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Nirmana Estetika Raba : Visual Design Creativity Based on Sensory Capabilities of the Sense of Touch

Laura Christina Luzar[1] Dyah Gayatri Puspitasari [2] Sri Rachmayanti[3] Budi Sriherlambang[4]
[1,2,3,4] School of Design, Bina Nusantara University, KH. Syahdan no. 9, Jakarta 11480, Indonesia
* E-mail of the corresponding author: srachmayanti@binus.ac.id

Abstract

The hegemony of visual and digital culture in the modern era has had a significant influence on the sense of wholeness among the younger generation. Analog sensitivity has been replaced by mere digital bit sensations that ignore sensitivity and real experiences of totality of the body. *Nirmana* is a basic course in the Visual Communication Design Department at Binus University that hones students' aesthetic sensitivity. This study examines a project assignment called "*Nirmana Estetika Raba*". This project is a form of creativity that tests students' sensory abilities in relation to tactile and thermal sensations of the body. This study is interesting because it is a study of *Nirmana* works based on total bodily experience. The research uses Saussure's structural approach and Primadi Tabrani's theory and Wucius Wong's theory. Thus, it will be possible to identify the relationship between visual elements in forming a creative whole that refers to the stimulus link module. The expected target of this research is to produce a new Nirmana learning model that is able to optimally hone students' sensitivity through a totality of bodily experiences. To that end, a literature study will be conducted to examine the formal objects of this research, namely the fundamental elements and principles of design. Furthermore, an analysis of the material objects resulting from the ideation and visualization process of *Nirmana* class students throughout one semester will be carried out. With this research, it is hoped that basic design studies will be increasingly able to play a role in placing the process of honing sensitivity as a learning activity that shapes students' creativity and aesthetic sensibility.

Keywords: *Nirmana*, design, creativity, sense of wholeness, bodily experience

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1. Introduction

The hustle and bustle of modernity is increasingly transforming the world into a jungle of images. This era has become a breeding ground for students, as millennials and the internet generation (Generations Y and Z). Inevitably, their aesthetic experiences are dominated by representations and images that display visual pleasure. Meanwhile, the search for the essence of form tends to be neglected. This condition goes hand in hand with the phenomenon of being bombarded by various images that crowd every corner of their lives today. From billboards, television, the internet, to personal gadgets. These images are so massive that they overwhelm their daily lives, providing visual sensations that quickly influence their sensory perceptions.

Behind the array of images with their various offerings, the Visual Communication Design Department at Binus University's School of Design maps Nirmana into a cluster of basic education courses in its first semester curriculum. This is the beginning of an effort to provide an understanding and sensitivity to the aesthetics of non-representational, non-form images that do not indulge the eye with various images of reality/hyperreality. Through the exploration and organization of the most essential visual elements, such as points, lines, planes, textures, space, and color, Nirmana provides a space to briefly turn away from the barrage of images that surround us. Students, as learners, are guided into a space of imagination, perception, and personal association that is born through the processing and composition of visual elements. Students are taught to engage in dialogue with visual elements, not merely to see and understand form in a literal (mechanical precision) sense.

In addition, students are taught to enrich their vocabulary in visual language, not in verbal or textual frameworks. As Cassirer stated, visual elements such as points, lines, planes, textures, space, and color can be interpreted not merely as technical tools, but as moments that are absolutely necessary in the productive process itself (1987: 215), and are part of the realm of artistic intuition itself (1987: 235). In short, abstract values become fundamental, and sensitivity becomes the axis of efforts to improve students' aesthetic sensibilities. Thus, as the gateway to the basic design education curriculum, Nirmana systematically places the process of honing the

senses at the center of learning activities so that students are able to see a depth that crystallizes into aesthetic conviction.

Until now, Nirmana learning has focused on visual sensitivity/the activity of 'seeing' through the sense of sight. However, upon closer examination and observation, the essence of the activity of 'seeing' is not merely a perceptual activity carried out by the sense of sight alone. More than that, the activity of "seeing" can be said to be an experience that finds intense immersion (Heidegger, 1971: 15-88), which involves conceptualization and sensory synesthetic sensitivity that will depend on the subject's (student's) system of experience and knowledge. From Husserlian phenomenology, "seeing" can be interpreted as the real experience of what Husserl (1960: 136-137) refers to as the primary world (Lebenswelt) or Life-world, as a world that is experienced directly. The concept of 'seeing' and achieving beauty as 'truth' is a journey to a 'subtle' level that cannot be described verbally or rationally. Meanwhile, the experience of beauty as 'truth' begins with a peculiar emotion, which requires direct experience, something that is experienced firsthand by the subject (student) through the totality of bodily experience. This is similar to the 'perception' (aisthenasthai) proposed by Heidegger (1978: 164), where the meaning of perception is more closely related to 'truth' than to 'beauty' alone. Thus, the special senses that shape special experiences are not limited to the sense of sight (the eyes). However, as Jakob (2010: 32) states, the value of truth in the experience of beauty is present in a form that can be experienced, seen, heard, tasted, smelled, and touched. Thus, it can be further understood that the totality of bodily experience and sensory synesthetic abilities are necessary for the formation of a sense of wholeness in students.

Based on the above facts, the researcher considers it necessary to develop Nirmana learning that provides opportunities for students to obtain and directly experience the totality of bodily experiences. Therefore, the research will be conducted in the form of learning that utilizes a series of external stimuli that will be placed on all the senses: sight, taste, smell, touch, and hearing. The totality of the sensations absorbed by the various senses is expected to significantly sharpen students' sensitivity and guide them to reach a point of subjective achievement, culminating in a unique experience that Bernard Berenson (2011: 79) refers to as an aesthetic moment.

In this learning process, several stimulus modules will be prepared as 'realities' (external stimuli) that function as links. These links will bridge the work with the space of imagination, which is the main pillar of creativity. Thus, these stimulus modules are not merely references, but become a medium for critical 'thinking', through reflection, appreciation, and exploration of meaning that is not merely superficial.

Through these stimuli, students are continuously trained to interpret sensory experiences in the transcendent-immanent realm. At this stage, students are expected to develop a sense of unease and a high level of aesthetic passion to seek and discover the most appropriate methods and "language" for their creative work. This becomes a transcendental dialogism—as a space for dialogue for the growth of personal perceptions—and is expected to be able to be dialogued through a series of articulations that display the essence of form as the main element. In this condition, the importance of sensitivity is desired to be able to achieve and reveal experiences of these transcendental values. Creativity becomes increasingly unrestricted by the literal trap of visual elements, but rather requires forms that are filtered by the imagination. Thus, the embodiment of visual elements is shaped by the imagination that links formless images in the minds of students with stimulus modules in reality (external stimuli).

As a result, through this process, students are expected to be able to produce a work that is the result of a combination of ideas and imagination (not just fantasy) of a 'special experience', namely an aesthetic experience. In addition, students are expected to be able to make a number of artistic decisions from a condition of "absence of language" into a series of articulations that are not merely "beautiful," but are able to manifest as a meaningful form, namely a form that is capable of evoking aesthetic emotion with a description of a coherent truth in the perspective of design.

2. Literature Review

2.1 Structuralism

This research is based on a structural approach. The structural approach pioneered by Ferdinand de Saussure was initially used in linguistic studies, which then spread to other fields of knowledge such as literature, history, architecture, psychology, and so on, including design. With this approach, Nirmana students' design works as research objects will be deconstructed and studied by looking at the relationships between their structural elements. In linguistic analysis, Saussure introduced four important dichotomous concepts. These dichotomous

concepts are langue versus parole, signifier versus signified, synchronic versus diachronic, and syntagmatic versus paradigmatic. This study will focus more on analysis using the concepts of syntagmatic versus paradigmatic.

In short, the concept of syntagmatic versus paradigmatic can be explained as follows. Syntagmatic means denotative meaning. A syntagmatic relationship is a relationship between utterances in a sequence. This relationship is in praesentia, meaning that the elements are factually present in the sequence of utterances. Meanwhile, a paradigmatic relationship is in absentia. In an in absentia relationship, the relationship becomes associative. According to Saussure, language forms can be carefully analyzed by examining these two relationships (Saidi, 2008: 45).

2.2 Theory of Creativity

Studies on creativity can be found in at least three pieces of literature, namely an essay by Toeti Heraty, in S. Takdir Alisjahbana: Kreativitas (1983), and two monographs by Primadi Tabrani: Proses Kreasi, Apresiasi, Belajar (2000); and Kreativitas dan Humanitas: A Study of the Role of Creativity in Human Life (2006). In these studies, creativity is interpreted as a biological function with a restructuring pattern consisting of several stages of the learning process. From these two main theses, it appears that integration and sensitivity are a necessity in creativity. In relation to the image of humans, Tabrani raises creativity that is intertwined with the process of imagination. It is stated that in essence, the learning process, the thinking process, and the creative process are different names for the same process, namely the process of imagination. In all these processes, the medium for the communication process is image (2000: 9).

Regarding images, Tabrani said that every human being has two things, namely the form of the image and the source of the image. First, in terms of form, humans have three types of images, namely abstract images (language), concrete images, and pre-images. Every sensory system has these three images. Pre-images are blurred, vague images that negate form, but play a role in the thinking process. Concrete images are images with clear forms, while abstract images are concrete images that manifest as language (2000: 1). It is also said that the human thought process is both a process of creation and a process of memory. The result of this creation is the integration of external stimuli (received through senses and perceptions in a broad sense) and internal stimuli (i.e., memory in a broad sense). The difference between the processes of learning, thinking, and creation lies only in the gradation of the quality of the process and the results of its creation. Learning, thinking, creating, imagining, and forming memories are processes that occur simultaneously (Tabrani, 2000: 12).

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The creative process consists of three main levels, namely the readiness level, the creative process level, and the emotional process level. It is said that there are two main stages that describe a creative process, namely the idea stage and the implementation stage. All levels in the implementation stage are numbered 1 to 8, with the note that these eight levels are not always carried out in sequence; they can change order, overlap, and integrate (Tabrani, 2006: 280-291).

2.3 Basic Design

The study of basic design is reviewed from Wucius Wong: Principles of Form and Design (1993). In this study, basic design elements and principles are practiced as a manifestation of achieving a value of "truth," a value of beauty, in design. The value of "truth" is interpreted as an approach that views a composition as a structural equilibrium between design elements and design principles. Thus, formal-structural aspects become fundamental principles in constructing the "truth" of a work.

2.4 Formal Aesthetics

From the overall description of the understanding of aesthetics in the Age of Enlightenment, aesthetics can be interpreted as questioning the essence of natural beauty and works of art (Sumardjo, 2000: 25). Beauty is included in the sensory and intellectual categories of human natural abilities. Beauty is also considered an empirical and transcendental phenomenon. In addition, it is also said that there is a basic natural human ability (faculty). This teaching states that within each human being there are four levels of faculty, namely vegetative ability, locomotive ability, rational ability, and sensory or perceptual ability. Meanwhile, art is included in the category of sensory or perceptual abilities (Sumardjo, 2000: 285).

In addition to the above understanding, Jakob Sumardjo also states that art and beauty are interrelated or intertwined in both denotative and connotative senses (2000: 154). Furthermore, in Estetika Paradoks (2010), Sumardjo says that art is present in humans through experience, namely through the senses. Something that is perceived by the human senses awakens intellectual awareness and arouses feelings at the same time (2010: 91-92).

3. Objectives

The purpose of this research was to 1. mengidentifikasi proses kreasi dalam karya Nirmana Estetika Raba dengan modul stimulus tubuh (sensasi taktil dan thermis). 2, memahami bentukan relasi antar elemen karya Nirmana Estetika Raba berdasar modul stimulus tubuh (sensasi taktil dan thermis).

4.Research Methodology

This research is expository in nature, explaining various analyses of tangible and intangible texts. The assessment and analysis paradigm is based on insights and interpretations derived from literature, theory, and classroom action research. This paper uses a source text method that refers to the creation of tactile and thermal sensations of the body, specifically in the nape of the neck.

Thus, this research is limited to two issues, namely:

1) A study of the creative process in Nirmana Estetika Raba's work with the body stimulus module (tactile and thermal sensations).

2) A study of the structure between the elements of Nirmana Estetika Raba's work with the body stimulus module (tactile and thermal sensations).

5. Result and discussion

Nirmana is a basic design course in the first semester. In addition to being the gateway to the Design learning curriculum, Nirmana can even be said to be the spirit/essence/meaning of design learning itself. In the Nirmana course, abstract values are fundamental. Students, as learners, are guided into a space of imagination, perception, and personal association that is born through the processing and composition of formless, abstract elements. Students are taught to engage in dialogue with visual elements, not just to see and understand form literally (mechanical precision). In addition, students are taught to enrich their vocabulary in the language of form, which consists of various basic elements of form such as points, lines, planes, space, color, and texture.

The Nirmana class studied in this research was the New Media Design Department class in semester 1, namely class 01LAU, with 22 students and 3 (three) lecturers. The lectures are conducted in the form of studio classes, where each semester consists of 13 (thirteen) meetings, with a duration of 200 (two hundred) minutes for each meeting. The work done is personal work, not group work.

In the learning process, several stimulus modules will be prepared as 'realities' (external stimuli) that function as links. These will stimulate the students' sense of taste. Such stimulus modules will be conditioned into a medium for critical 'thinking', through reflection, appreciation, and exploration of meaning that targets the sensitivity of

the sense of taste. Various sensations that may arise are then expected to be utilized by each student as a guide to find the most appropriate methods and "language" in their creative work. This moment is required to become a moment of transcendental dialogue for students, which can then be discussed through a series of articulations that display the essence of form as the main element. Thus, it is hoped that students will be able to produce a Nirmana work as a manifestation of the diversity of imagination that is able to link the formless images in the minds of students with stimulus modules in reality (external stimuli). In this process, artistic vision and various artistic decisions become a necessity in order to achieve a form of beauty that refers to a coherent "truth", namely existential truth (the truth of being), as the truth of design, the truth that is real, that is actually experienced, in the students' own aesthetic experience.

Figure 1. Gestures of tactile and thermal sensation absorption.

Resource: Nirmana DKV New Media studio class, documented by researchers (2015)

The stimulus module used is the body of each student. Each student adjusts their body posture as directed by the researcher. As shown in Figure 1 above, each student adjusts their posture by placing both hands on the back of their neck and closing their eyes. With this posture, tactile and thermal sensations will be received by the students through their palms. Closing the eyes directs the students' concentration on the stimuli. In this condition, it can be said that the students are directed to engage in a kind of self-reflection/contemplation, as an effort to bring forth an artistic perspective that is capable of achieving an aesthetic moment. The final stage is visualization in the form of visual sketches, which are then refined through various stages of finalization in the artwork.

The Nirmana works used as research subjects in this study are those agreed to be the best works. In this study, three works were selected, as follows.

Figure 2. *Estetika Raba 1* by Dela.
Resource: Nirmana DKV New Media studio class, documented by researchers (2015)

Figure 3. Estetika Raba 1 by Gabriel Johan,
Resource: Nirmana DKV New Media studio class, documented by researchers (2015)

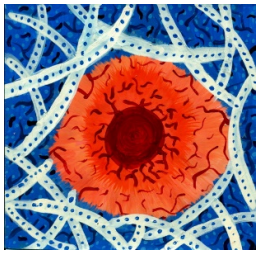

Figure 4. Estetika Raba 1 by Meita Soenarso

Resource: Nirmana DKV New Media studio class, documented by researchers (2015)

As mentioned above, the discussion of visual material is based on stimulus links, namely: tactile and thermal sensations received by students from their bodies. Meanwhile, the examination and analysis stages are carried out through two stages of analysis, namely analysis of the creative process and analysis of structure.

Both stages of analysis are applied as a lens of analysis based on the formal object of research, namely design elements and principles. The aspects involved in the creative process analysis stage are closely related to external stimuli, internal stimuli, and the form and source of images. Meanwhile, the aspects included in the structural analysis stage are closely related to the processing of the visual quality of design elements and the relationships between the design elements themselves.

The students' tactile artworks are treated as a creative process system that refers to the source text, namely tactile and thermal stimuli perceived by the sense of touch (palms). Here, we will see how tactile artworks can be interpreted as an (expressive) language system based on physical and emotional stimuli experiences. Using Tabrani's theory of creativity, the sensory-perceptual aspects of the creative process can be identified through three stages, namely the pre-idea stage, the transitional idea stage, and the mature idea stage. Meanwhile, the cognitive aspects of the creative process can be identified through the formal structures in Wucius Wong's basic design theory. The following are some descriptions from the analysis of the creative process of several student artists:

Table 1. The Process of Creating Aesthetic Touch 1- Dela

Readiness Level	Level of Creative Process	Level of Emotional Processing
Minimum Fitness **Minimum Appreciation**	Warmth that permeate I imagine a bright, random composition.	Soothing There is a slight concern about my ability to visualize it.
PRE-IDEA **Imagination & Thinking**	Looking for shapes and colors that convey warmth.	Try to boost your confidence
TRANSITIONAL IDEA **Imagination & Reflection**	Imagine organic curves with scattered dots	
MATURE IDEA **Imagination & Meditation**	A random composition of curved, rigid lines integrated with a scattering of dots on the background. Colors: warm shades of red, orange, and yellow with white spaces in between.	Really like this project.

Table.2 The Process of Creating Aesthetic Touch 2- Gabriel Johan

Readiness Level	Level of Creative Process	Level of Emotional Processing
Minimum Fitness **Minimum Appreciation**	Warm, with a slightly rough texture from the hair being touched. A rhythmic visualization comes to mind.	There is a feeling of joy and a unique spirit.
PRE-IDEA **Imagination & Thinking**	Searching for shapes and colors that depict encouraging warmth.	
TRANSITIONAL IDEA **Imagination & Reflection**	I imagine bright organic shapes with a contrasting aspect between the background and the main visual.	
MATURE IDEA **Imagination & Meditation**	A random composition of curved, rigid lines with geometric details in the background. Colors: warm colors and blue, purple, green in the main visual, contrasting with the black and white background.	Really like this project.

Table.3 The Process of Creating Aesthetic Touch 2-Meita Soenarso

Readiness Level	Tingkat Proses Kreasi	Tingkat Proses Emosi
Minimum Fitness **Minimum Appreciation**	Warm on the back of the neck, but the texture of the loose hair at the nape feels cool. A rhythmic visualization comes to mind.	Calm, peaceful, but at the same time worried about not being able to complete the project.
PRE-IDEA **Imagination & Thinking**	Looking for shapes and colors that depict warmth, worry, as well as coolness and tranquility.	
TRANSITIONAL IDEA **Imagination & Reflection**	I imagine a kind of bright locus that contrasts with the dark background.	
MATURE IDEA **Imagination & Meditation**	A composition centered on a circular locus with warm colors, with a textured background and a random composition of gradual curves around it. Colors: orange gradation combined with dark brown details on the locus, a combination of blue and black on the background, and white on the gradual curves.	Really like this project.

In the structural analysis stage, we will refer to the understanding presented by Wucius Wong. As Wong explains, it can be understood that a work of art consists of two main elements, namely: elements and design principles.

Design principles as a structure presuppose the organization of visual elements. The elements in a work of art are interrelated, forming a unified system that builds the integrity of the narrative, which contains various associations of meaning and the aesthetic value of a work of art.

To determine how the structural elements of a work of art are interrelated in building associations of meaning and aesthetic value, an analysis is conducted on the structural elements that form the composition of the work.

The most important element in a work of art that must be considered is the visual elements (design). In a work of art, visual elements are understood as a 'potential' and moments that are absolutely necessary and are part of the artistic intuition itself. Thus, visual elements are a force in themselves as formers of meaning associations that motivate the narrative.

Each visual element will undergo a development process through composition design. In a composition, it will be apparent how elements appear as aesthetic moments in various forms and layouts (organization) with other visual elements. Through an analysis of the relationship between Saussure's elements and Wucius Wong's formal structure, the relationship between the elements that form a narrative, which contains various associations of meaning, will be identified. The following are some descriptions from the analysis of the relationships between elements in several works:

Figure 5. Estetika Raba 1 by Dela.

Resource: Nirmana DKV New Media studio class, documented by researchers (2015)

Through the relationship between these elements, there is an association of meaning with the sensation of spreading warmth. The accentuation of the sensation of tension is evident in the red curves on several sides. The irregularity of motion becomes an inevitability that frames the entire work. The collection of red dots filling the accentuated spaces further reveals the perceived visualization. The variation in organic line forms with several rigid exposures becomes the main vocabulary that leads to this understanding. It appears that the equilibrium of this work reaches a meeting point in the application of analogous red-orange-yellow gradations. The layers of color appear to energize and dampen each other. The paradox of tonality also shapes the integrity of the narrative of sensory associations here. Ultimately, it can be said that Esetika Raba 1 is a manifestation of the synesthetic power between the senses of touch and the aspects of emotional and cognitive memory.

Figure 6. Estetika Raba 1 by Gabriel Johan.

Resource: Nirmana DKV New Media studio class, documented by researchers (2015)

Through the relationship between these elements, there is an association of spiritual meaning that gives a sensation of energy as the origin of creativity in craftsmanship. This can be seen in the combination of bold organic patterns and detailed geometric backgrounds as the main visual elements presented. In addition, the application of contrasting colors further represents this energy. However, the softness of the warm sensation felt is visualized in the form of color gradations in the main pattern. The tension between strength and softness is also a unique attraction in this work. Two polarized meanings find harmony in the form, placement, and color, relating to form a complete narrative of sensory associations. Meanwhile, the aspect of movement captured here appears to be represented through the illusion of perspective formed through various differences in shape, size, texture, and color. However, this diversity is then summarized in a frame of irregularity within its own regularity. The work also appears as an attractive form of "dynamical order." For researchers, this can be interpreted as the artist's preference for an accumulative response between psychological (emotive) and cognitive aspects.

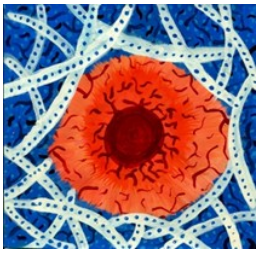

Figure 7. Estetika Raba 1 by Meita Soenarso

Resource: Nirmana DKV New Media studio class, documented by researchers (2015)

Through the relationship between these elements, there is an association of the meaning of a sense of worry that is muffled by comfort. It is clear in Figure V.6 above that the orange circle focal point with a blue background surrounding it is the main narrative of this work. The details of the strokes on the orange circle hint at the sensation of discomfort (worry) felt by the artist during the quiet process. This visualization then appears to have a correlation with the cognitive aspect (form) of the brain—as an organ associated with performance in that understanding, as well as a guide to the emotional aspects that cause psychological sensations of worry and comfort. Meanwhile, the dark blue background with black texture represents a balancing effort that implies a sense of calm/comfort. There is an interesting struggle presented here. The composition is then framed by intersecting white curves. The integration of dots and black strokes on the background appears to form a relationship that leads to an association with the meaning of spreading perception. Thus, overall, it can be said that the work of Estetika Raba 3 is a manifestation of the integration of emotive-cognitive memory aspects.

7. Conclusion

From the above analysis, the following interesting conclusions can be drawn: First, from the analysis of the process of creating Tactile Aesthetics, an interesting conclusion can be drawn regarding 'creativity'. It is increasingly clear here that creativity is a biological function with a restructuring pattern consisting of several stages of the ideation process that refer to image forms and image sources. This further strengthens the understanding that imagination based on aesthetic sensibility—which presupposes integrity and the potential for synesthetic senses—plays a substantively important role in creativity. Meanwhile, the idealized 'truth' requires direct experience of a set of peculiar emotions that culminate in a special experience, namely: an 'aesthetic' experience. Within this framework, such an experience can be interpreted as 'real truth', which is truly experienced, as existential truth.

The stage of understanding aesthetic potential and exploring abstract meaning necessitates the involvement of physiological and psychological aspects. This fact shows that the work of Estetika Raba is not merely a work resulting from sensory perceptions loaded with psychological and emotive quantity, but rather an accumulative process closely related to the cognitive aspect of the meaning system.

Second, from the structural analysis, it can be concluded that Estetika Raba emphasizes the uncertainty of form, which is neither stable nor final. The composition always highlights the potential for development of form, a ready-to-use power contained in every form. In addition, Raba Aesthetics is a two-dimensional work that plays

with structural elements to form a kind of narrative of a special experience, namely the experience of beauty (aesthetic experience) based on sensory perception of the sense of smell. This aesthetic nuance is found in almost all structural elements of the work, from points, lines, planes, spaces, colors, to the variety of technical applications of coloring media. The effort to achieve the overall beautiful value as truth in the composition appears to be related to the stimulus link module, so that each element/element of form is present as aesthetic moments that are manifested through the process of sensation-perception of the related stimulus module. Thus, the personal associations that arise through the processing and composition of these visual elements strive to interpret the formal structures of design, in a depiction of coherent truth from a design perspective.

From the conclusions of the two issues above, it can be further seen that the structural elements in Raba's aesthetic works are able to relate to each other to form the wholeness of the work as a two-dimensional work that is rich in meaning through the association of design elements that lead to a metaphorical understanding. Furthermore, it can be understood that the creative process is not a singular process, but rather an accumulative expression and experience of the psyche and cognition based on synesthetic sensory abilities. In this experiment, it can be said that the creation of Estetika Raba is the result of a synesthetic process between the emotive aspect, cognitive memory, and the sense of touch.

In addition, it can be further understood that true creativity requires sensitivity and intelligence, as well as a relatively high level of sensitivity. Emotions and cognition are not separate things. This can be further proven by the fact that through the process of tactile aesthetics, students are able to think about what they feel and feel what they think. The metaphors introduced to them target a logic that includes “feelings” (sensitivity). Thus, learning Aesthetic Touch in the Nirmana course is able to restore bodily intelligence into a single entity.

Students are convinced that intelligence exists in every cell of the body, without having to create chaos by sorting out the potential within the body.

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