Lampah: expression canvas of Java's spirituality in the new media art

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ARTICLE INFO

ABSTRACT

Malioboro is an integral part of the architectural artwork of the city of Yogyakarta, which is full of meaning, philosophy, and noble values of Javanese culture. Currently, Malioboro has developed into a tourist area and a quite existing public cultural space. However, along with the times, the philosophical meaning and noble values embedded in the architecture of the city of Yogyakarta by HB I as the founder of Ngayogyakarta Hadiningrat seem to be unclear and increasingly difficult to read. The video art installation *Lampah* is a form of creative response to the existence of contemporary Malioboro as a public space as well as a meaningful piece of architectural art. By using interpretative-subjective approaches and artistic methods, the creator reads this phenomenon and represents it in the form of *Lampah* artwork. As a contemplative space, 'Lampah' also offers an alternative way to transform Javanese noble values and spirituality by using idioms and ways of speaking in Javanese culture. Models in architecture are used to complete the design of this work. It is hoped that this concept can provide new insights and discourses in art, especially new media art.

1. Introduction

The invention of semiconductors was the beginning of the electronics and informatics technology revolution—creating more and more equipment to help human life. In line with these developments, the size is getting smaller and more portable [1]. No exception is the audio-video field which can present an attractive multimedia display. This potential stirred artists to use this new 'medium' or 'canvas' as a vehicle for expression. New Media Art is a new term to refer to "canvas" or "new media" as a vehicle for expression [2]. On the other hand, many artists also demand installation art. Unlike the new media art, this art genre offers a 'multi-sensing' experience [3]. This art genre makes the audience of the art genre even more enthusiastic.

Unfortunately, most presentations of new media art are still in exclusive spaces, such as galleries, museums, and other private spaces. In this *Lampah* work, the workman presents a form of 'hybridization' of new media art, combining video art as a sub-genre of new media art with installation art and presenting it in a public space. In Yogjakarta, a site called Malioboro is the material object of creation. Many opinions about the naming of Malioboro. Some say the name is from an English general title, the name of a fort in Bengkulu, and some say it is from Sanskrit.

According to Carrey, Malioboro comes from Sanskrit *Maliyabara,* which means flower arrangement. This understanding may be closer to the establishment of a new kingdom in Yogyakarta by Mangkubumi in 1749 [4]. The road section is decorated with flowers to arouse the kingdom's authority. However, the opinion of Emha Ainun Najib, a culturalist, the term *Malioboro* comes from

the word *'malia,'* which means 'to be *Wali,'* and *'Bara'* comes from the word *'Ngumbara'* or 'Wandering,' which means to be a wandering guardian after choosing the path of primacy [5].

In-depth observations and studies of the Malioboro phenomenon in Yogyakarta resulted in a new perspective on Malioboro. From time to time, the architecture of the city present Malioboro and the manifestations of the face of Malioboro changed and began to lose character. Once coloured by the architecture and identity of its inhabitants, it has turned into a popular-modern face that is poor and tends to be uniform. The building's facade is full of commercial signage, reflecting the only concern for money. A place that used to be beautiful, friendly, and humble has become arrogant and consumptive. Fortunately, the government and stakeholders realized it, and the Malioboro arrangement immediately began with financial support and special funds (*Dana Keistimeawaan*) from the Yogyakarta city government.

The creator of *Lampah* tried to read the existence of the Yogyakarta city environment in general, especially the Malioboro area using the perspective of architecture as a science. We can feel the existence of Yogyakarta from a unique spatial and spiritual aesthetic experience. There is a hierarchy in every section of the road, from the *alun-alun* (square) to the north to the *tugu pal putih* (monument *pal putih*). Starting from the *alun-alun*, which used to function as an open public space where the people met each other and the function of people's complaints to the king, now it is an open public space where the people of Yogyakarta can gather. Physically, the square is a plaza surrounded by roads and banyan trees.

To the south, there is a royal building, while to the west, there is the Great Mosque—large and majestic buildings on the north side of the *alun-alun* flank *Pangurakan* Street. A major crossroads also divides the city of Yogyakarta into the north and south sides. To the north, there is Jalan Marga Mulya which is a trading area. In addition to lining the shopping area, there is also a Beringharjo market which is a fairly large market. In front of the market, there is a souvenir market, relocation, and realignment of traders in the Malioboro area. The design typography of the area is dominated by Chinese architecture because it used to be a Chinatown area. This area is quite busy, and almost every activity has an economic orientation. However, there is a significant difference on the south side of the market.

There is a building of the State House and the *Vredeburg Fort* with positions opposite each other. During the colonization of the *Dutch East Indies*, *Beteng Vredeburg* used to supervise the Ngayogyakarta Hadiningrat Palace. Around the area, precisely on the south side, there are magnificent buildings, including those now used as Bank Indonesia offices, *Large Post Offices*, and *Bank BNI 46*. There are allegations that the magnificent building on the north side of the palace is to reduce the prestige of the palace. Contras with the area to the north, and the typography is relatively different; there is *an open space* or a fairly large open space between buildings with roads in the form of a garden with several large trees.

This typography makes this area tend to be calm and slow in the movement of human activities. Next is *Malioboro* Road, marked by the intersection of *Suryatmajan* and *Pajeksan* roads with *Marga Mulya* and *Malioboro* roads. The *Malioboro* road section stretches to the *Têtêg Sêpur* (railway crossing) and the *Pasar Kêmbang* crossroads. Several important buildings form a haunted, including the administrative centre of the DIY provincial government, Malioboro Mall, and the Building of Dewan Perwakilan Rakyat Daerah or Regional People's Representative Council, which is abbreviated as DPRD. Not only that but there are also several rows of shops that are also quite good.

Lastly, *Margo Utomo* road stretches from *Têtêg Sêpur*to to the *Pal Putih* Monument. No anchor or community activity centre is quite prominent, only a row of shops, offices, and hotels that are linear and regular, so there is not much crowd to gather there. Especially since the entrance of the Tugu train station was moved to the south side, the crowds on this road section have decreased. This road fragment also consists of fast and slow lanes, so the movement of vehicles and human activities is faster and smoother. If we look closely, there are differences and characteristics in each section of the road. Both in the physical condition of the built environment and the activities it accommodates. Besides that, there is also a hierarchy in each section of the road. To the north, the movement of people and vehicles is getting faster.

Meanwhile, the movement slows down in the direction closer to the *alun-alun* (square). This condition is caused by the space's topography and the anchors' presence. Apart from the things

mentioned above, if we look closely, the design and processing of the built area are quite significant in shaping its characteristics. The choice of vegetation type, street furniture, and pedestrian design is also very influential. For example, at the *Marga Mulya* section of the road, the large and lush banyan tree vegetation on the west side of the road is combined with an integrated potting design. This landscape contains humans who tend to move slowly because this place is widely used to rest.

On the other hand, Malioboro has abundant artistic potential in the form of architectural artefacts, means of transportation, and people in it. Then there is the processing of the opposition into a video artwork by arranging and constructing it using an installation with an architectural approach. Another interesting object to get attention is the existence of the Javanese concept of spirituality. Spirituality is a form of virtue that makes a significant sign to distinguish man from other beings. Spirituality is a special impulse that motivates human beings to understand their trueness better and be able to explore their inner talents. Spirituality is needed to be considered an original and authentic person. Spirituality is an integral part of its existence.

Spirituality allows an individual to explore, develop, and transform his abilities and talents to contribute to humanity [6]. People refer to Javanese spirituality as *kejawen*. In its development, the term *kejawen* is synonymous with *'kebatinan'* or Javanese spiritual life. The teachings of *kejawen* reflect the attitude of life or philosophy of life of the Javanese people [7]. Like traditional societies in other places, Javanese people also tend to do mystical things. That trait has entered into the joints of people's and cultural life [8]. *Kejawen* is never separated from the presence of the spirit so that in every aspect of life, it will always be present side by side with the matter. The presence of this spirit occurs in the conception of space, both spiritual space and physical space. This conception is present in the urban layout of Javanese architecture.

Javanese spirituality is also present in Javanese culture. One of the implementations is Yogyakarta city planning architecture. In the past, Sultan Hamengku Buwono I built the city of Yogyakarta by including a message through a symbol in the form of *Tugu Pal Putih* (*Tugu Pal* Monument). The location of the monument is on Jalan Mangkubumi. This position places the monument as a philosophical point that manifests the concept of *Sangkan Paraning Dumadi* (where did we come from and where will this end of life go) and *Manunggaling Kawula Gusti* (the union of the servant with his Lord) [9], [10]. The decadence of norms and values is important to get attention because it will erode the identity of a civilization. This decadence can be seen in the disappearance and change of the character and identity of the Malioboro region, becoming popular-modern.

In fact, as an icon, Malioboro is an interesting and strategic object, both in the context of existence and discourse. On the other hand, Malioboro also harbours artistic potential, which, if processed appropriately, will produce artistic works and deep meanings. Melalui Art is a new medium that offers an attractive and infinite 'canvas of expression.' Combining with installation art will result in hybridization with rich and attractive spatial and 'multi-sensory' experiences. According to Dimaggio, in line with the times, art is no longer monopolized by the upper class [11]. Moreover, with the rapid development of technology, people can easily be creative and produce new art forms. Cameras and photo and video editing applications are increasingly sophisticated, inexpensive, and easy to use. Likewise, enjoying the work of art does not only happen in the real world. The available stage is wide open because it can be through social media, smartphones, and the non-mobile Internet.

Indeed, the thought of artistic creativity about the canvas of expression of spirituality in new media art has developed in the intellectual world of the faith. Those thoughts have partly been present in various phenomena, among which are phenomena about the discourse of new media art, Video Art, Installation and architecture, Flow and Langgam, Spirituality, and Creativity. These discourse phenomena have shaped the creator's belief in developing a work of art entitled *Lampah* as a forum for expressing the workman's understanding of the phenomenon of concern that occurred in Malioboro. The existence of new media art also became a polemic when he argued that new media art is more of a movement, not a form. Mark Tribe and Jana stated that new media art was an art movement at the end of the 20th century. Although Christiane Paul later reiterated that new media art is a new genre form [12].

Guo sees the development of new media art forms that are increasingly diverse. Some are in the form of videos, animations, and even interactive games [13]. Apart from that, the existence of this attractive art genre is enough to grab the attention of the audience. This condition is very interesting because it makes conveying messages through works of art easier so that they can be more striking

[14]. However, most of them are still limited to the purposes of applied art (advertising) and are limited to the use of conventional videos only. This gap opens the opportunity to offer a new form of presentation in the form of installation videos in public spaces.

White and colleagues have discussed the concept of video art, that interactive experiences that have resulted in many innovations in computer graphics and interaction design are very suitable for the logical functionality of computers. He also states that gaming and computing network technologies and social sophistication play into the complexities of media's potential to support critical and reflective creative practice [15]. Other researchers are also paying attention to video art. Hobbs sees video art as a platform for exploitation to produce extreme video art. This extreme reputation can explore and reveal the results of the exploitation of extremities as meaning carriers without ever defining the film's public persona. Eventually, extremes in video art become complex commercial symbols [16]. Meanwhile, Orrghen paid attention to video art as a new art form of art criticism. This concern occurred in the Swedish daily press. He sees an identity crisis towards video art which includes video/art/video, U-media, Sverige nu, and interfaces that utilize art-historical references and technology as inherent characteristics of video art. Finally, Orrghen also saw video art related to photography because he caught an identity crisis in video art similar to an identity crisis in photography [17].

There are also thoughts and discourses on installation and architecture. Koureas thought about the installation. According to him, if the impact of a painting is limited to colour and visual space, then installation art can create a multi-sensory experience [18]. The installation asks the viewer to immerse themselves in the space and sometimes interact with it, to be a part of it. This state can create a multi-sensory experience. Viewers can not only see it but can also touch it, feel it, hear it or even smell it. This relation gives a certain uniqueness to each experience with a single installation. The centre of installation art is around the audience rather than the artwork itself. Especially in determining what kind of experience it will be. Therein lies the beauty of installation art in making the audience an unconscious part of the art [19]. Some installation artworks have changed our perception of space by manipulating the environment.

For example, in *Breathing Light*, Turrell works with architecture, light, and shadow to dispel one's perception of the depths of space. It transforms a room through strategically placed LEDs into an immersive experience that envelops the viewer in what feels like a breathing heavenly womb [20], [21]. Eliasson brings nature into the room by engineering space, through the use of single-frequency lights and fog, into a frightening expression of the sun [22]. Meanwhile, Richard Serra works using large metal sculptures that curve, wave, and organize interior spaces in a way that alters the viewer's balance and sense of balance as they walk to, throughout, and around the gigantic scale work. This installation takes the viewer to another dimension, often provoking thoughts about physical, inner, and spiritual existence.

Caldarola pays attention to the art of installation related to sculpture. However, there are exceptions to relief. For Caldarola, installation is nothing but an art discourse that gives audiences three-dimensional objects to observe from various points of view. He also distinguishes between installations in the theatrical art frame and anti-theatrical ones that reflect qua media to manipulate the delivery of meaning [23]. Not much different from installation art, architecture works the same way. Several installation artists, James Turrell and Richard Serra, later produced architectural art products. When the presence of architecture gets a good response from the people who use the building, the architecture can be said to be successful [24]. In architecture, space is not just an encompassing existence but a shading substance. The subject does not hold space but presents because the essence of space already exists before the entity that occupies space [25].

For creators, when creating this work, they never try to create space but try to present it. Of course, the presence of space in this work is not merely an empirical space but a functional space as an interpretation of the various realities of Malioboro that exist in its long historical space. For this reason, this work more or less tries to express the spatial reality of Malioboro's journey from one space to another with the artist's subjective interpretation. Anish Kapoor's work entitled *'Cloud Gate'* is a model for stimulating reflective, contemplative, and spiritual thinking. An interesting thing to consider from 'Cloud Gate' is Kapoor's accuracy in taking into account and considering artistic factors as well as architectural design performance, which always pays attention to details of scale, structure, shape, dimension, and lines or textures. The statue was constructed by a complex technological method that

required complex maintenance. However, this construction design is typically intricate, detailed, and reflective [26].

Something is interesting when we speak about form in Fluxus artist Nam June Paik. Paik was one of the first artists to break the boundaries between art and technology. The TV Cello is an example of a case specifically made for use in a show by avant-garde cellist Charlotte Moorman. The work consists of three television sets stacked on each other, displaying different moving images. The 'sculpture' instrument can be used and functions in the form of a cello. With certain engineering, these instruments can produce new forms of images and sound from existing ones [27]. Paik intelligently utilizes the intervention and participation of parties outside his work to produce new artistic forms [28].

Another of Paik's works, Magnet TV (1965), consisted of a seventeen-inch, black-and-white set with an industrial magnet. The magnetic field interferes with the reception of the television's electronic signal, turning the image into an abstract shape that changes when the magnet is moved. Paik intervenes in imagery by using components outside the TV signal to obtain new artistic forms [29]. Thoughts of flow and style have also appeared in the way of thinking of scholars. Jacques Derrida develops 'deconstruction' as a way of thinking that constantly examines nature and several possible meanings. Talking about deconstruction in architecture, Jovana tries to analyze the spatial-economic, cultural, and social context in which deconstructive discourse is translated into architectural discourse. The translation of these two discourses occurs the other way around.

Deconstructivism emphasizes the formal nature of architecture, such as postmodernism, explored by architects such as Coop Himmelblau, Frank O Gehry, Eric Owen Moss, and others. According to some interpretations, the only solution to deconstruction in architectural works is incompleteness, an open project that represents endless deconstruction [30]. Formalism and phenomenology do not appear or develop in a single field. The division of architecture in the late twentieth century occurred in the context of growing scepticism about the relationship of language to reality. This scepticism took various forms outside and within the architectural discipline, and methods emerged according to each.

A significant number of architects and theorists worked on each strategy. Architecture also reflects the development of Western philosophy over the last two centuries: it moved towards the architectural synthesis of Modernism and Existentialism, then disintegrated as soon as a viable framework was established [31]. This school of thought deserves to be used as one of the cornerstones of the concept of creation because it has proven successful in creating spectacular architectural works. According to de Blot, Spirituality is an 'energy' that gives rise to power in producing a better life. Although spirituality is diverse and simultaneously unique in that it is intrinsically and fundamentally local and localized, one must understand that spirituality is always identity in action. It changes and shapes the world and life [32].

The spirituality of the Javanese people is manifested in various Javanese house architecture. Spirituality in the Javanese house is a source of spiritual potential that affects the occupants and the architectural physique. One of the spiritual sources outside the home is *Ratu Kidul* on the throne of the South Sea and the *gods* in *Keblat*. Their existence has implications for the direction of the Javanese house, which tends to face the south. According to Supriyadi, Javanese houses have various spiritualities, which serve as the basis for the architectural formation of Javanese houses [33]. Agree with de Blot's statement that spirituality is important in life, both in the context of humans as individuals and in society. Therefore, reading the phenomenon of spirituality as Supriyadi did and presenting it again in the form of a work of art is a noble path. Finally, concerning creativity, there is an interesting example by Sardono W. Kusumo, who developed the idea of ecocriticism to enrich the creative tradition. He emphasizes the substantive side of creativity related to the eco-cultural context that intersects with various ethical issues, especially in the relationship between humans and their environment [34].

His idea is in line with the idea of creation to bridge in echoing the discourse of harmonic ecosystems that are currently needed by the community. This need is a manifestation of the existence of an advanced society with a high appreciation of works of art. On the other hand, Hauser emphasized a relationship between the level of art appreciation and the economic level of the community. For him, art does not only reflect interaction with society but also exists as the premise of progressive appreciation on a broad scale. For Hauser, the relationship between art and social forces exists as an artistic expression. An honest artist can portray an enlightening and liberating reality [35]. This

creation confirms Hauser's view that this work is intended as an honest depiction of the past Malioboro reality, with the hope of enlightening and liberating the romantic view of Malioboro into a contemporary view that is more visionary.

For Diffey, art is related to transcendence and spirituality, which is new and fresh from something that has never existed or been created by people. More than that, art is not only limited to knowledge about the transcendent but also believes in the presence of the transcendent, namely its transcendent energies [36]. The creation of this artwork is also intended to emphasize that *'Lampah'* is also a work oriented towards transcendent spirituality. At the very least, this work tries to persuade the audience to think about Malioboro and its architectural reality, not just the visible condition but also various spiritual things that go beyond the visible reality. Malioboro and Yogyakarta are two words that have deep meanings and cannot be separated. Even for some people, it has its impression and romance.

Malioboro is also an important point of articulation and cultural interaction for the people of Yogyakarta with immigrants. That is where information, knowledge, entertainment, and even the stage of expression lie. Malioboro was created to be friendly, egalitarian, and seamless. Malioboro exists as a public space for the people of Yogyakarta. That is how Malioboro is, which is so interesting to be a subject (material) in art creation. On the other hand, Yogyakarta, with the existence of the Ngayogyakarta Hadiningrat kingdom, has become one of the cultural anchors and the vanguard in maintaining the noble values and identity of Javanese culture, one of which is the Javanese human philosophy which is firmly adhered to in *kejawen*. It is interesting to be the central theme in this work.

In essence, the artwork entitled *Lampah* offers a new discourse on art presentation forms, especially for artists exposed to alternative art media. Installation video art was chosen as a medium of expression because it provides almost unlimited and attractive space for expression. The architectural method used an alternative model to solve the problem in designing this work. The urgency of this creation is to stimulate the growth of a new awareness of the romanticism of Malioboro's past, which is comfortable and meaningful. The hope is that concrete steps will be taken to restore Malioboro's condition to a historical place that still retains cultural memories, which are comfortable for anyone who comes and meaningful for Yogyakarta itself. This comprehensive step will produce interesting, attractive new artworks, providing contemplation space for the audience. Besides that, it will also inspire the audience's inner experience, eventually building awareness of their existence as a 'Javanese man' with all their wisdom and realizing the purpose and authenticity of human life.

2. Method

The method of creating art is different from research in other fields, such as the physical and social sciences. The formulation of the problem or hypothesis in the creation of art is in the form of a preposition that contains the artist's belief in his work. In this proposition, the artist mentions the target of works related to artistic and aesthetic aspects. Prepositions are not always considered pragmatic or benefit-oriented. In the process of creating this 'Lampah' art, artists are inspired by a creative research model called 'Iterative Cyclic Web of Practice-Led Research and Research-Led Practice' (Fig 1) [37], [38].

In this model, the creation process can start from anywhere. The relationship between elements also does not have to be unidirectional and linear but can be an alternating relationship. In creative research, these patterns are possible and occur because new artistic discoveries can be obtained at any time. Even when the embodiment of the work is ongoing and occurs repeatedly. The 'Iterative Cyclic Web of Practice-Led Research and Research-Led Practice' model is deemed suitable to be applied in the creation of *Lampah* works by developing and modifying several parts of it. The artist's interest in the architecture of the city of Yogyakarta and also life in Malioboro. This is one of the reasons for choosing 'subject matter'.
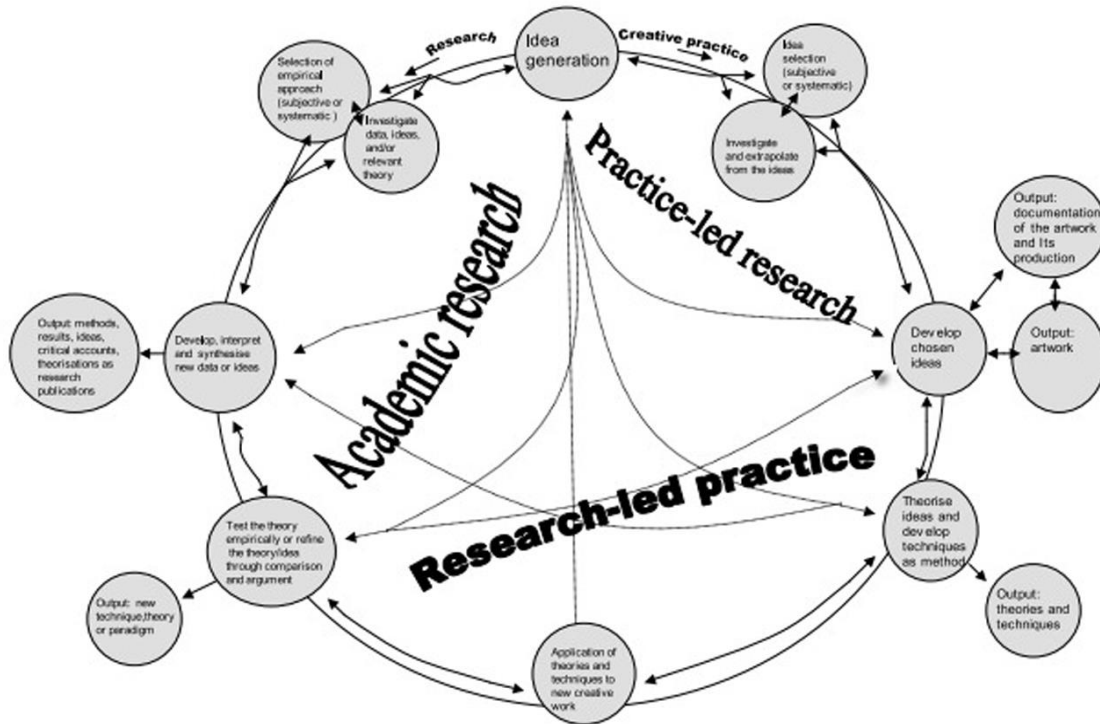
Fig. 1. Iterative Cyclic Web Of Practice-Led Research And Research-Led Practice Model [37], [38]

In addition to this, threats to the noble traditions, which are the character of the Javanese people, are increasing. Plus also the influence of foreign and popular culture. Malioboro, as an icon of the architecture of the city of Yogyakarta, was chosen as the 'subject matter', which was then used as the basis for starting the creative process. The next stage is to make in-depth observations of the 'subject matter', both empirically and through literature studies. At the same time, artists also carry out artistic exploration. It is at this stage that the creative process moves randomly, circularly and back and forth. The steps in this process can be described in the chart below (Fig 2).
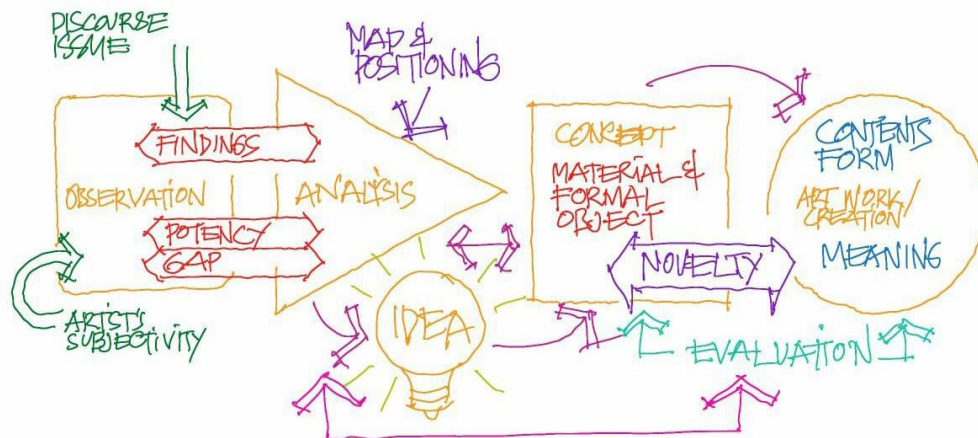
Fig. 2. Thinking process

3. Results and Discussion

3.1. Java's Spirituality

Kejawen is a term to refer to all things related to people or Javanese people. The meaning of *kejawen* can include art, culture, tradition, ritual, spirituality, as well as philosophy. This includes architectural artefacts. *Kejawen* teachings are a reflection of the Javanese way of life. *Kejawen* can

also be referred to as the Javanese philosophy of life [39]. Like traditional societies in other places, Javanese people also tend to do mystical things. It has even entered into the joints of community life and culture [40]. So that it can be understood if *kejawen* acknowledges the existence of 'God' who is Almighty. That is why *kejawen* is very adaptive to the presence of a new religion in Java. Even *kejawen* keeps religious adherents obeying their respective religions. *Kejawen* teachings are never separated from the presence of spirit or spirit. So that in every aspect of life, this spirit will always be present side by side with the material. This is what happened in the conception of space in *kejawen*. Be it spiritual space or physical space. This can be seen from the urban spatial conception of Javanese architecture and the spatial layout and architectural forms of traditional Javanese houses. Meanwhile, the inner-spiritual space is reflected in the teachings of *Kejawen*. This can be seen from books and teachings such as; *Mananggulang Kawulo Gusti, Sastro Jendro*, and so on.

Sultan Hamengku Buwono I is a Javanese who upholds meaning and symbols. This is also to the characteristics of the Javanese people who like to leave messages through symbols. A year after moving to the palace, Hamengku Buwono I then built a monument in the north of the palace. This monument is located in a straight line with the palace. The monument was built to be the point of a straight line in the north, with the Palace in the middle and the southernmost the Krapyak Stage. This line forms the Philosophical Axis that connects the Monument – the Palace – the Krapyak Stage in a straight line. That is a symbol that manifests as *Sangkan Paraning Dumadi* and *Manunggaling Kawula Gusti* [41] (Fig 3).
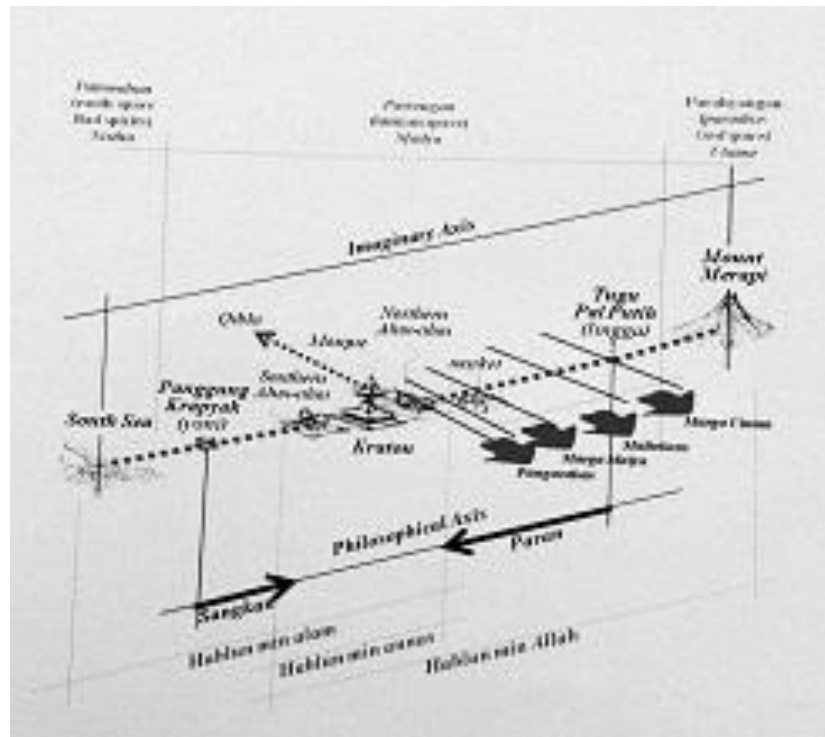

Fig. 3. Schematic of the philosophical axis of Yogyakarta city architecture

The straight line of the Philosophical Axis was made in the palace. The straight line from the *'Panggung Krapyak'* in the south to the Keraton depicts the human journey from birth (*sangkan*) to adulthood, then giving birth and then reaching physical and psychological maturity. Meanwhile, the straight line from *Tugu Pal Putih* to the Palace depicts the process of the human journey to the divine realm of the Creator (*Paran*). The centre of the Philosophical Axis is the Keraton. Apart from being a leader, the Sultan is also a *Khalifatullah* who is the representative of Allah to do the best for his people. If the imaginary straight line continues northward, it will reach Mount Merapi (Fig 3). Meanwhile, from the Krapyak Stage to the south, it will head to the South Sea. Symbolically this is according to the concept of *Hablun Minallah – Sangkan Paraning Dumadi* and *Hablun Minannas – Manunggaling Kawula-Gusti* [42]. *Manunggaling Kawulo Gusti* is one of the Javanese teachings which is full of meaning. In this teaching, God is presented in every daily behaviour. Meanwhile, one of the ways to communicate with God is meditation. In meditation, people will condition themselves in emptiness

(*suwung*), empty, empty. In a state of true emptiness, man will feel the presence of God. Humans will also be outside the context of life, apart from the dimensions of space and time, so that they can more clearly interpret the essence of life. The Government of Yogyakarta also implemented the 'Yogyakarta Heritage City Action Plan' in 2012, including the Malioboro area, which aims to safeguard the rich heritage of Yogyakarta [43].

Malioboro's facades are visual linkages, which are areas that functionally blend into several areas and have several visual linkage elements, such as lines, corridors, sides/edges, axes, and typical rhythms [44]. There is also an article that discusses the arrangement of green open spaces in the Axis Filosofi area of Yogyakarta. The Philosophical Axis is the result of the thoughts of Sri Sultan Hamengkubuwono I in 1756, designated as a cultural heritage by the Governor of the Special Region of Yogyakarta. Researchers make efforts to preserve the Axis of Philosophy through descriptive analysis. The study results a show that formulating a licensing strategy for constructing and using buildings on the Axis of Philosophy must encourage awareness to protect cultural heritage. The latest regional government policies have had a positive impact on the environment. Therefore, preserving the Axis Philosophy is expected to improve the quality of green open spaces and increase the number of tourists and the welfare of traders [45].

3.2. Video Art Installation

The video art installation is a term that refers to video art that is specifically placed on a site, place, or environment. The artwork is presented temporarily in a space. Its existence is limited and described according to its elements. For Morse, installation video art implies a type of art that is ephemeral and is never completely disconnected from the subject, time, and place of its utterance. Talking about form, the true art of installation is not limited to certain standard formats. However, the hallmark of installation art is that it cannot be separated from the existence of space. Installation Art is the 'multi-sensory' art format [46]. It also includes other art forms that support each other, including video. The work of installation video art entitled '*Lampah*' forms a composition integrated into concept and form.

This work takes the form of installation video art presented in a public space, a new media art sub-genres. This genre is interesting because it contains not only video art but is combined with installation art. With such a shape, the artist has a wider 'canvas'. The elements in the installation can be utilized and used to represent ideas in the language of art. The work of *Lampah,* which was presented at the Malioboro pedestrian area, also presented an inclusive, open presentation without barriers and boundaries. *Lampah* is a site-specific installation art that is a work of installation art that is carrying and adapting to its environment. The form and meaning of art will constantly change when work is placed in a different place [47]. This *Lampah* work consists of dual-channel video art and four *video sculpture* units composed to form an installation (Fig 4).

Fig. 4. Installation form of *Lampah*

In architecture, there is a strategy that is used to direct circulation, both humans and vehicles. The strategy is carried out by gradually compiling architectural elements. It could be the size or the complexity of processing the elements. This approach is also carried out in preparing the installation building. In terms of video art, the installation is composed to be 'read' in a sequential and structured

manner. This installation is done so that the audience is more optimal in understanding the 'message.' For that, we need a strategy, one of which is to build a hierarchy of installation parts (Fig 5).
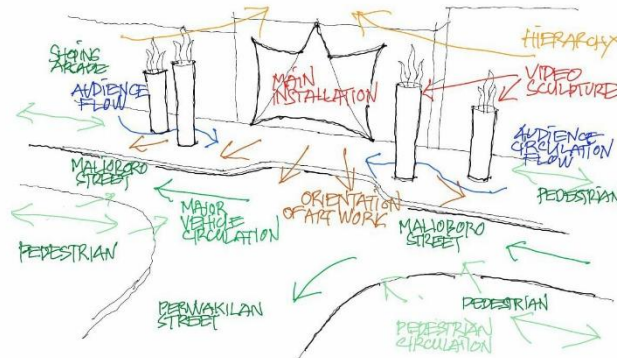

Fig. 5. Installation Layout architectural analysis

In building the work of *Lampah,* visitors considered circulation, the visibility of installation objects, and the processing of shapes, lines, and textures. It is composed using artistic and architectural strategies (Fig 5).

3.3. Main Installation

The shape of the screen in the dual-channel video takes inspiration from the three-*wayang kekayon* in the *wayang kulit* performance. In contrast, the video sculpture is inspired by the torch, which represents the 'lamp' (Fig 6).
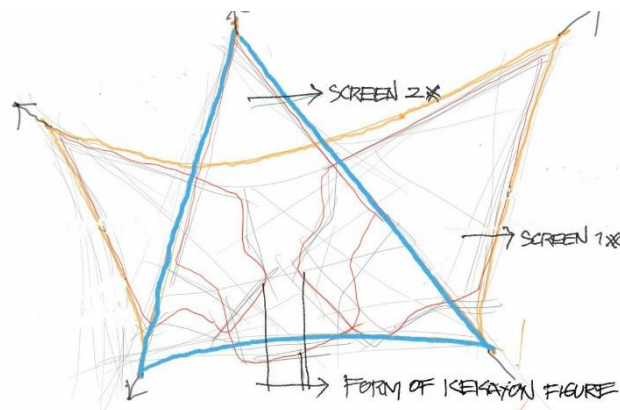
Fig. 6. Screen Design

The video art in the main installation is composed to refer to the dramaturgical pattern in a film. The art video consists of three acts. The first is introduction/opening, the second is development, and the third is completion. Each round can consist of several sequences. This is done to clarify the story to be conveyed. Nonetheless, the resulting composition uses a metaphoric-symbolic approach to speaking (poetic). A story structure is implemented in the form of chapters. Like a film, the chapter is divided into three acts. The first chapter contains the prologue to the story of human life with all its romance. The second chapter is about human anxiety that has lost its way. The peak is marked by the conflict of inner human struggle and the need for the presence of God. The third chapter is the answer to this anxiety. There is a contemplative space and contemplation of the true meaning of life. To get an interesting and attractive art form, the artist uses a multi-channel technique that combines two channels in one layered screen. This technique will produce visuals like the superimpose technique in photography. The development of the characteristics of each sequence also uses editing techniques by manipulating images directly and mechanically (outside the editing process). The editing uses the superimposing technique, moves the screen mechanically, and applies a double screen (layered).

3.4. Video Sculpture (a part of the installation)

The video art installation *Lampah* consists of four installation buildings and one main installation building inspired by Javanese mythology, namely 'Sedulur Papat, kalimo pancer' in the 'sangkan paraning dumadi' concept or the origin of human life. The video sculpture here is one of the elements in the installation art video *Lampah* which represents *'sedulur papat'*. *'Sedulur papat'* in Javanese mythology is believed to be the four basic human characteristics in the form of lust that accompanies life. The existence of a human being must be controlled in order to be successful in living life in the world. *'Sedulur papat'* is referred to as, among other things, *'kakang kawah'*, *'adhi ari-ari'*, *'getih'*, and *'puser'* [48]. In the context of this work, the creators embody it in the form of video art which contains natural elements, such as water, fire, clouds (air), and trees. The composition in each of these 'video sculptures' has an abstract-figurative pattern which is processed using blending techniques and adding video effects. This video sculpture is in the shape of a cylinder topped with a flame-shaped balloon which represents a torch (*obor*) as a form of enlightenment (Fig 7). This installation is made of cloth supported by a steel frame that functions as a screen. This video sculpture also moves kinetically, which is driven using a mechanical device to get an interesting visual effect. Besides supporting the overall concept of the installation work, this part of the installation also contributes to the artistic value of the installation building as a whole.
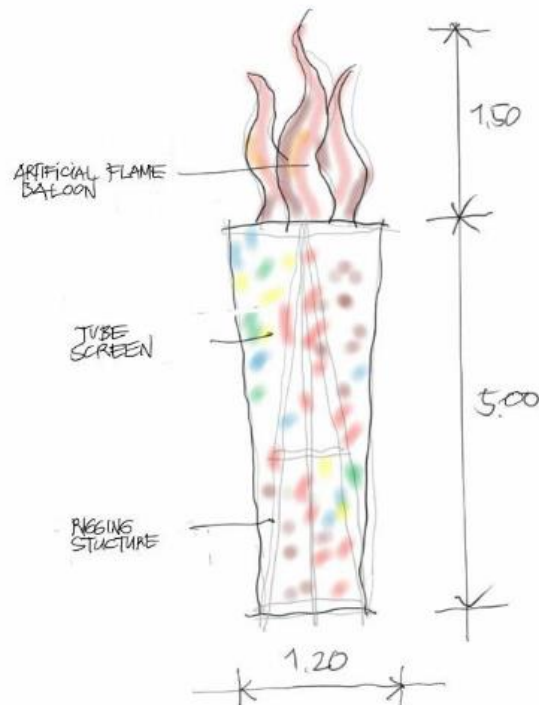

Fig. 7. Sculpture Video Image

4. Conclusion

Malioboro physically is now slowly showing its identity again. The realignment of the Malioboro area was carried out with the support of the Danais program (privileged funds) from the central government. The face of the city, especially Malioboro, has begun to change. Facades are no longer dominated by popular-modern signage and faces. The area's architecture has also begun to be coloured by the user's identity and its designation. As a public space, Malioboro pedestrian is also equipped with street furniture that allows people to interact intensively with each other. However, the noble values of Javanese culture and spirituality have not coloured life there. This is what inspires the artist to propose an idea about 'Lampah,' both from material and formal objects. Threats to the identity of the Javanese people – a term for humans who live with Javanese culture – when they see the onslaught of foreign cultures encourage them to make anticipatory movements against it. The work of 'Lampah' is expected to raise awareness of noble identity. The video art in this *Lampah* is a form of the message conveyed poetically to the audience. For the message to have a more local flavour, the packaging uses

idioms and the typical way of speaking used by the Javanese people. In contrast, the installation art was built with an architectural design approach. Slightly different from architecture, the design here is more concerned with aesthetics than functional things. The form of the work of '*Lampah*' is video installation art, where video art and installation art are combined into a unified concept. So, both the form of video and the installation are interrelated. The same is true when processing it.

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