

The Playground Concept Of Public Space Station Of Sariwangi Bandung Housing: An Interactive Functional Assessment

Gustiyan Rachmadi, Moh. Rusnoto Susanto, Sugiyamin, Bambang Trisilo Dewobroto, Dharmawati Dewi Pamungkas, Anselmus Sudirman

Abstract—The research on the artwork creation offers a development concept in reconstructing the meaning of a public space statue based on the beauty of social environment in particular the sub-urban residential area. The main problem of this research is how the sculpture of public space in urban areas can be aesthetically meaningful by paying attention to aspects of harmony socially, pragmatically, economically, educationally and recreationally. The method of creation used the process of materializing the three-dimensional works of public space by adopting the SP art creation theory (Gustami, 2007: 329-332). It consists of several stages, namely (1) the exploration will produce thematic issues, themes and concepts, (2) planning will produce visual ideas and some aspects or elements that accompany the concepts and forms of work.

The concept of creating a space for sculpture works with a socio-aesthetic theme accommodates aspects of education and recreation for the community. The value of beauty is an interwoven element related to the aspects of usefulness and characteristics of the physical and social environment (user community groups).

Keywords—Playroom sculptures, suburban communities, aesthetics, recreation and education.

I. INTRODUCTION

The city of Bandung is topographically located on an altitude of 791 meters above the sea level (asl), the highest point in the North with an altitude of 1.050 meters and the lowest in the south is 675 meters above the sea level. The southern part of Bandung City consists of the land surface that is relatively flat, while the northern part of the city is hilly with a cool climate that is good for plantations, and it is a water catchment area. The rapid growth of the city of Bandung is related to its status as a metropolitan city, and its socio-economic development not only occurs in the lower regions that become the city center, but also in the upper regions in the north.

The development of urban communities look for the alternative housing to the periphery that are generally rural areas commonly called sub-urban areas.

The development of modernity is becoming increasingly complex in the pace of globalization that turns out not only

to have implications for the growth framework of the city with all its phenomena, but also the development of economy based on the capitalism. This phenomenon permeates the village structure, one of which is in the form of sub-urban. The sub-urban phenomenon is not only identical with the movement of people from the city to the periphery or to the countryside, the more important thing is the problem of encroachment of productive land.

The development of sub-urban areas is closely connected to the use of productive lands such as agriculture and plantations, as well as land in rural areas. As happened in the Sariwangi village area, the growth of housing in the region pertains to productive lands, especially the residents' plantations. The growth of sub-urban community has something to do with the characteristics of a heterogeneous urban society and its characteristics, one of which contributes to the character of individual rationality and professionalism. Therefore, it is different from the rural community bound by the communal system, sense of the community, and kinship. Communities in sub-urban housing are generally professional individuals who have their own activities and work.

Sub-urban communities in the housing area are in separate private spaces and tend to be more exclusive from the general public spaces in the village commonly called residential locations. Homogeneous rural public spaces have more flexible characteristics based on togetherness and a sense of belonging among members of the community. In contrast, the private public housing space has more exclusive characteristics, prioritizing the guarantee of privatization and security. The housing area has a clear boundary that is marked by a relatively high fence and is equipped with a security guard post that guarantees the security of the housing residents. The residential sub-urban community of Sariwangi SSP middle class in Jurgen Harbermas conception occupies a private space typology. In his theory of space, Harbermas creates three typologies of space into private communities with their private space, public space and public authority space Prasetyo[1].

In the private space there is also a space that can be used as a public space for housing communities, even though the space is very limited. The limitation of land in the environment is so valuable. This utilization seeks to offer three-dimensional artwork that has an interactive and cultural dimension. Through this work, we want to offer a concept of elitist use of private space that is inserted by a

Revised Manuscript Received on May15, 2019.

Gustiyan Rachmadi, Departement of Fine Art, ISBI Bandung, Bandung, Indonesia.

Moh. Rusnoto Susanto, Departement of Art Education, Universitas Sarjanawiyata Tamansiswa, Yogyakarta, Indonesia.

Sugiyamin, Departement of Art Education, Universitas Sarjanawiyata Tamansiswa, Yogyakarta, Indonesia.

Bambang Trisilo Dewobroto, Departement of Art Education, Universitas Sarjanawiyata Tamansiswa, Yogyakarta, Indonesia.

Dharmawati Dewi Pamungkas, Departement of Art Education, Universitas Sarjanawiyata Tamansiswa, Yogyakarta, Indonesia.

Anselmus Sudirman, English Language Education Program, Universitas Sarjanawiyata Tamansiswa, Yogyakarta, Indonesia

moral message, or a message extracted from the historical value of the area in the housing environment. In this context, a concept of understanding works of art has an aesthetic value that can be developed, namely aesthetic works of art for exterior parts and tend to be distant from the community. As a three-dimensional work in a residential public space not only has an aesthetic element, but also a social-art function, one of which has an interactive value with local social conditions.

II. METHOD

The method of creation is used in the process of materializing the three-dimensional works of public space by adopting the SP art creation theory Gustami[2]. It consists of several stages, namely (1) exploration will produce thematic issues, themes and concepts; (2) planning will produce visual ideas and some aspects or elements that accompany the concepts and forms of work; (3) the realization of actual work based on values containing supported elements of various aspects, and (4), a presentation that will give birth to the meaning, value, function and actual work.

This creation process intersects with the creation model that involves a design process to develop a multi perspective approach including a vernacular point of view by Viktor Papanek who explains that 6 designs of governance include (1) the method divided into two, episteme and techne, (2) Association, the ability to connect between ideas and senses, (3) aesthetics, the beauty science that can integrate all elements in the creation of works, (4) needs that mean something to make a work, (5) telos that means the design function to accommodate the social and cultural dimensions of the location design location, and (6) usability that means the function of a work (Papanek, 1971).

III. DISCUSSION

The playground design that is initially more classic that emphasizes its functional aspects. Despite, the playground for children experiences increasingly complex developments, and some even lead to crossing from contemporary sculpture and playgrounds. Playground Sculpture is one of the categories embedded in three-dimensional art works from the sculptural genre that leads to its function as a children's playground. Aspects of layout or architecture are important considerations, including the presence of aesthetic elements such as statues that signify housing. The Sariwangi Bandung SSP housing is the subject of this creation. The shape and style of SSP's residential architecture in Sariwangi is in the style of modern and minimalist architecture. Structuring in this area applies a cluster system toward the structuring concept.

In addition to the architectural aspects, the housing community requires the public space in the form of parks, fields, playgrounds, or roads. Open space utilization is an obligation that develops a community residential area, such as housing. Regarding the open space or Green Open Space (GOS) in residential areas, the Law No.26/2007 regulates the Green Open Space Arrangement. The utilization of green open space is intended to maintain the sustainability, harmony and balance of the ecosystem Hastuti[3]. The

purpose of creating art in the Sariwangi SSP public space is in line with the utilization of the green space, which is conceptualized to create a space for the social interaction of the housing community.

1. The Theory of Functional Social Art

In contextual works, artists try to incorporate the values of concern for the social and political phenomena that are happening. In line with the tendency of contextual art, this work attempts to translate the art that can directly involve the public. The message is not only connected to the processing of the symbolic form of the weaverbird's nest idea, but also direct functions for the children's playground (a sculpture playground) that might become a recreation or interaction between housing families through the sculpture playground.

In addition to being personal, this work has a social function. Correspondingly, Edmund Burke Feldman[4] explains that the function of art covers three main things, namely "the personal functions of art, the social function of art, and the physical function of art". According to Feldman, art shows social functions when 1) it intends to influence human's collective action; 2) deals with the public situation; 3) expresses and describes the social or collective aspects of being opposed to an artist's personal experiences Feldman[4] As Feldman puts, the social function in this work is a playground that has educational values for the children of Sariwangi SSP housing.

In terms of physical values, Feldman[4] articulates, "the physical function of art or design is related to the effective performance of objects according to usability and efficiency criteria, as well as appearance and attractiveness". The exploration of the three-dimensional playroom artwork is not entirely within the scope of the model of the creation of pure art. All aspects of the design are taken into consideration in the design of the created artwork in the form of a playground in the Sariwangi Bandung SSP housing for the intended families and children.

2. Sculptural Playground and Expanded Sculpture Theory

The conventional design of playground structures used these days has been around since the beginning of the 20th century. The components consist of swing, slide, seesaw, and climbing. In general, Eriksen[5] describes some standard components in conventional or traditional playgrounds because such standardized equipment quickly becomes popular because it is allowed more children to play in a smaller place and it can be easily ordered from a local catalog school board that does not want to explore more creative forms of play. The desire is often for inexpensive, easily maintained apparatus that could be used by the children without much supervision Eriksen[5].

The playground for children experiences increasingly complex developments, and some lead to crossing from contemporary sculpture and playgrounds. Pinar Metin [6] points out that a contemporary playground has a character, and it must be recognized by its sculptural quality of landforms and equipment. The play structures are generally



created based on the designer's aesthetic criteria. In these playgrounds, various forms will shape a continuous piece known as the superstructure or multi-functional structure. Furthermore, Metin adds, "In this type of playgrounds, equipment is sometimes decorated with bright colors and comic heads. Some pieces are designed by artists which are called play sculptures".

The slice of the development of a contemporary playground is inseparable from the role of contemporary sculpture artists who bring forth their creativity beyond the classical rules of modern sculptures. Contemporary art is the development of art that is affected by the modernization or the present, and is used as a general term since the term contemporary art was first used, and developed in the West especially since the post-World War II. The sculptural art has previously been self-proclaimed, autonomous, and independent in terms of its relationship toward landscape and architecture in the modern art. Now it is just re-blending between the landscape and the architectural categorization.

3. Theory of Play, Education and Recreation

Broadly speaking, the following stages pertain to play habits: (1) At the age of 0-3 years, children get their development experience and learn to control their movements in the first 3 years of life. They usually tend to play alone and experiment with touching, their sight and voice. They play on sand, clay and water. The swinging and trapping path usually occurs at this age stage Broto[7]. (2) At the age of 3-6 years, children are supported by the surrounding environment, and they usually start playing in groups, fostering interpersonal and social relations between them Carles Broto[7]. (3) At the age of 6 - 8 years, children carry out activities that involve movement and action, activities that build their physical abilities and organization. Children in this age group like to test their dexterity with various elements such as climbing nets, or other more complex elements that require different movement responses Carles Broto[7]. (4) 8-10 years, and later, when approaching adolescence, children tend to be in groups, but without parental supervision or interference from younger children. Structured games with objective rules are played in this age group Carles Broto[7].

The theories about playing at first only focus on the physical (motor) aspects of children. Herbert Spencer's (1873) argues that the theory of "surplus energy" deals with how playing was "necessary to allow children to discharge excess energy" Hughes[8]. In contrast to Spencer's view, G.T.W. Patrick in Hughes[8] explains that the purpose of playing is the "renewal of the energy, and a need for relaxation". To play is a means for children to restore energy intake naturally.

Next Erikson, who developed Freud's theory, identifies that playing is an important medium in learning and developing children. He focuses on "ego-building" as an important aspect of playing. Erikson is also interested in linking the imaginative aspects of play and emotional aspects.

In his theory, Piaget relates two fundamental functions of human development namely "assimilation" and "accommodation". Assimilation is the ability that is

achieved by practice and repetition. "Accommodation" is a child's ability to adjust to the conditions experienced. According to Piaget, a balance between the two aspects is needed for the growth of "intelligence" and "logical thought" or rational ability Hughes[8].

The recreational theory developed by Schaller and Lazarus, two German scholars between 1841 and 1884, states that the game is a recreational activity, as opposed to work and life-seriousness. Adults look for playful activities if they feel tired after working or doing certain tasks. That is why the game can restore the body's tiredness Kartono[9].

Leisure includes the needs of adults and children. The form of real activity such as recreation is the opposite of work and seriousness in the behavior of life. Likewise, recreation and education have a very close relationship in a form of playing concept because the play encompasses aspects of education and recreation. Education includes a recreation that aims to form a model of education package, namely education in the form of concepts of playing while learning, learning through forms and or methods of play.

IV. CONCLUSION

The outdoor space exploration allows exposure to heat and rain, and it can be a consideration for the use of relevant materials. The area of the public space for the presentation of three-dimensional works for the public space is a consideration of the size of the work, so that it can provide proportional comfort and beauty. The architectural style of the Bandung SSP housing complex is taken into consideration in the form of the intended work, and the overall form of work becomes more visible and prominent than the surrounding architecture.

The majority group of Islam in the environment is considered to be non-realist forms and styles. Non-realist forms and styles become one of the strategic forms of realization, so that the intended form can be accepted by the Muslim community that have confidence in the prohibition of making statues in the form of living things. Many birds that live in these locations are considered as an inspiration for exploring the shape of bird's nests. By considering physical aspects as well as a review of the contents of the social and cultural aspects outlined above, the basis for the creation idea can be formulated. The type and form of creation of sculpture public space not only prioritizes the visual artistic beauty, but also the social needs of the user community.

This categorization of form and presentation of three-dimensional works in a public space is a category of three-dimensional outdoor artwork, which is classified as a playground sculpture. Regarding the category and scope of the discussion, this term has been explored previously in the sub-section of the theoretical basis. The shape of work in this public space is not a realist style, but an abstraction from the basic form of the weaverbird's nest. An approach is used to map out concepts of creating public space sculptures through the interdisciplinary perspective of art that intersects with other sub-disciplines, such as social aspects,



psychological aspects and education. The mapping of this conceptual perspective of creation can be described, as follows:

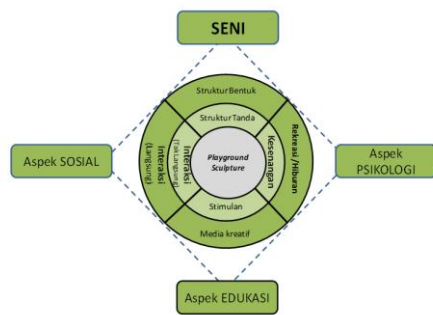


Fig 1: The Scheme of Concepts for the Creation of Public Space Statues in SSP Bandung (Source: Bagan diadaptasi dari Tjontjep Rohendi Rohidi, 2011)

Referring to Feldman's theory, sculpture works in public spaces are categorized as works of art that have social functions, whereas they are made for the benefit of the housing community, especially children. In a socially functioning sculpture, an artist works not only for himself, but also in response to social conditions. For this reason, the artist must be able to express his response through work with several elements of consideration with one goal, so that it can be understood by all levels of society. Regarding the limitations of the social function of art, Feldman states that art has social functions, namely: "(1) It is a collective or behavioral influence of people, (2) It is created to be seen or used primarily in public situations; and (3) it expresses or describes social or collective aspects of existence as opposed to individual and personal kinds of experiences" Feldman[4].

Therefore, statues placed in public spaces can indirectly affect the value and benefits of the environment, both in the architectural and social spheres, which in turn creates a better environment. Social space, in Ridwan Kamil's article is called "Anti-city Architecture" in the *I-Arch* magazine, 02/2002 edition. He points out that the city is the people and world cities are in the scheme of a world class great cities category that generally has a concern for the importance of urban social space as an integral part of the spirit of the life of a city. The progress of civilization, technology, and cultural complexity should not damage the understanding that the city is for human life.



Fig 2: The construction of three-dimensional work electrically welded with elbow-shaped iron materials

By paying attention to several aspects and elements in the process of creating this public space sculpture, the concept of the form of public space sculpture in the SSP Bandung has a relational aesthetic relevance. The relational concept is an attempt to present an aesthetic value that has the dimensions of education and recreation in the work of public

space, which is interactive with the community. The study of the Sariwangi regional ecosystem provides information about the environmental and socio-cultural conditions of the surrounding community. The environmental ecosystem aspect is a strong inspiration for the creation of this work, which is derived from the exploration of the weaverbird's nests. The creation is carried out with a long process, especially in the form of exploration phase, so that the form has been presented in the location as it is today. The unique shape of a weaverbird's nest made of twigs and leaves that is seen as a global form or a kind of oval shape that is asymmetrical, and there are also bird nests that are seen globally as a half-sphere shape.

This uniqueness has inspired writers to create three-dimensional works in the form of playground sculptures. The overall form of work is an exploration of the weaverbird's nest developed into a children's playground that prioritizes the arrangement of lined egg shapes intended for toddlers. All of these forms of work can be fully used interactively for children and parents. Children can make it a vehicle to play, socialize, and train their motorbikes. Aside from being a playground, bird nests are also made as a kind of small lantern that is lighting and at the same time it has an aesthetic value at night. The presence of the composition of this bird's nest lamp adorns the playground area at night, giving a sense of confirmation to the aspect of cultural memory through the presence of many bird's nest lights.

This work is a part of creativity that extends from the exploration of sculpture (an expanded sculpture) discussed by Rosalind Krauss. If it is related to the chart made by Krauss, the development of sculpture is in the landscape and non-landscape slices, including the term "marked sites". This work is part of the Sariwangi Bandung SSP housing space landscape, which is made not only as a work with a function as a personal expression, but also as a social function dimension especially the dimensions of play, recreation and education for early childhood. As a result, most housing communities agree on the idea of a work developed from many bird's nests. The nest has a very unique shape, and its nest is one of the most complicated forms, because in English it is so-called "weaverbird" that means a weaving bird. The idea of the form is extracted from the cultural and environmental memory of the Sariwangi region, which was originally a beautiful agricultural and plantation area, and was inhabited by birds (especially wild birds).

In addition to external and internal aspects, the creation of works of art is an integral part of the discussion within the scope of aesthetic theory which is later developed into the art theory. In this context, there are four groups of aesthetic theories: First, it is focused on the creator (the artist), second, on the object or activity (work), third, on the audience or the audience, and fourth, covers the surrounding things or the context in which the object, activity, or performance was held" Eaton [10]. An art theory approach focuses on discussions with artists to elaborate the study of creativity theory in the form of an aesthetic approach that

discusses the work and its relation to the creation and appreciation processes. The creative process focuses on the artist as the creator, in the process the artist absorbs various things into the background which are then accumulated in the formulation of the idea of creation.

As in this publication, the consideration of a long aesthetic exploration comes from the concept of the weaverbird's nest. The form of this work is explored in such a way, adjusted for consideration of artistic aspects, aesthetic values, and the dimensions of its social functions. Because it function as a vehicle for playing residential children, it also considers aspects of a design as expressed by Victor Papanek. In the development of design and architecture of the 20th century, the "form follows function" theory emerges. According to Papanek, this term has been coined since the 19th century by a sculptor, Horatio Greenough. In the 1880s this key phrase was repeated by an American architect Louis Sullivan. He himself absorbed the theory from his teacher Frank Lloyd Wright, who redefined the slogan into "Shape and Function is One". From this theory, he then developed the "Six Levels in Complex Functions, or six aspects of design governance, whose parts include Methods, Associations, Aesthetics, Needs, Tesis and Uses Papanek[11].

As this concept signifies, the author chose this work design because it implies concepts of many bird's nests and playground design concepts, especially for paying attention to the ergonomic aspects. The results of his long and in-depth research into Asia including Indonesia, Papanek redefines concept of the "form follows function" design, which becomes the motto of modern functionalism. According to Papanek, functionalism is likely to make the user enjoy the design work, so he states that the form follows fun. Further he explains how as a form-giver, designers intervene in making these pleasant shapes fit into our 'expectations' and users' expectations and appearance.

This concept is relevant to the creation of the work in which the aspects of play and recreation (pleasure) mean that this work is not just for the sake of play alone. Its deeper goal is the value of education especially for the early childhood (toddlers) and, in this context, the artistic and aesthetic aspects of sculpture combine with aspects of design and social functioning values.

V. ACKNOWLEDGMENT

I would like to thank you my colleagues Moh. Rusnoto Susanto, BT. Dewobroto, Dharmawati DP, Sugiyamin, and Anselmus Sudirman for their synergistic collaboration in the elaboration process and compilation of this manuscript. It can contribute to dedicating knowledge within globally useful scientific disciplines and publications.

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