, and murders, with the central character of a modern intellectual. The background of events are Java, Sumatra, Bengkulu, Singapore, and even China.

In addition to the scripts, there are a number of caricatures of illustration in *Fikiran Ra'jat* among others a) *Hung Hung Hung* 1932, b) *Djenderal Van Heutze* 1932, c) *Keamanan Oemoem* 1932, d) *Imperialisme, Malaise, Kapitalisme* 1932, e) *Musuh Tidak Mangamuk* 1932, f) *Sedia Melawan Onderwijs-Ordonnansi* 1932, g) *Selamanya Ketakutan* 1932, h) *Salam dari Pendjara*, 1932, i) *Modernisme Jang Dipilih*, 1933. The caricature plays a role as Soekarno's means of underground struggle through symbolic language and images compressed without reducing the criticism. In *Bung Karno: Seni Rupa dan Karya Lukisnya*, a number of Soekarno's watercolor and oil paintings are documented; "Landscape" 1 and 2 (1926), *Upacara Sesajen di Bali, Kampung Ambugaga and Pantai Flores* (which later inspired painter Basuki Abdullah). Some of Soekarno's works in Bandung after *TH-Bandoeng* which show his ability gained from internship at the architecture firm Wolff and Richard Schoemaker, admirer and an apprentice at Frank Lloyd Wright in the U.S. in 1917 amid the birth of Modern Architecture movement, were collected. Wright gave the influence of 'organic ornament, which is 'inspired by the Inka-Maya culture to Soekarno, which he transformed into Ancient Javanese artifacts ornament *padma* (lotus) as an icon of Indonesia ancientness.

Traces of Soekarno's works in Bandung were collected for 100th Anniversary of Bung Karno Exhibition in the forms of residential works: on Jl. Gatot Subroto (Jl. Papandayan) and Grand Preanger Hotel pavilion, a house on Jl. Kasim, Jl. Palasari, Jl. Pasir Koja, Jl. Pungkur, Jl. Dewi Sartika, and Jl. Kacawetan. A mosque on Jl. Suniaraja which has been destroyed, and the design of the Sukamiskin prison as well as *Gedung Himpunan* on Jl. Dalem Kaum. While the traces of Soekarno's architectural works in Bengkulu were collected from four house designs and Jami' mosques which refers to Chanafiah.

Works during his time in Ende his daily routines were meditating to gain spiritual peace, at the exile house and under the shade of the thick *sukun* tree near Flores beach. The site is now honored by Ende locals by replanting the *sukun* tree as the point of interest on Pancasila Square. During his time in Ende Soekarno created *Butir-butir Mutiara Pancasila* (Pancasila proverbs) that came to light during his vigil, the activity which was ongoing during his presidency and reflected in architecture. The architecture work *Before 1945 Proclamation* shows the 'form' in mix-and-match with Modern Architecture style, organic ornament which imitated Wright-Schoemaker, namely: a) selection of a single mansard roof-shield with/without dormer windows, b) the roof peak ornament resembling weather vane, c) natural cross-ventilation, d) rectangular pillars accented with organic Inca-Maya ornament, e) stained glass on windows, doors or ceilings, and f) the use of natural materials. It appears that Soekarno's designs feature a repetition of CP Schoemaker's work, so Soekarno's works at that period could not be categorized as successful.

After 1945 Proclamation

A number of texts and speeches reveal *Khora* regarding "Proyek Mercusuar", namely

the *Pola Pembangunan Semesta Berentjana* (Planned Universal Development Pattern) document, the concept of Nation Building and the New World Order, jargons, symbolic words, poems, caricatures, paintings, manuscript of August 17, 1945 Proclamation. The Proclamation text is concise yet contains a spatial aspect. Proclamation as the 'headline' denotes a territorial assertiveness, ownership of independent space, as stated in the phrase: ... *declaring Indonesia's independence and the transfer of authority and others*. The sense of place and identity aspect are present in the phrase: *Jakarta, August 17, 1945 and on behalf of Indonesia, Soekarno-Hatta*. Ever since Proclamation text was read, the name 'Soekarno' is as if synonymous to Indonesia, it became an icon of Indonesia because it has led the creation of Indonesian territory, which was previously *Non-being* to *Being*, covering eight provinces (at the beginning of independence): West Java, Central Java, East Java, Borneo (Kalimantan), Sulawesi, Moluccas, Lesser Sundas (Nusa Tenggara), Sumatra, Yogyakarta and Surakarta.

Soekarno territorial dreams widespread when he successfully initiated the 1955 Asia-Africa Conference in Bandung and called on participants to join in to create 'A New World': President Soekarno conception led the Presidential Democracy direction, with the phrases 'home' and 'building' as metaphors of the New Indonesia based on the blueprint whose 'Architect' was himself. After the Presidential Decree, Soekarno set Jakarta as the Capital of the State. Jakarta, according to Soekarno, was the most appropriate to be the State Capital and encourages the birth of Soekarno's *Proyek Mercusuar*.

Soekarno's artistic sensitivity is expressed in the ornamental Hotel Indonesia Group as the real-looking miniature landscape and featured by statues of figures as well as natural colors allow the viewers to witness the event with bird eye view, which demonstrates "*Panggung Indonesia*" while indicating *Khora* nature as figures, form, or as the embodiment of receptacle.

Before the second *Tugu Monas* contest was held, several monuments had been built: *Tugu Muda* in Semarang, *Tugu Pahlawan* in Surabaya, *Tugu Ahun-Ahun Bunder* in Malang, *Tugu Seguntang* in Palembang, *Tugu Trikora* in Ambon with a form resembling *paku dudur* or obelisk. Designs suggesting phallic object refer to Freud's description of repressed sexual desire but what Jung considered as *lingam* showing Lord Shiva in Hindu mythology. Soekarno viewed the monument 'form' as worship *of manliness to reach the stars in the sky*.

Similar is the role of the three urban-scale realist sculpture with 'rural face' expression by Edhi Sunarso. As well as landmark monuments of the city: *Selamat Datang* - Welcome statue, statues and *Irian Barat* - West Irian Liberation statue and *Dirgantara* Monument as well as Farmer Statue and Diponegoro Statue in National Monument created by foreign artists as the "stage art" in public space are like Bachelard's idea *Poetic of Space* for the Jakarta city containing *Khora* as an object receiving the content - receptacle, the carrier of signs/traces.

Pre-1959 Presidential Decree

The Presidential Palace in Jakarta served as President Soekarno's office as well as residence with five sons and daughter. While the Bogor Palace was the place to

receive State Guests and for lodging as well, because Indonesia did not have a decent hotel for the state guests' inn. In the surrounding of Bogor Palace, Soekarno built *Bayu Rini* as his residence together with Hartini and their sons, Taufan and Bayu. Meanwhile Cipanas palace served as the presidential retreat before *Tampak Siring* Palace was built. Yogyakarta palace served as a museum since the transfer of the Republic power from Yogyakarta to Jakarta in 1949. A number of architecture works can be found in the Presidential Palace: a) *Baiturrahman* Mosque in Jakarta Palace, b) *Bentoel* Building in Cipanas Palace and *Tampak Siring* Palace, which was initiated by Soekarno assisted by Architect Soedarsono. Works of architecture in the Presidential Palace can be interpreted as "*Panggung Indonesia*" because the setting was directly performed by Soekarno.

Post- 5 July 1959 Presidential Decree

'*Arsitektur Mercusuar*' work's dynamic, namely: 1) Jakarta City Planning 2) *Gedung Pola*, 3) Complex Asian Games, 4) Hotel Indonesia, 5) Istiqlal Mosque, 6) National Monument, 7) Wisma Nusantara, 8) Sarinah Department Store, 9) Planetarium, and 10) ex Conefo Building - Parliament building. Analyzing as a whole, the study on the ten works will not have depth or what is called *intentionalism*, so one work was selected to be representational work based on a number of *Khora* properties it owned, among others: First, something eternal, indestructible, providing the position for *being*, sensible, unbelievable, dreamy and must be fixed on a place or 'space'. Second, describing the unique figure-alien, dissymmetry, *triton genos*. Third, in accordance with 'space' in terms of place, location, region, wide area/country. Fourth, referring to what is called *figures*, the form of receptacle embodiment, the form, the representation of the feminine mother-nurse. Fifth, as the object receiving the contents – receptacle, imprint bearer. Sixth, pointing to something that is perceived as ideas of architectural form which are always in the process of '*becoming*', qualifying.

Testimony of Architects and Artists

In this research, a number of written testimony was collected from architects and artists, of the '*Arsitektur Mercusuar*' project from the design period until the implementation of the National Monument categorized as *Arsitektur Mercusuar Code*, among others: First, the diary of architect Silaban from October 1960 to 1964 which describes the atmosphere of the meeting of the National Monument Competition Jury Team. Second, select documentation of Silaban's works, among others Silaban's proposal for the First National Monument Competition where he came the runner-up, as well as some sketches for the Second Competition in 1960.

From architect Soedarsono's extended family a number of key data contained was obtained, namely: First, a number of sketches and drawings of pre-planned National Monument project which had been signed by Soekarno. Second, sketches of several projects in the surrounding of Jakarta Palace. Third, the correspondence between architect Soedarsono and the artist and the Japanese Executive Contractor in 1968. While from artist Edhi Sunarso, photo documentation during design and construction periods of Welcome Statue, Monas Diorama, the West Irian Liberation, and

Dirgantara Monuments, including his testimony as a witness to history in the Soekarno era proclaiming *Nation Building* concept, were collected.

Research Object Observation Methods

In addition to the collection of data, was direct visit to the object of '*Arsitektur Mercusuar*' was also performed. For the purpose to uncover the meaning behind the physical, the observation of objects in three ways was conducted simultaneously. First, visual observation on the '*Arsitektur Mercusuar*' work appearance. Second, spatial experience to achieve intentionalism on the representation of the '*Arsitektur Mercusuar*' work. Third, uncovering meaning contained in the '*Arsitektur Mercusuar*' work through the search into *Khora* space describing the presence of a form. A number of *Khora* properties are, among others, something eternal, indestructible, providing the position for *being*, sensible, unbelievable, dreamy and must be fixed on a place or 'space'. As *triton genos*, in accordance with 'space' in terms of place, location, region, wide area/country, or what is called *figures*, the *form* of receptacle embodiment, the form, the representation of the feminine mother-nurse, receptacle, and imprint bearer.

Visual observations was carried out on '*Arsitektur Mercusuar*' work through perceiving the phenomenon of the beauty of the architectural objects, namely the ten architecture works. The second observation is the spatial experience to achieve intentionalism by comprehending the quality of space through sensory phenomenology of objects that represent the work of '*Arsitektur Mercusuar*'. The third observation, revealing the meaning contained in the work of '*Arsitektur Mercusuar*', its 'being' process through the concept of *Khora* space after the visual experience and sensory experience to gain integrated understanding of the phenomenon in strengthening the meaning expressed.

Theory Formation based on Grounded Research

Theory based on Grounded research is formed after collecting radically new meanings after the "text" has passed *distanciation*, and it is expected to be a heuristic theory. Theory formation that comes from the Grounded research, through a comparative analysis based on four related natures: the methods, relevance, fitness-suitability-validity, modifiable/controlable. The practical application of Grounded theory, either formal or substantif theory, requires the theory development with (at least) four inter-related natures.

The process of theory formation has gradually occurred during the expression of the Working Hypothesis proposition, as a substantive theory deriving from the data, which is always changing during the research. This appears in this research after the disclosure of visual observation, the sensory experience and browsing metaphysical data that can be used as a conceptual basis, or so-called 'topic guide'.

The formation of Grounded theory requires a number of theoretical elements resulted from comparative analysis, namely: a) conceptual and properties categories, b) hypotheses and c) integration. In this study the conceptual basis was gained from experience in the study site. While hypotheses was obtained from the conclusions based on comparative analysis into theories. Integration, meaning merging the

theoretical elements so that they becomes more meaningful and more compact, was conducted on the hypothesis that appears at every stage. To form a theory based on Glaser and Strauss's Grounded, coding and analysis were integrated.

Results

The Formation of a New Theory by Grounded

Referring to Glaser and Strauss, theory from grounded is derived analytically and systematically through the propositionally-presented comparative method and theoretical discussion. Theoretical discussion method is considered richer, flexible in stating theory as a process. The substantive theory is known as theory developed for substantive or empirical purposes in inquiry in certain sciences. While Formal Theory is theory composed conceptually in the inquiry of particular sciences. Substantive theory is obtained through the comparison among groups, while the formal theory by comparing a variety of substantive case. Both theories are derived based on data research. Substantive theory serves as a strategic link in formulating and preparing Formal Theory on the basis of data. For the establishment of theory, Glaser provides a powerful strategy, namely by working non-traditionally, i.e. equipped with little or without relevant technical literature. That way leads many new theories formed, even revealing new veils in social studies inquiry.

There are two kinds of features of the concept to be formed. First, the concept must be analytical, meaning the conclusion must be sufficient so as to be able use in estimating the characteristics of a concrete unity, but not the unity itself. Second, the concept should be sensitive, meaning that it can provide a meaningful description, punctuated with illustrations that enable a person to see his own experience framework. If a concept is analytic and sensitive, the reader will be able to understand things being studied. This is to help the understanding of the theory developed based on the set of interpretations / conclusions that have gone through a comparative analysis.

New Theory: A Non-Material Architecture

During the research, the categories that occurred will form the pattern and the connectivity that eventually form the core of the theory. In writing theory, an analytical framework for Substantive theory has been systematic, namely the quite accurate statement about the things studied, and is composed as another form in the same theme for convincing publication. After a series of data and analyses were described by causality structurally, substantive theory/Work Hypothesis was identified, namely: "*Panggung Indonesia*" – Indonesia Stage as a modality or ways to achieve goals, which can be traced through Soekarno's different 'art and architectural work' as 'architectural communication' that is present together with the *longue durée* historical movement of Indonesia [and the World] at the time.

Based on such description, certain patterns appear, namely 'architectural communication' which always framed Soekarno 'architectural works' that is reflected

on the collection of 'Arsitektur Mercusuar' work as represented by the National Monument area. The patterns have a common thread with Young Soekarno's struggle in the colonial period that began with *Indonesia Menggugat* pledoi as his first "Panggung Indonesia", followed by the "stage" of several tonil drama plays made during his exile in Ende and Bengkulu, Soekarno's political speech "stage", *Sendratari* Performance Art "stage", and the *draiboken* diorama scenes of National Museum, and peaked to the composition of 'Arsitektur Mercusuar' work. So a theory is written: "Panggung Indonesia" as Soekarno architectural communication in order to achieve the Indonesian-ness goals that is composed by *longue durée* events as an expression of the struggle of the Indonesian nation as part of World History then, the accumulation of Soekarno's diverse tacit knowledge which is composed based on the idea of "stage" architecture as an area of Non-Material Architecture.

Discussion

Theoretical discussion was selected based on the "stage" topic dependence which is made parallel to Derrida's philosophy of "Madness in the Architecture," namely *Point de Folie - Maintenant L'Architecture* with the architectural tool structures: sequence, open seriality, narrative, dramaturgy, cinematic, and choreographic works, resemble 'narrative' building visualization, thus requiring a series of preparations to present it. In order to strengthen the theory, characteristics of drama were compared to "Stage" Architecture Idea which shows the analytical and sensitive pictures as requirements of the New Theory formation process. Certain patterns in the architectural works of Soekarno which are represented by at least ten works of 'Arsitektur Mercusuar,' are not only present as Non-Material architecture, but also plays an important role as idea of architectural form like the "stage" performance.

Soekarno's tendency of composing "*Arsitektur Panggung*" Idea is parallel with the theory of Self-Representation which is reflected on Soekarno's being *Self Subjectivity which is expanded in his political ideology*. Soekarno's self-representation, pleased as he was praised as the central figure, was balanced with his personal charm including his fashion and unique oration style, in line with the '*Arsitektur Mercusuar*' terminology as a 'way to seek popularity'.

Cumulatively the abilities of pouring ideas not only into the physical work of architecture and political speeches, as Soekarno's natural ability as an engineer-architect and politician in Bandung, empowered him in the time he became a Ruler. In the process of maturation, all of his architectural knowledge melted and mutually reinforced, enabling him to play an "Architect" in transforming the "stage"architectural ideas. *Khora*-related research on Soekarno as the process of Non-Material Architectural presence by ways of infusing spirit to the architectural works through deep exploration of a number of Indonesia's potentials before the nation was touched by colonization (which then humiliated it), by visualizing it and embedding it as a '*Arsitektur Mercusuar*' work.

The ways to compare the work of Material Architecture with the Non-Material that resembles a "stage" make the "*Arsitektur Mercusuar*" work to be 'Soekarnoistic'

piece, a unique work that is in line with Soekarno's inflated ego. It is his way of composing an architectural work after the nation was freed from colonialism when he was the Ruler.

Grounded Theory as Qualitative research method verification is not applicable. Confirmed by comparing it to similar reality abroad in the same era in order to find the similarities or differences that show the uniqueness of the theory found. This theory will be juxtaposed with the reality of architecture as an expression of the Ruler, as what happened in India in the same era as Soekarno, when Prime Minister Jawaharlal Nehru wanted the establishment of the *New India* by asking architect Corbusier and Jeanneret.

Corbusier's role as an architect in India who obtained an absolute freedom in the work of architecture acquired from Nehru as the ruler shows the difference from the situation in Indonesia during Soekarno era. When Soekarno held *Jakarta City Planning*, he did not hesitate to portray himself as the "Architect" by intervening and incorporating his sense of art in the course of the project. This resulted in architects and artists he trusted to help him feeling that they were merely Soekarno's idea Visualizer, because clearly the ideas and interventions of Soekarno were more dominant in the architectural work and art, as expressed by Architect Soedarsono, Silaban, and sculptor Edhi Sunarso. Soekarno's uniqueness. Therefore, it is argued that Soekarno's intervention of desire impulse, and sense of art have instilled Indonesian-ness in the Indonesian charm and beauty in the process of *becoming* of architectural works he initiated, which manifest as Indonesian-ness-nuanced works.

Conclusion

Theory of Non-Material Architecture has become *new knowledge* in the realm of art and architecture, expressing 'the meaning of the presence of' art and architecture works. Due to its specific role, Non Material Architecture Theory occupies a unique position in the realm of architecture, namely being juxtaposed with Material Architecture theory that relies on physical things, expanding the theory in architecture realm which originally relies on the material and the planimetric as initiated by Van de Ven and others. Later on the realm of architecture can be explored as Non-Material Architectural or *Khora*.

Formal theory which is by new radical meanings bears the uniqueness of generic theory of 'Soekarnoistic' because it is based on the accumulation of soul-art, soul-architects, and ideology surrounding Young Soekarno's self until he became President, a theory that so exclusive / unique that it is not possible to apply to every Ruling actor except those who match Soekarno's psychological passion. Even though the findings are very much unique, this theory has a strategic role as an initial portrayal of modern civilization skyscraper design in Indonesia, which was owned only by Indonesia, because Soekarno was not (*yet*) not oriented toward Western classical architecture, Colonial architecture and even the Archipelago vernacular architecture, but rather essentially explored the beauty and mythical excellence of the flora and fauna in the heyday of ancient Java which had been buried as a mystery.

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