



## Virtual Tourism: An Imaginary Art Museum of Soekarno's Painting Collection Series

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### Abstract

**Purpose:** This study is concerned with the challenge of how to creatively appreciate Soekarno the first president of Indonesia's series of painting collections.

**Research methods:** Based on multidisciplinary approaches it was composed of an imaginary building as well as Soekarno's virtual art museum gallery.

**Findings:** During his life, Soekarno (1901-1970) was fond of collecting numerous of masterpiece paintings and sculptures all of which beautified in six Presidential Palaces. By accommodating interest points in museum buildings and applying Jenck's theory of postmodern architecture, a virtual or imaginary museum was created. A video depicting the artwork was uploaded on YouTube channel, which serves as Soekarno's legacy.

**Implications:** Because it is presented in cyber space, it can be easily accessed, and to be a virtual tourism.

**Keywords:** imaginary building, industry 4.0, painting series, Soekarno, virtual tourism.

### INTRODUCTION

Recently, more than 1.492 intangible and tangible historical heritages were identified and registered based on the Law of Cultural Preservation of the Republic of Indonesia number 11 of 2010. One of tangible heritage is the largest series of painting collections belonging to the first Indonesian President, Mr. Soekarno, who was fond of collecting a numerous masterpiece paintings and sculptures, gathered from around to beautify the Indonesian Presidential Palaces in several cities like Jakarta, Bogor, Cipanas, Yogyakarta and Denpasar.

According his biography, Soekarno once has ordered, "I'll leave it all to the Indonesian people when I go. Let them put them into a National Museum. Then, if they are restless or disturbed, let them sit in front of a painting and feed on its beauty and stillness until it fills their soul with peace as it has done mine...Yes, I will leave my art to my people..." (Adams, 1965, 13). He wished that his entire collection could be seen by all Indonesian people, so that their hearts could be inspired by their beauty. All of the original collections are kept, inside the six of presidential palaces, so the public cannot see them without formal permission. Fortunately, before his death, Soekarno asked the curators, Dullah (1956), and Lee Man Fong (1964), to compile his collections for publication in a book series. There are three

publications in total: two series in 1956 in Peking, and, four series that were compiled by Dullah. The five series were published in 1964 by Toppan in Tokyo (Man Fong, 1964, 6). The Soekarno collection has been the most popular until now, and they are the primary resources for Indonesian artists who study in painting and fine art (Ardhiati, 2019).

During August 2016-2018, the original of Soekarno painting collections were shown to the public. To commemorate the 71<sup>st</sup> Anniversary of Indonesia's Independence, the Secretary Minister of the Presidential Palaces had organized a temporary exhibition of its art collection on three occasions. The first was held to give an opportunity to the people to enjoy and to admire the Presidential Palace's art collection as entitled "*1771: Goresan Juang Kemerdekaan*" (The Brush Strokes of the Struggle for Independence). It showcased 28 paintings that were curated by Mikke Susanto and Rizki A Zaelani. (Susanto and Zaelani, 2016, 10).

The second, was held in 2017 named by "*Senandung Ibu Pertiwi*" (Our Motherland's Melody). It was curated by Asikin Hasan, Amir Sidharta, Mikke Susanto and Selly Texania. It showcased 48 artworks belonging to Soekarno. (Hasan *et.al*, 2017, 2). The third, in 2018 was titled "*Indonesia Semangat Dunia*" (Indonesia as the World Spirit), and was curated by Amir Sidharta and Watie Moerany, featuring 45 artworks (Sidharta and Moerany, 2018, 14). All exhibitions during 2016-2018 served to showcase the artwork from the Presidential Palaces. Because of the large number of collections, these three temporary exhibition events could not fulfill all of Soekarno's final wishes. For these reasons, the research questions are as follows: *How can we create a museum gallery to showcase Soekarno's painting collections that can be easily be built and appreciated by the public and its role as a virtual tourism?*

## RESEARCH METHODS

The study aims to create a virtual tourism by created an mp4 video of 3D architecture. It created based on a design process as well as an architectural project based, upon (a) data collection, (b) analysis phase, (c) architectural design and animation, (d) production stage, (e) production test phase, and (e) finalization stage. To create attractive videos, we developed an imaginary site and a museum storyline by applying the painting collection series of 1964 (Man Fong, (ed.), 1964).

## FINDINGS

A virtual art museum was related to a new digital phenomenon by creating an imaginary building. However, an imaginary building must consider the millennial architectural taste and potentially as a virtual tourism. Tschumi needs an attractiveness to invite them on cyber space within attractiveness, which refers to Tschumi. He has created a dramatic architectural design in *Parc de La Villette*, referring to Tschumi, Derrida, Vidler and Boyarsky (Tschumi, 1986). He has shown the sequences of the visual experience in his project. By learning his examined, it can create a "wow effect" (Tschumi, 2016, 6-7)." Derrida is also a *point de folie - maintenant l'architecture* (Derrida, 1987, 96). He stated: "*...la structure même du dispositif architectural: séquence, sérialité ouverte, narrativité, cinématique, dramaturgie, choregraphie.* (...the structure of the architectural system is: sequence, open seriality, narrative, cinematic, dramaturgy, choreography).

To develop an attractive on cyber space as virtual tourism, designers visualized a dramatic approach by featuring a beach with high waves, symbolizing spirit of struggle, in the same manner as Soekarno portrayed the Indonesian struggle as a life symbol. Soekarno admired the Southern Sea – *Lautan Selatan*,

which is also related with “*Ratu Kidul*” – the *mythology of the Southern Sea Queen*. Related to the myth, Soekarno asked to Basuki Abdullah, an Indonesian master painter to paint an imaginary “*Ratu Kidul*” theme in a high sea wave. Because of this, his works became to be one of most well-known painting collections.

An imaginary museum was created by referring to “*Metaphor to Natural and Cultural*” a part of “*The Postmodern Architectures*” (Jenck, 1997, 22). He stated that postmodern architecture is invented and perceived through code, which is influenced by a semiotic community and various taste cultures. Hence, the need in a pluralist culture for a design based on “*Metaphors*”. According to Jenck, the basic design of the virtual museum was represented by a piece of white lotus flower, which is one of the Javanese Kingdom’s most sacred flowers intended to arouse seen in Hindu’s temples. This began with Soekarno’s prominent speech intended to arouse public emotion by hearing his voice.

### The Contemporary of Imaginary Art Museum Building

Though it is only an imaginary art museum, the study must reflect the museum design theories. First, by accommodating “*The 4P of Museums 2000 Concepts*” (Boylan, 1992, 6) that includes. *politics, people, professionals and profit*. His ‘people’ concept is focus as well as Tokyo National Museum collaboration with the *Google Art Project* of imaginary of Museum. (Tokyo National Museum, 2004). Additionally, ‘*more outdoor art and landscaping*’ of “*The 7 (Seven) New Trends in Museum Design*” of Flynn was adopted. (Flynn, 2002, 1).

A prominent virtual museum today namely “*Museum for the Future 2020*”. It seeks to attract experts, decision makers, entrepreneurs, and innovators to share insights and knowledge. By presenting the video, they had described the new kind of museum. The video features the metaphor of the Arabic Heritage, in the Postmodern Architectural style (Dubai Future Foundation, 2019, 1). Related to museum design, NEMO – Network European Museum Organizations (NEMO, 2017, 58) has stated that there are among others, “*10 Museum Trends that Changed the Museum World*”: (a) *Hybrid*, (b) *Instagram Ready*, (c) *Well – Being*, (d) *Touchpoint*, (e) *Chatting*, (f) *Social Justice*, (g) *New Realities from Information to Experience*, (h) *New Normal*, (i) *Remapped*, and (j) *Agility Is the New Stability*.

Both of museum theories were accommodated, by including, (a) “*the Social Justice*” by incorporating the mp4 video with the social media elements to appeal to millennial generation, and (b) *New Realities From Information To Experience*, role a ‘dare’ a novelty element in architecture, and (c) *New Normal* as a new unique element related to popular issues, (d) *Remapped*, to procedures for collection displays related to any contemporary issues/trends, and (e) *Agility Is The New Stability* to show the new constancy.

### Method and Video Making Process

The main data sources refer to the *Painting and Sculpture Book of President Sukarno's Collection from the Republic of Indonesia* in 1964 (Man Fong, 1964). The imaginary museum design was created for many purposes, including (a) the idea of ‘form/ shape’, (b) site preference, (c) room programming, (d) floor plan/ section, (e) façade, (f) building construction, and (g) interior layout of the museum gallery exhibition, and (h) the museum storyline. All activities were developed through the preparation Revit, SketchUp, ArchiCAD, and Rhino to make mp4 videos of 3D architecture using Lumion’s program software (Lumion 9, 2019, 11).

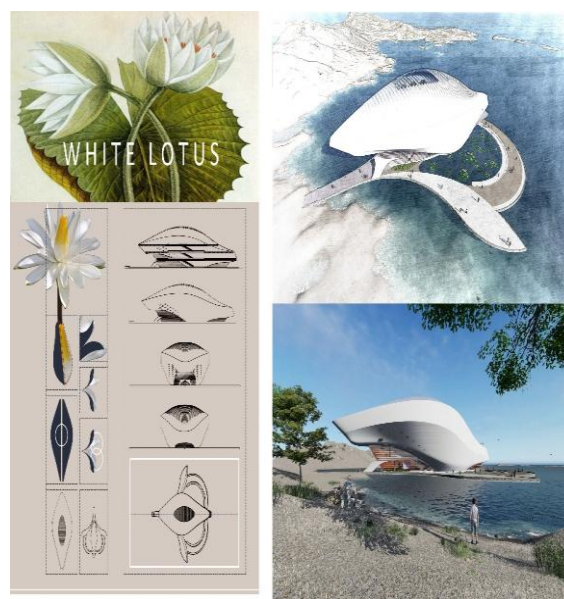


Figure 1 An Imaginary Museum Building Modified by a Piece of a White Lotus. It is asacred flower of the Javanese Kingdom at Hindus Temple  
[Source: Yuke Ardhiati, 2019]

The animation production stage was begun by tracing the program file of DWG images to the 2015 OS *SketchUp* program in Windows. Then, we continued by making a virtual museum model and determining a color scheme. The model was exported into *Lumion 6.0* which is compatible with OS applications for creating animations. All edited images included sound and text developed by the *Camtasia Studio 8* OS application. Finally, by referring to his five serial books, the gallery of the imaginary museum displayed the best of Soekarno's painting collections (Man Fong, 1964).

Recently, the mp4 video of the imaginary art museum was archived by uploading images onto the YouTube channel (Ardhiati, 2019). As well as a journey, then a virtual museum is a floating white building in the blue Southern Ocean featuring the two contrasting colors, blue and white. To enrich the dramatic effect, the "*Ratu Kidul*" painting is also digitally shown inside the gallery of the museum. (Figure 2). It was created by Basuki Abdullah (Man Fong, 1964, 66). An imaginary museum shows the Soekarno's portrayal of Indonesia as the motherland. (Figure 3), and also displays his heroism through a series of *Wayang* – Indonesian puppet, and Indonesian legends (Figure 4).

During his rule, Soekarno established good relations with other countries, and in particular, with Moscow (Figure 5). His collection included of two famous Rusian paintings of Konstantin Egorovick Makowsky which are entitled "*Pribite Nevesti (Perkawinan Adat Rusia)*" at 295 cm x 450 cm (1881), and, "*Vakchanalia (Di Kahyangan)*" at 273 cm x 398 cm (1891). Soekarno established friendship with Indonesian artists, and known as the Indonesian patron of the Art and Fine Art. He collected the paintings, of Hendra Gunawan, Affandi, S. Sudjojono, Basuki Abdullah, Harijadi S., among others (Figure 7). To express his admiration for Indonesian women, Soekarno also collected portraits of Indonesian women (Figure 8), and beautified the corner of the Presidential Palaces with sculptures (Figure 9).



Figure 2: The “Ratu Kidul” myth or the Southern Sea Queen within the Southern Sea by Basuki Abdullah  
[Source: Lee Man Fong, 1964]

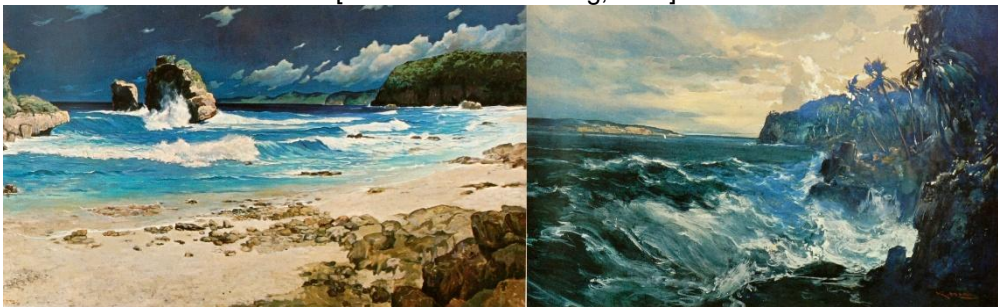


Figure 3: The Motherland’s Symbol in Book Number Two  
[Source: Lee Man Fong, 1964]



Figure 4: The Symbol of Heroism in Soekarno’s Painting Collections of Book Number One  
[Source: Lee Man Fong, 1964]



Figure 5: A Pact of Friendship between Moscow and Indonesia, in Book Number Two  
[Source: Lee Man Fong, 1964]



Figure 6: The Balinese Male Figures in Book Number Three  
[Source: Lee Man Fong, 1964]



Figure 7: The Painters of Indonesian Legend; Hendra Gunawan, Affandi, S Sudjojono in Book Number Three.

[Source: Lee Man Fong, 1964]



Figure 8: Beautiful Ladies of Indonesia in Book Number Four.

[Source: Lee Man Fong, 1964]



Figure 9: The Soekarno Collections of Sculptures of Book Five  
[Source: Lee Man Fong, 1964]

## CONCLUSION

A virtual tourism of art museum imaginary of “Soekarno Virtual Art Gallery of Museum: Series of Painting Collections” presents a portion of Soekarno’s book archives. As a digital application, this effort proposes the idea of curtailing unnecessary expenses and seeks to overcome challenges that include (a) limitation of space, (b) limitation of budget, (c) limitation of real collections, and (d) limitation of times. By uploading the video onto YouTube Channel, Soekarno’s painting collections that reflect the legacy Indonesia are easily accessible to the public.

Soekarno ordered that “...all of his collection could be seen by all Indonesian people so that their heart can feel the beauty in order to inspire their mind beauty”. He then published five books of his collections, which became the most popular reference books on art for Indonesians.

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