

## Distinction of Monumental Value Achievement in Two Appearances of the National Monument Jakarta

Aghastya Wiyoso<sup>1\*</sup> Agus Sachari<sup>2</sup> Pribadi Widodo<sup>3</sup>

1. Doctoral Programme, Science of Art & Design, Bandung Institute of Technology, Bandung, Indonesia
2. Faculty of Art & Design, Bandung Institute of Technology, Ganesha Street 10 Bandung 40132, Indonesia
3. Faculty of Art & Design, Bandung Institute of Technology, Ganesha Street 10 Bandung 40132, Indonesia

### Abstract

In the wake of the era of democracy, transformation and expansion of the role of various monuments and monumental spaces are inevitable. Urban society's demand for open public spaces to accommodate their needs and aspirations has encouraged transformation and expansion of the role of the facility. The spirit was represented when a folk festival celebrating the anniversary of Jakarta took place, which utilized the open space around the National Monument (Monumen Nasional, abbreviated as Monas) as the location of the dance musical "Ariah". The performance demonstrated the utilization of open space around Monas in accommodating a special event as such and, at the same time, utilized the monument as an integral element of the performance. From the perspective of visual studies, the utilization of the National Monument as a central figure in the performance, in contrast to its mere presence as a monument, a city park, and national museum, raises an issue in terms of monumentality. Based on the principal understanding of monumental values and their indicators, through a comparative observation, it can be suggested that behind the transformation of the aesthetic manifestation of Monas, in the context of the dance musical, there are some distinctions and similarities in terms of monumental value achievement. On one hand, there is continuity in that some monumental values remain unchanged. On the other hand, some values are transformed, enhanced, diminished, and even removed.

**Keywords:** :monumentality, Monas, 'Ariah'

### 1. Introduction

In the last moments of the second millennium, the development of urban areas occurred rapidly, creating sociological and psychological impacts on the people, which put forward the demand for healthier and friendlier urban planning that in turn, would significantly increase the happiness index of the people. The inevitable impact of overcrowding and traffic jam in urban areas these days is overcome by facilitating public areas where people can interact with each other either in their daily routines or in special occasions. Direct and personal interaction in public area is inevitably needed to balance the electronic or digital mode of interaction.

The new demand has encouraged the reactualization of the role of city monuments as well. Alois Riegl (1996) distinguishes monuments into two kinds: "deliberate" monuments and "artistic and historical monuments" (Riegl, 1996 : 70-71), both of which are isolated from the ever-dynamic actual situation around them. Criticism on the presence of city monuments and monumental spaces surrounding them has been delivered by Sigfried Giedion in *nine points of monumentality*, in which he argues about the new function of monuments as a representation of the new demand of the people. Giedion explicitly associates the role of monumental space with community centers, where the aspiration for monumentality, joy and pride of the people are satisfied. In his discourse he further put the process of designing, creating and arranging monuments inseparable from inter-disciplinary collaboration: urban planning, architecture, landscaping and visual arts, so that it would create a monument that not only constitutes the most powerful accents but is also contextual and friendly to the environment (Giedion, 1958 : 49). One should be innovative in exploring the physical expression of a monument, either as a work of art or architecture, through a positive response to the inventions in the field of science and technology, breaking out from the old rigid convention.

Democratic urban society's lifestyle influences the perspective on the phenomenon of monuments and their inherited monumental characteristics. The perspective has shifted towards the end of the last millennium in many big cities in the world. Monument and monumentality still carry its perennial meaning as "monere" ("everything that reminds"), but some of the characteristics, such as gigantic and towering quality in contrast to the surroundings, expressing desire to reach beyond eternity, representing prominent figures or dominant ideology, and the glorification of a historic event, are no longer absolute. The modest characteristics, a more

humane formal quality, expression of society's collective values through a more universal figure, all expressing appearance in contrast with conventional monuments, are coming into being. The one-way model of communication and the rigid interpretation are replaced with two-way communication with multi-interpretation. The emergence of the discourse antithetical to the traditional idea of monument (Stevens, 2013 : 952) went along with the presence of the monuments such as the *Monument against Fascism* in Hamburg and *Vietnam Veterans Memorial*, etc. Indeed, the size, proportion, contrast and binding on the horizontal axis is maintained at several monuments and contemporary buildings to give the impression of grandeur to the visitors, but the role as a community center, as mentioned above, seems to be the foundation of the usability of the various buildings and monumental spaces in the beginning of the post-modern era. The Pompidou Center complex, a new model "monument", and La Defense complex in Paris, an artistic monument, have become community centers, behind their monumental figures.

Some monuments complexes that have existed in some cities also underwent repositioning and expansion of their roles in society. The penetration of the monument complex aesthetic rules remains crucial but no longer dogmatic or absolute. The existing facility opens up space for harmonizing the chaotic souls throughout collective space for recreation, appreciation, education and democratic and egalitarian exhibition. The complex can be a collective ecstatic space for the people. The National Monument in Jakarta has also expanded its role in society. Not only is it viewed as a marker, a city identity, or a memorial, but it has also been utilized as a venue for public festivities. It was initiated in the New Year's Eve of 2012 during *Jakarta Night Festival* which took place along the areas of Thamrin, Sudirman and Monas. Subsequently, in the mid-2013 during the folk festival celebrating the 486th anniversary of Jakarta, the open space around the National Monument was utilized as the venue for the dance musical "Ariah". The event demonstrated the utilization of open space around Monas in accommodating as well as integrating the monument as a pivotal element of the performance.

From the perspective of visual perception study, the utilization of Monas as the central figure in the performance raises an issue as to the transformation of its physical expression and its temporal display. Since the monument is "wrapped" for a new role, some of its old attributes are removed and, at the same time, some new attributes are attached. The attachment of the new attributes through form and thematic approach as the show demanded turned out to touch upon an issue embodied in the new paradigm of monumentality as mentioned above. In turn, it can be seen that there are some values that are maintained and some other are altered due to the reform of its temporary expression. Considering that Monas as a monument is appreciated since the effort to meet the criteria of monumentality, the issue put forward is related to the preservation and transformation of the values in terms of its monumentality. More particularly, it is related to the continuity and transformation of monumental values embodied in Monas as a national monument, which has been given a new temporary presence.

In order to answer the problem mentioned above, a comparative approach is employed in this research. Comparative approach is employed to find the similarities and differences in two different appearances of the National Monument in terms of its monumental values, both as a national monument and museum, along with its city park, and as an element of a dance musical.

## 2. A Brief History of The National Monument Jakarta

The commencement of the construction of Monas was initiated by Soekarno, involving designers such as Friedrich Silaban, RM. Soedarsono and Rooseno as the consultant. The National Monument built upon Taman Merdeka, originally known as *Konningsplein*, has a monolith-shaped structure of 132 meters height, which stands on an underground structure (basement) as 8 meters high, expressing the union of the phallic *lingga* and feminine *yoni*, two symbols from the classical era of Indonesia. The vertical towering obelisk symbolizes the masculine element, while the chalice as its foundation as the feminine symbol. Harmonious unity of the two is commonly interpreted as the essence of "fertility" which has inspired the idea of monumental space in sacred structures of megalithic era and temples in the Hindu/Buddhist era. The width of underground structure is not more than 80 x 80 m<sup>2</sup>, while the main monument or the *lingga* is 117.7 m in height, erecting upon on the sheath of 17 meters height. The numbers were chosen by Soekarno as the recollection for the people of the proclamation of Indonesian Independence in 17-8-1945. The elements of the National Monument on the outside (exterior) include: the monument entrance, a park/green open space, a pool in the northern part of Merdeka square, a statue of Indonesia national hero Prince Diponegoro and reliefs of Indonesia's history in every corner of the outer yard surrounding the monument. Inside the building, in the underground hall below Monas, there is the

Indonesian National History Museum which has a display of dioramas displaying the scenes from Indonesian history. Situated inside the goblet or "cup" part of Monas, an amphitheater-shaped room called "The Hall of Independence" is pervaded with sacred atmosphere, bringing about a contemplative effect on the visitors. An elevator in the ground floor carries visitors to the viewing platform to view the panorama of Jakarta to the four corners.

The monumentality of Monas takes on spatial and horizontal form by the placement at the midpoint of the cross, from the surrounding area. This central point implies "something significant, the essential and the absolute", known in traditional architecture (Ardhiati, 2012 : 193-196) The significance of the National Monument in terms of its arrangement is also enhanced by several important buildings situated surrounding the nearby perimeter: the presidential building (Presidential Palace), important religious buildings (Cathedral Church and Istiqlal Mosque), cultural buildings (the National Museum and the National Gallery), central government buildings (the Supreme Court, Department of Transportation, among others), foreign country representatives buildings (the embassy of the United States), important land transport station (Gambir Station). In a broader constellation, Monas also anchors various points of importance in eight directions of the wind in the area of Jakarta to Indonesia.

Entering the 6th decade of its operation, the National Monument still functions as a symbol representing the city of Jakarta and as an achievement *par excellence* of Indonesian national monuments. The monument's contrast to its surroundings has changed, compared to early years of its existence, with the flourish of other buildings surrounding it. Managed by the government of Jakarta since 1974, the complex of National Monument is regularly visited by people seeking to see the museum, the amphitheater, to the observation deck, or only to walk around the square, and the city park. Aside from its main functions, the court inside the complex is also used as a semi-open community center by various organizations and institutions.

### **3. Expanding the Role of The National Monument Jakarta under The Former Jakarta's Governor Joko Widodo : Featuring Monas as an Element of the Dance Musical "Ariah"**

The policy of the former governor of Jakarta, Joko Widodo, to hold a folk festival by utilizing the open space in the strategic area and important axes in the city is an innovative step, expanding the role and contribution of the monumental space in the society. The folk festival celebrating the 486th anniversary of Jakarta utilized the area of Monas as a venue for the dance musical "Ariah". The dance musical took place on 28-30 June 2013 and started at 19:00 with duration of 1.5 hours. It adopted Betawi (indigenous Jakarta society) folktale in the era of colonialism in the 19<sup>th</sup> century. The dance musical incorporated the element of dance, martial arts, traditional music, orchestration, narrative and the elements of visual arts, which manifested in the costumes of the casts, as well as the element of architecture in its stage setting and the utilization of Monas. The dance musical was directed by Atilah Soerjadjaja, also involving Jay Subiakto as the artistic director, Eko Supendi and Wiwiek Supala as choreographers, and Erwin Gutawa as the music arranger. The performance deploying 200 dancers and 120 orchestral musicians was held to realize the idea of folk festival by then Jakarta's Governor, Ir. Joko Widodo in commemoration of the anniversary of the city.

Jay Subiakto, a renowned film director, producer and artistic director in Indonesia, who acted as a stage manager in this performance, responded positively to the offer given by Joko Widodo and director Atilah Soerjadjaja to produce a colossal dance musical based on a Betawi folktale, which is similar to the previous success, "Matah Ati", in Solo. Jay appreciated and explored the distinctive qualities of the National Monument in his stage layout with a landscape and symbolic approach to the concept of "Ariah" stage. Jay, who majored in architecture, often utilizes spatial uniqueness in setting up a stage for performances. He brought Monas in its full glory in front of the audience, making it not only as a property or stage background, but also a supporting element in each act of the performance, making it very central throughout the show. The towering figure of Monas was enhanced by uplighting effect and exposure of various simulative images generated by video mapping, projected to the monument body and to various spots of the stage. This strategy transformed the originally static and monolithic monument into a major element of the show and is constantly changing in its temporality.

Jay also explored the physical characteristics (shape profile, size dimension, proportion, and slope) of Monas to be applied to the surface structure of the stage. The stage was 72 meters in length, 48 meters in width and 10 meters in height. The figures refer to the three parts of Monas, namely the foot, the body and the head or peak.

Jay divided the stage into three levels, each of which has elevation of 3 meters, 7 meters and 10 meters. The "Ariah" stage is unique in its own right since the surface is not flat, but sloped to the side at 15, 20 and 35 degrees forming a multiple-height contour with a triangular-shaped base. The beauty of the Ariah stage, serving as a "new cup" in front of the actual cup of the monument, was arranged optimally by placing the audience at quite a distance from the stage, so that the whole panorama of the stage along with the monument can be captured by the audience. The distance between the stage and the audience was what made the show successful. It gave the audience the monumentality of the monument instead of highlighting the profile details of the casts on stage.



Image 1 : Monas obelisk, in its entire appearance (Source : authors collection)

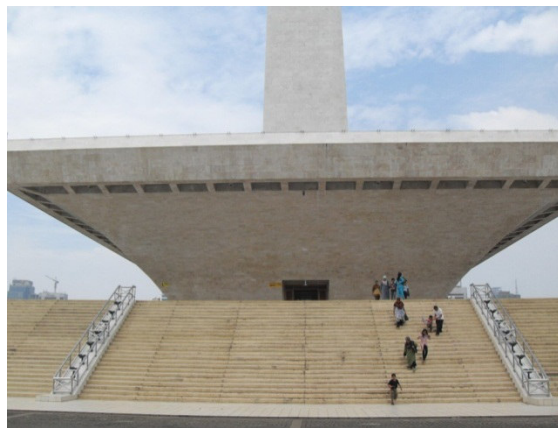


Image 2 : the 'chalice' part and stairs from amphitheatre (Source : authors collection)



Image 3 : Monas, enhanced by uplighting effect, taking a majestic and sacred "triangle" and projection of video mapping the monument and the stage surface Chalice (covered by front stage) and transformation of the chalice on the stage shaped like oblique (Source: Kompas, 30 June 2013)

#### 4. Discussion

The approach employed in the stage setting was a form of total appreciation to the monument, as stated by Jay in an interview, involving historical, philosophical, and aesthetic values, as well as implicitly expressing the monumental value. (Subiakto, 2014) However, for the purpose of the show, it is inevitable that the monument should be arranged specifically as a supporting element to the show, which indirectly affected the monumentality, indicated through its physical manifestations. On the one hand, the special arrangement tends to unravel, maintain and strengthen its monumentality, but on the other hand it reduces and even eliminates it. The monumental values of Monas after it was transformed and integrated as an element of the performance are shown in the following table. In the following table, the National Monument prior to the transformation is described as 'Monas as seen regularly'. It consists of the head, the body, and the foot, along with its *chalice* as we see it everyday (see image 1 & 2). While the post-transformation appearance of the monument, after it was given some artistic touch with the addition of the stage serving as "a new chalice" in front of the old one, is labeled as 'Monas as featured in the dance musical Arianah.'

Items that will be discussed related to the two appearance of monuments are forming elements of monumentality in the whole 'work of art' area such as area of 'form' (structure, scale, reality of form existence, expression), 'content' (function, symbolic meaning, values, story and history covered by two appearance of monuments including their kind of change), the way of delivering 'content' by presenting 'form' in specific way (artistic approach, aesthetic ideology). These items are at object domain and its creation process, while from observer side discussed the method of appreciation. Also discussed status, category and role of power behind the two appearance of monuments

Aspect of Discussion	Monas in its usual presence	Monas as featured as an element of the dance musical Arianah
1. Role, status	As a national monument	As an element of performing art
2. Reality Existence	Real, physical as an architectural work	Combination of physical reality and virtual
3. Spatial awareness	3 Dimensional Spatial Awareness	The space-time continuum awareness, involving motion
4. Appreciation process	Perception with intelligence and contemplation	Spontaneous and sensational perception without intellectual interpretation
5. Highlighting Symbols	<i>Lingga – Yoni</i>	<i>Lingga-Yoni</i> and other traditional symbols through video mapping & stage lighting
6. Structure of physical characteristic	A towering monument in contrast to its surroundings	A towering monument in contrast to its surroundings enhanced by additional "chalice" or the stage as a base along with stage lighting



Aspect of Discussion (cont)	Monas in its usual presence (cont)	Monas as featured as an element of the dance musical <i>Ariah</i> (cont)
7. Event theme presented/delivered	The history of independence struggle of Indonesia since the prehistoric to the post-independence era. is part of a grand narrative, that is nationalism	Folktale about a struggle of a woman in Betawi in the 19th century is part of a small narrative about heroism which is particular and local.
8. Category of art and aesthetic ideology	High Art Fusion of Modern & Classical Indigenous Aesthetics.	Fusion of High & Folk Art Fusion of Modern Aesthetics & Tradition
9. Kind of change	Diachronic	Synchronic
10. The role of power and their presence in practice.	Central and local authority governance in planning, construction and management. Society-centered power and authority in its temporary occupation Hegemony of the authority over society in a controlled public space.	The authority of local governance as the initiator of the performance. Harmony of the authority and society in democratic a public space.

In the discussion of point 1 (the aspect of role), it appears that the status of Monas as a national monument is more formal, permanent and significant compared to the new temporary status as a part or a component of a folk performing art presented in more contemporary form. Considering its permanence and the significance of the role that consistently has been given to it for decades, and based on the idea of timeless nature of monumentality, the usual appearance of Monas implies stronger monumental quality compared to its appearance after a special arrangement, which still requires the test of time. Although the dance musical "Ariah" was performed for one time only, the phenomenon remains in people's mind, or it might be a milestone in a series of subsequent artistic works performed at a historical monument and its surrounding monumental spaces.

From the aspect of its existence (point number 2) Monas has physicality as a monumental structure with a material quality, which long has been considered as the main factor of monumental quality. The prominence, excellence and permanence of a monument are determined by the delivery of the material quality perceived in multiple sensations, which is represented by the figure of Monas in its usual appearance. Monas after a special setup in the performance "Ariah" was presented in a combination of reality and virtuality through a simulation of video mapping technique. The phenomenon of digital simulation in this approach has never been discussed in the discourse of monumentality, which somehow ended since the modern era (Moravcikova, 2009 : 45). Monument and monumentality is more often regarded as "insignificant" in modern and post-modern aesthetic discourse, including in the aesthetic of digital era.

Discussion of point 3 regards the aspect of motion. The aspect of motion in arts is manifested in thematic, illusive, and real manners. In three-dimensional works of art, sculpture, for example, a figure with a static and balanced pose has become a canonical form of art over the centuries. Its existence represents an attempt to perpetuate values in life and implies a tranquil and eternal image and, at the same time, as a guarantee for the achievement of excellence in artworks. Monuments, since the beginning of human civilization, have developed with this approach, which can be found since the prehistoric era through the menhirs, obelisks to works of arts of the classical era in various nations.

In the western world, this approach remains throughout the classical, medieval, the Renaissance until the era of the application of various derivative classic styles. Innovation of "motion" and dynamics gave birth to various styles such as Hellenism and baroque, which indeed have provided enrichment of expression, but the classical principles remain the benchmark of works of arts. In the beginning of the modern period, the world of visual arts, with efforts in innovation by its exponents, intersected with the spirit of the invention in the scientific world, one of which is the theory of relativity. The field of painting and architecture began to use the time dimension combined with the spatial dimension in observing their objects. Space and time continuum, whose implementation in the spatial arrangement was popularized by modern progressive approach by paving the interpenetration of inner and outer space through a massive bulkhead reduction, was initially not included in the conventional discussion of monumentality, which is more often seen from the aspect of physical size (Stevens, 2012 : 951), proportion, composition (van de Ven, 1995 : 191) and visual contrast (Ashihara, 1981 : 37) but is then indirectly implied in the discussion of monumental space by Henry Lefebvre regarding the phenomenon "total being in total space" (Lefebvre, 1998 : 221). The addition of time aspect in the National Monument was explicitly indicated in Soekarno's wish to build an unchanging and everlasting monument yet, at the same time, moving (Salam, 1989:24). The motion is interpreted by the architect, Soedarsono, through in architectural contour of the monument, starting from the bottom. The dimension of time also plays a role in shaping the monumental image through a series of rooms of visitor activities in various spaces inside the monument. While time itself is inherent in the spatial experience in the 90-minute performance, delivered intensely at Monas, with each of every change in phase was captured by the audiences. Therefore, basically the National Monument, both in its usual appearance and in a special setup, equally demonstrates its monumental achievement, viewed from this aspect.

In the discussion of point 4 about the appreciation process, appreciating Monas as a monumental work is a contemplative process and requires a certain intellectual ability. The abstractive transformation of the idea of *linggayoni* into the monument, its representation of fertility and the unification of masculine and feminine entities, and the flame at the top, cannot be appropriately appreciated without enough prior knowledge about it. The role of essential skill and knowledge in art appreciation is familiar in the high-art paradigm; as in the field of fine arts, classical arts, and progressive modernism. Those fields were once claimed to be the legitimate forms of art. In the intellectual and contemplative comprehension of the objects as in the comprehension of the monuments of the past, monumentality, in its standard formal characteristic and its championed and incomparable definition, is already inherent. In the beginning of the rise of the avant-garde to the postmodern period, this established model of appreciation was shaken. The purpose of art was then shifted to shock and to provoke or to "shake the soul", where all of the previous rules are regarded elementary and their demand for perfection must be rejected, (Lyotard, 1979). Furthermore, Lyotard reveals that, driven by aesthetic grandeur, art should ignore the replication of exemplary works that are merely lovely by trying surprising, unusual, and provoking combinations. Monas, having been "silent" for decades, suddenly shocked and provoked the viewers by various new images enhanced with lighting and video mapping projected on its body in its appearance during the dance musical *Ariah*. Based on the discourses above, the two appearances of Monas meet the criteria for its monumental achievement.

The visualization of symbols of tradition, as discussed in point 5, was carried out in the abstract spatial, in the presence of the monument as seen everyday, in the form of *lingga yoni*, and a flame on top of the monument. "The universal symbols of tradition" remained to be seen in the performance. One way is through the formation of a monumental simulative triangular pattern, a sacred shape found in various cultures, generated by lighting (see figures 1 & 2). Sporadically the surface of the towering monument was projected with various images in the community tradition, such as a tree, a hoe, a mask, until the cubical pattern found in traditional Toraja buildings. Those images appeared as pictorial representations of real objects (see image 2). The images more explicitly display the figures familiar and representative to the people through emotional domain; a true characteristic of a monument, although appearing in a very short time. This results in the entire impression of the monument that was more powerfully monumentalized.

A more intense monumental visual impression was achieved by emphasizing the physical structure of the monument during the dance musical *Ariah*. Stage manager and artistic director, Jay Subiakto, explored the essential image of the monument through stage setting, so that the characteristics of the physical structure of the monument could be maintained even enhanced in a contemporary expression, as shown in table 1, item 6. The grandeur physical structure, which is a significant indicator of monumentality, was amplified by the lighting effect and by the symbols discussed in paragraph 5 above.

The aspects of theme and content of the monument are discussed in point 7. Monas, as seen everyday, represents the national spirit and the history of Indonesia, symbolically represented in the figure of the chalice, the national symbols, the diorama displayed in the museum, and the reliefs in the court, putting them into a larger narrative about nationalism. This is consistent with the universal idea of nationality, which is supported by the ideology of modernism, from its commencement by President Sukarno until its construction. The physical structure of the monument basically represents the glorification of masculinity (in Soekarno's term: *lingga-verering*) although Soekarno further transformed the idea into a more spiritual sense, representing the soul and spirit of the nation: *griepnaar de steeren*; "to reach for the stars in the sky," which is the goal of revolution (Salam, 1989: 30 – 35).

On the other hand, the transformation of Monas in the dance musical *Ariah* falls into a category of a small narrative. Viewed from the gender perspective, *Ariah* appeared to represent femininity. The duality, in modern and structuralist viewpoints, falls between monumental and not monumental. However, from a postmodernist viewpoint, "*Ariah*" as a folktale has an equivalent bargaining position for the "recognition" of its potential as a "local truth". "*Ariah's* struggle" has a chance to be significant and everlasting as a criteria of monumentality, just as Monas represents the "nation's struggle" in its mere presence everyday. As a comparison, although not categorized as performing arts, some ordinary people or even animals had been made monuments (the monument of a pregnant person with disability named Alison Lapper in Trafalgar Square, London or the Monument of Hachiko in Shibuya, Tokyo, Japan, that represents the value of loyalty of a dog to its master). *Ariah's* struggle is regional and personal in nature, yet it is also universal, inspiring, and patriotic, the similar values that are also represented by Monas in the context of the struggle against the oppression of colonialism, and thereby potentially achieving "significance" "a powerful memorial". *Ariah's* spirit as a woman in defending her honor may also represent the collective spirit of women in general.

The next discussion (point 8) regards the categories of art and aesthetic ideology surrounding the two appearances of Monas. Monas falls into a category of public artworks since it is situated in the central area of the nation's capital. It was deliberately constructed as a memorial of Indonesian national entity in the early period of Indonesia's independence from colonialism. As an architectural work, a monument functions not only as a building, but also serves a poetic and symbolic role, which puts it in the greatest position for centuries before the advent of the Modern era. Modernism's objection to monuments is that the predominance of political power is oriented on the individual figure of leadership and the uselessness and the loss of meaning of monumental space of the past as embodied in so many monuments in the world. Condition as such is not found in the National Monument in Jakarta. The idea of its construction indeed came from president Soekarno, who also contributed in its construction. However the major theme the monument represents is the nation's spirituality. Monas then became a vital building, as a place marker, a city marker and eventually, "a node that represents totality". The intangible facts related to the superiority and the status of the monument support its monumental quality. Meanwhile, the dance musical *Ariah* was initiated by JokoWidodo to be performing art of Betawi folklore with a high and spectacular artistic quality. It involved hundreds of dancers with massive movement to a few spots, orchestral musicians, and the gigantic stage and dramatization of Monas, which boosted the monumental quality of the dance musical. The well-coordinated multidisciplinary collaboration in arts: dance, martial art, music, costumes, and architecture elevated the folktale as something great and artistic.

The National Monument was designed with a modern approach, where the universal characteristics of pure geometric shapes, honesty, and material expression are strongly attached to the outer structure. Modernity on the Monas monument juxtaposed with visual ideas of Indonesian culture, not to be contradicted, but harmonized, so that balance is gained between the application of both the thematic and visual expressions. Modernism here also serves a means of expressing and strengthening the national spirit. Protrusion of nationalism is manifested in elements of the monument; from the idea of the union of the *lingga yoni* which has been entrenched since the prehistoric era, then national symbols ranging from the flag, national symbols, and the visualization of the archipelago to the perpetuation of the significant events in Indonesia history. Everything has a monumental quality. While "*Ariah*" also displayed a blend of traditional ideas, the modest folk art and modern aesthetic approach, which once claimed itself as a high art form. Spontaneous applause, shouts, and Betawi songs are harmonized with the music of the orchestra accompanying the dancers' movement, with the touch of contemporary choreography, resulted in dance, martial arts that escalate into a mass movement on the stage. The stage setting is planned comprehensively, not only in relation to its theme, but also in the aspect of the ideal distance between the audience and the performers and the overall stage, resulted in a full appreciation of the monument by the audience. Novelty and distinctive quality in the stage setting carefully calculated for the audience and the performers demonstrated the creativity and high dedication, supported also by the efforts of the



dancers who had to control energy and concentration to move on an inclined surface and enter the doors and hallways under a complicated stage.

There are some discussion items that do not automatically position the two appearances of the monument in opposition in terms of monumental achievement. Among others are discussion of point 9 and 10. Discussion of point 9 is related the range of transformation surrounding the monument, both is its regular and special appearances, in terms of the narrative of the events that they deliver. Deliberate monuments have either short or long memorial, in which the monumental value of artistic and historical monuments are not always determined by how long the timespan, so the monument with a range of short but profound change/potential synchronic also lifted its monumentality.

Meanwhile, the domination of a political leader manifested in the existence of the National Monument, since its initiation by President Sukarno in the post-independence era until its construction. In the beginning of its occupation, the management of the monument was passed successively from the central government to the local government of Jakarta. The authority's control over the people can be seen in the effort to sterilize the area of monuments for the sake of security and order. The use of the court for public activities is temporary with a special license, and only granted to some communities, political organizations, among few others. The hegemony of the authority is represented in the need to control society as the strata that need to be organized, disciplined and secured. The dominance of government power in the area of public space as such represents the era of pre-democratic society, which in practice is still visible in the daily operation of the monument. The role of the authority is still visible in the egalitarian folk festival of *Ariah*, although the government functions as a facilitator rather than a controller. In the folk festival which took place in the mid-2013, which delivered the performance of "*Ariah*", the people of Jakarta were given the access to enjoy various performing arts with a low price, and even free of charge. Street side vendors, who are usually restricted, were also given permission to sell their goods around the monument during the event.

Aesthetic ideology of modernism and postmodernism leaves monumental approach in the creation, design and in its discourses. However, the emerging trends of its practice in the late of the second millennium still results in monumental characteristics. Strong axes with a courtyard and the element of a towering structure are resurfacing, as in the complex *la Defense* in Paris. This is not to be interpreted as a form of homage to the power of autocracy but the appointment values known in a democratic society in the era of globalization, including equality and togetherness, as well as the superiority of economic strength embodied in the monumental spaces.

## 5. Conclusion

Based on the discussion above, it can be concluded in general that, using the comparative analysis, the two different appearances of Monas, in its regular appearance and in a special setup, do not necessarily oppose the two expression of the monument as something monumental and not monumental. In its mere presence, Monas undoubtedly possesses some qualities of monumentality. Meanwhile there are some things that "are not monumental" from Monas in its special setup since, according to the discourse of monumentality, there are some criteria that were not explored and met, as mentioned in the discussion of items 1 and 2. Nevertheless, the National Monument does not lose its monumental qualities entirely, as mentioned in point 3,4,8,9 and 10. Some qualities are maintained, even enhanced by giving them a novelty value, as discussed in point 3, 5 and 6. Therefore, Monas in its new appearance in the dance musical "*Ariah*", based on the points discussed above still can be said to be monumental, even in a conventional understanding.

## References

- Ardhiati, Yuke. 2012. "*Panggung Indonesia Khora Pesona Karya 'Arsitek' Soekarno 1960-an*" PhD Thesis. Doctoral Programme, Architecture Department, Faculty of Engineering, Universitas Indonesia .
- Ashihara, Yoshinobu. 1981. *Exterior Design in Architecture (revised edition)*. New York. Van Nostrand Rheinhold Company.
- Giedion, Sigfried. 1958. *Architecture You and Me*. Cambridge. Harvard University Press.
- Lefebvre, Lefebvre. 1998. *The Production of Space*. Oxford. Blackwell Publishing.
- Moraveikova, Henrietta. *Monumentality in Slovak Architecture of the 1960s and 1970s : authoritarian, national,*

*great and abstract*. The Journal of Architecture, Vol.14 : 1, 45-65, 2009.

Salam, Solichin. 1989. *Tugu Nasional dan Soedarsono*. Jakarta. Penerbit Kuningmas.

Stevens, Quentin. Frank, Karen A. Fazakerley, Ruth. *Counter Monuments : the anti-monumental and the dialogic*. The Journal of Architecture, vol.17 :6, 951-972, 2012.

Van de Ven, Cornelis. 1995. *Ruang dalam Arsitektur*. Jakarta. PT. Gramedia.

Wiyoso, Aghastya & Sachari, Agus. *Mengungkap Kontestasi Ideologi di Balik Penanda Spasial Monumen Nasional & Menara Eiffel*. Jurnal Mudra, vol.30, no,2, hal 165-173, 2015.

**First A. Author (M'76–SM'81–F'87)** Aghastya Wiyoso is lecturer at the Faculty of Art & Design, Trisakti University, Jakarta, Indonesia. He was born in Bandung, West Java 1<sup>st</sup> June 1968. He is a PhD candidate for the Design Program in the Bandung Institute of Technology (ITB), Bandung, Indonesia. Her promoter is Dr. Agus Sachari M.Sn and 2<sup>nd</sup> & 3<sup>rd</sup> promoters are Dr. Pribadi Widodo M.Sn and Dr. Deddy Wahjudi M.Eng. His research focuses on change and continuity of monumental value.