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A MODEL OF THE CREATION OF A DANCE FROM BOROBUDUR'S ARCHITECTURAL DESIGN

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บทคัดย่อ

บทความวิจัยนี้เป็นส่วนหนึ่งของวิทยานิพนธ์เรื่อง การสร้างสรรค์นาฏยศิลป์จากสถาปัตยกรรมของมหาสถูปบุโรพุทโธ มีวัตถุประสงค์เพื่อศึกษารูปแบบการสร้างสรรค์นาฏยศิลป์จากสถาปัตยกรรมของมหาสถูปบุโรพุทโธ งานวิจัยฉบับนี้ใช้ระเบียบวิธีวิจัยแบบผสมระหว่างการวิจัยเชิงคุณภาพและการวิจัยสร้างสรรค์

ผลจากการวิจัย พบว่า การสร้างสรรค์นาฏยศิลป์จากสถาปัตยกรรมของมหาสถูปบุโรพุทโธเป็นผลงานในรูปแบบนาฏยศิลป์หลังสมัยใหม่สามารถแบ่งตามองค์ประกอบการแสดงได้ 8 ประการ คือ 1) บทการแสดงแบ่งเป็น 3 องค์ ได้แก่ องค์ 1 กามภูมิ องค์ 2 รูปภูมิ และองค์ 3 อรูปภูมิ 2) การคัดเลือกนักแสดงคัดเลือกจากนักแสดงที่มีทักษะและประสบการณ์การเต้นที่หลากหลาย 3) การออกแบบลีลานาฏยศิลป์ใช้ทักษะการเต้นที่หลากหลายตามแนวคิดนาฏยศิลป์หลังสมัยใหม่ 4) การออกแบบเครื่องแต่งกาย แบ่งได้ 2 ลักษณะ คือ การแต่งกายในบทบาทนักท่องเที่ยวที่ใช้เครื่องแต่งกายในชีวิตประจำวันที่หลากหลาย และการแต่งกายในการแสดงหลักที่ใช้เครื่องแต่งกายที่มีความเรียบง่ายตามแนวคิดศิลปะหลังสมัยใหม่ 5) การออกแบบอุปกรณ์ประกอบการแสดงใช้อุปกรณ์ที่หาได้ในชีวิตประจำวัน 6) การออกแบบดนตรีและเสียงประกอบได้สร้างสรรค์เพลงขึ้นใหม่ 7) การออกแบบฉากและพื้นที่การแสดงใช้ฉากโครงสร้างแผนผังบุโรพุทโธ และจัดแสดง ณ โรงละครแบล็ค บ็อกซ์ เธียเตอร์ 8) การออกแบบแสงเพื่อสร้างมิติให้กับสัดส่วนของฉาก และส่งเสริมการสื่ออารมณ์ ลีลาท่าการเคลื่อนไหวของนักแสดงให้ชัดเจนมากขึ้น

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ABSTRACT

The research, which was a part of the thesis titled “Establishing Creative Dance Arts from the Architecture of Borobudur”, aimed to study the model for establishing creative dance arts from the architecture of Borobudur. It uses a mixed research methodology between qualitative research and creative research.

The results of the study indicated that the creation of dance is considered as a work of postmodern dance that can be divided, according to the display elements, into eight elements as following: 1) the show, divided into 3 acts, Act 1: Kamabhumi, Act 2: Rupabhumi, and Act 3: Arupabhumi, 2) casting, selected from talented actors and various dance experiences, 3) design of dance styles, used a variety of dance skills according to the modern dance concept, 4) design of clothing, divided into two types: dressing in the role of tourists who use a variety of everyday clothing, and the costume of the main show that are simple according to the concept of postmodern art, 5) design of display equipment, used the equipment that can be found in everyday life, 6) design of music and sound effects, created new songs, 7) scene design and display area, used the scene of the structure of the Borobudur to map and display at the Black Box Theater, and 8) lighting design, aimed to create dimensions for the proportions of the scene and promote emotional communication, including the style of the actors' movements to be clearer.

Keywords : Model of the creative Dancing arts, Architectures, Borobudur

INTRODUCTION

Indonesia is a country in Southeast Asia, the biggest island country whose population was approximately 300 million people. Most of them were Muslim and nearly 1% was Buddhist. Nevertheless, Indonesia had the biggest Buddhist temple in Southeast Asia called "Borobudur".

Borobudur was the religious place that presents the philosophy of leading people to the higher level of spiritual feeling. The sole art and Buddhist architecture made the western world realized about the greatest civilization of Southeast Asia. Borobudur was the biggest Buddhist shrine in Java art, which has the symbol of Mandala, a symbol which representing to the universe and the Buddhist beliefs. It can be seen from the above angle view. The shrine was the imitation of the most complex Buddhist universe in Mahayana. It appears in the architecture, sculpture and paintings as called "the circle" simulating "three level of mind worlds" or "three lands of mind", which was the world of all living creatures in Mahayana Buddhism. The mind worlds can be divided into three: Kamadhatu, Rupadhatu and Arupadhatu.

Borobudur is an important architecture of Mahayana Buddhism. The architectural elements can be divided into three main parts, which are the lowest base, the square cornered base and the circular base. According to the factors from the material, the structure and the construction techniques of Borobudur, all factors were the important parts leading to the architectural form that conforming to the religious ideal and philosophy. This made the researcher more curious and interested to take this form to create dance arts.

Regarding the information about the dance arts performance or the creation of dance arts that related to Borobudur (either in Indonesia or in another country), there are not much dance arts works created from the layout of the Borobudur's architecture. Including the creative specific works relating to the Borobudur's architecture. Then, the researcher was interested to create a work related to Borobudur as a creative dance arts performance, which can be a part in the presentation of philosophy gained from the architectural elements for the audience. Moreover, the creative performance was created from the study of universe symbolic meaning on the Borobudur's architectural layout. The researcher focused on the implication of the architectural layout in the form of contemporary dance arts, which combined with the Indonesia dance and the postmodern dance under the application of semiology theory, structural theory and the theory of fine arts to scope the idea of the dance art creation.

As in the study, the researcher needed to study and seek for the model of creating dance arts performance from the architecture of Borobudur, which never been created before. The study was useful for the creator and could be use as knowledge for creating other creative dance arts, which related to the Borobudur's architecture as well.

RESEARCH OBJECTIVES

To study the model of establishing the creative dance arts from the Borobudur's architecture.

SIGNIFICANT OF RESEARCH

To gain the model and the creative dance arts from the Borobudur's architecture and belief, which can be applied on further study.

Literature Review

Based on the information and data analysis for the experiment of dance arts creation inspired by Borobudur's architectural and religious belief, researcher can summarize as follow.

1. Borobudur's religious philosophy

The belief about worshipping the shrine that was containing the sacred Buddha's relics appeared as the ordinary religious belief. The expression or behavior was the reason that Mahayana Buddhism was established. Some philosopher believed that the worship of the shrine containing the Buddha's relics involved with the religious events in Buddhism that Buddhist can express and perform in the ordinary manner, but still different from the Buddhist monks. The faithful Buddhist created new way to teach Dharma for approaching the people who did not have enough time to dedicate themselves to study and follow the Vinaya Pitaka strictly. They had built a shrine as the center of the Dharma teaching and help people to

understand instead of learning from the Buddhism scripture. Therefore, the shrine was the place where the teacher and learner can study Dharma together without the monkhood's judgment. The worship of a shrine was important and considered as the center of Dharma teaching that was one of the Mahayana denomination's identity (Mahanarongchai, 2007, pp. 18-19).

It was said that Borobudur was the shrine that created as a symbol for people who were faithful in the Buddha and the teaching of Buddha. In addition, they need to spread Dharma, which can lead to the Nirvana. The construction of Borobudur was not only for conserving Buddhism, but also for being the center of Buddhism to spread Dharma under the concept of the magnificent complex architecture construction. Miksic describes the religious philosophy of the Borobudur's architecture.

"The ancient Javanese people had traveled to Borobudur as the pilgrims who were trekking up to the mountain and made the religious event. Borobudur then was the place that Buddhists can surpass 10 steps to improve themselves until becoming Bodhisattva." (Miksic, 1990, p. 39). "Borobudur's layout was different to other Buddhist places where usually had to have various rooms for the symbols of beliefs. It was believed that the objectives of constructing Borobudur were different. There was no intention to convey the dedication to the Lord of Buddha, but it was completely created for being Bodhisattva." (Miksic, 1990, p. 45).

As mentioned before, the researcher found that Borobudur was the religious architecture that took the Buddhist philosophy and the teaching of Buddha as the abstract to present into concretes under the meaning of each part of the shrine. It is undeniable that the architecture and the philosophy appeared on the Borobudur were connected and inseparable. Hence, if we referring to any parts of Borobudur, we could understand the philosophy or the teaching as well.

2. Architectural Structure of Borobudur

Architecture was an art of knowledge, which can convey the concept of the creator by the shapes or forms. It was like the record of the thoughts and popularity at each period that appeared in the concrete and stayed for long time.

"Indian tradition referred that the architecture was the symbol of content and incoming thing...the architecture was defined to serve both abstract and concrete aspects. Most of them were created from the instant and quick thinking. The architectural work was in the form that we can approach, in the other hand, it made formless things to be touched as concretes. As a symbol, architectural work was able to make us realize the truth that was beyond the form which was called "Pure Arts" which was the important symbolic representation, the representation of things that was unable to see by visual eyes, but wisdom" (Snodgrass et al., 1993, p. 3)

It was confirmed by Haryono (Interview, 2018, 12 April), a lecturer in Archaeology at Gajah Mada University (Indonesia), who said that "the architecture was a structure of something in the vertical and horizontal view, all parts of the structure had symbolic meanings."

Therefore, it can be concluded that the Borobudur was the religious architecture that the creator needed to imply the abstract religious philosophy to others by referring to the shape of building that was concrete. The philosophy was able to be interpreted on the arts appeared on the Borobudur. Every part on the Borobudur was full of the Buddhist philosophies, teachings, mindsets and guidelines for living. Even if, there were lots of Buddhists, but all of these things were still difficult to understand clearly and proceed well.

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The Borobudur's appearance was the huge-based pagoda created from the hard volcanic stone, which was proper to build the pagoda for Buddhism. Borobudur consisted of the top of stupa located on the circular base and the square base. The base ground designed for the area of worship by walking in clockwise direction. So that, it was summarized that the elements of Borobudur's architecture can be divided into three main parts;

1) One layer of the lowest corner-notched square base (platform).

2) Four layers of square bases, walled up with the carved stone.

3) Three layers of circular bases, it was the broad space where consist of 72 Stupas.

The outer ring consist of 32 Stupas, the middle ring consist of 24 Stupas and the inner ring consist of 16 Stupas (Ditsakul, 1975, p. 11). With these three elements, the Pagoda's looks like a descending layer or pyramid which had the ladder stretching out from the first platform to the forth platform. The total height of the Pagoda was approximately 31.5 meters with the diameter of the lowest platform is 123 meters (Intarawut, 2000, p. 264-268).



Figure 1 : Architectural Structure of Borobudur.

Source : Photographed on 15th April 2017 at Magelang, Yogyakarta, Indonesia.

From the explanation above, the researcher used the literature review to do the experiment of creating a performance according to the eight elements of dance arts performance, including 1) the design of performing role; 2) performers' audition; 3) the dancing arts choreography; 4) the design of costumes; 5) the design of scene and performing equipment; 6) the design of music and sound; 7) the design of place; and 8) the design of lighting.

RESEARCH METODOLOGY

The research was about the study of establishing creative dance arts from the architecture of Borobudur, which focused on the study of the creative performance's role. Then, it was adapted with the concept of architectural layout and religious philosophy by mixed methods from the qualitative research and creative research. All information was gathered and analyzed to create new performance and the researcher then started the research as following:

1. Literature study. The researcher studied the information from the books, textbooks, thesis and academic articles that discuss about the Borobudur's architecture, the philosophy and the creation of dance arts.

2. Interview with the experts and related people. The researcher interviewed the experts or qualified people who related to the research on the academic and the performing aspects. The researcher consider and divide the interviewee into 2 groups. First, the people who experienced in dance and performing art including people who related in creation of the dance arts performance or any related arts, the people who has the experiences on the related aspects in the research such as the archeology experts, the experts of dance arts research and the arts history, the visual arts experts, the music and drama experts and the experts of Borobudur's.

3. The study of other information media. The researcher study the information media that related to the establishment of the creative dance arts performance especially on the story of Borobudur, the teaching of Buddha and the dance arts performances inside or outside the country that applied the similar techniques or concepts.

4. Field study. The researcher collected and gathered information by on-site surveys, including 1) the survey on religious places such as the Borobudur, the Borobudur Museum, and other related places such as the Bangkok National Museum, and 2) the dance arts performance observation.

5. Seminar and academic discussion. The researcher participated in the seminars and academic discussions regarding to the creation of dance arts performance and archeology seminar, including the related dance arts workshop to get the information and knowledge to be analyze and applied on the creation of dance arts performance correctly.

6. The experiments of creating the performance according to the eight elements of dance arts performance, including 1) the design of performing role, 2) Performers' Audition, 3) The Dancing arts choreography, 4) the design of costumes, 5) The design of scene and performing equipment, 6) the design of music and sound, 7) The design of place, and 8) the design of lighting. And perform the creative dance arts performance.

RESEARCH RESULTS

The researcher had received the model of the creative performance designed from the Borobudur's architecture and belief, then presented the performance as the post-modern dance arts. The researcher got the eight elements of the creative performance's creation as following.

1. The design of performing role;

The researcher designed the performing role based on the Borobudur's architectural structures and beliefs, from the lowest platform to the highest platform of Borobudur. It was divided into three parts as following.

1.1 Kamabhumi presented the corner-notched square layout, which depict the people who trapped and obsessed in the desires and lust. They were under the circle of existences and the reciprocal deeds.

1.2 Rupabhumi presented the corner-notched square layout which meant that people was faithful to the Buddhism and tried to develop their state of mind out of the circle of existences. It also has the different Buddha images on the four directions in the Rupabhumi.

1.3 Arupabhumi presented the circular layout, which meant to the freeing from the circle of existences, releasing of all desires and lust. This led to the formless state comparing to the emptiness. This also illustrate the great pagoda, which was the symbol of Borobudur.

2. Performers' Audition;

There were twelve performers (male and female) who had various experiences of dancing such as contemporary dancing, Thai dance, Indonesian dance and drama expression skill. The researcher combine post-modern dance with various dancing style and presented through the collage technique. Each dance scene use alternate dancing styles and group dance. That is why the researcher selected the performers who had the various dancing skills and able to dance all style dancing from the daily life movement imitating dancing which did not acquire the advanced skill to achieve until the improvisation of the contemporary dancing or the specific dancing, like Indonesia dancing.

3. The Dancing arts choreography;

The researcher applied the various contemporary dance arts styles and Indonesian traditional dance, which include dancing techniques of the post-modern dance, imitating movements from the daily behaviors, improvisation, square-like dancing and drama performance. The researcher adapted and combined techniques and concepts of western and eastern dancing together to create the several of performing model. Such as, Lucinda Childs dance style, which

was the simple and minimal dancing movements, such as sleeping, walking, running and flinging, group work dancing which had number of the actors/actresses. Then Laura Dean dance style, which was the natural postures, simple and repetitive moments. Martha Graham dance style also included, which moved parts of the body to form the square and corner shape by either legs or making things perpendicular to any parts of the body. The Indonesian traditional dance techniques, was also influence the creation by the researcher's own experience. Moreover, the Dancing arts techniques such as acting and creativity of the actors who had their basic dance knowledge to make improvisations. In some parts, the motion of the dancers were following the shape of the Borobudur's architectural design. The architecture layout adapted by straight line, curve line and the repetition to choreograph the movements. Furthermore, different kind of poses from the Buddha sculptures and reliefs which existed in Borobudur, were use to make dance composition by the dancers in the performance.



Figure 2 The Dancing arts choreography.

Source : Photographed on 12nd January 2019 at Black Box Theartre, Bangkok University, Khiong Nueng, Khong Luang, Pathum Thani, Thailand.

4. The design of costumes;

As per the simple concept of postmodern dance had been taken as a guideline on choreography for making each element of the dance, and related to the performing role, the researcher designed the costume as daily clothes and divided into two types as following.

4.1 The tourist-role costume for the opening and closing of the performance. They wore daily clothes depend on the character such as girls group, a couple, photographer, tourist, tour group and a tour guide.

4.2 The main performing costumes. The performers wore a sleeveless t-shirt and straight cut trousers in the white, grey and black colors for indicating that the human had the different level of desires and lust. On the third part, the researcher added a breast cloth on the performers' left shoulder. It was inspired from the pilgrims such as monks, nuns and hermits implying that they were in the way of Dharma.

5. The design of scene and performing equipment;

The performance used the three white metal frames which consists of two corner-notched frames and one half-circle frame. These frames were located at the lower level at the front of the stage until the back of the stage where the frame getting higher by adding metal supports. The frame was designed as the slope, so, the audiences can see the layout at the same seat's level. Regarding to the metal supports, the researcher used the black metal supports same like the floor color. With the white frame setting in the theater's lighting, it made the illusion that made the white frame floating in 3D perspective. This design of scene and performing equipment inspired by the constructivism concept, which used the structural performing equipment to imply the Borobudur's layout. The researcher also hid some lines from the full layout; hence, the audience can imagine themselves. Moreover, it created the space for the performers' movements and created the accordance between the creative movements and the equipment including designing the space in each part of the performance. The frames were set on the stage from the start and never been moved until the performance ended.

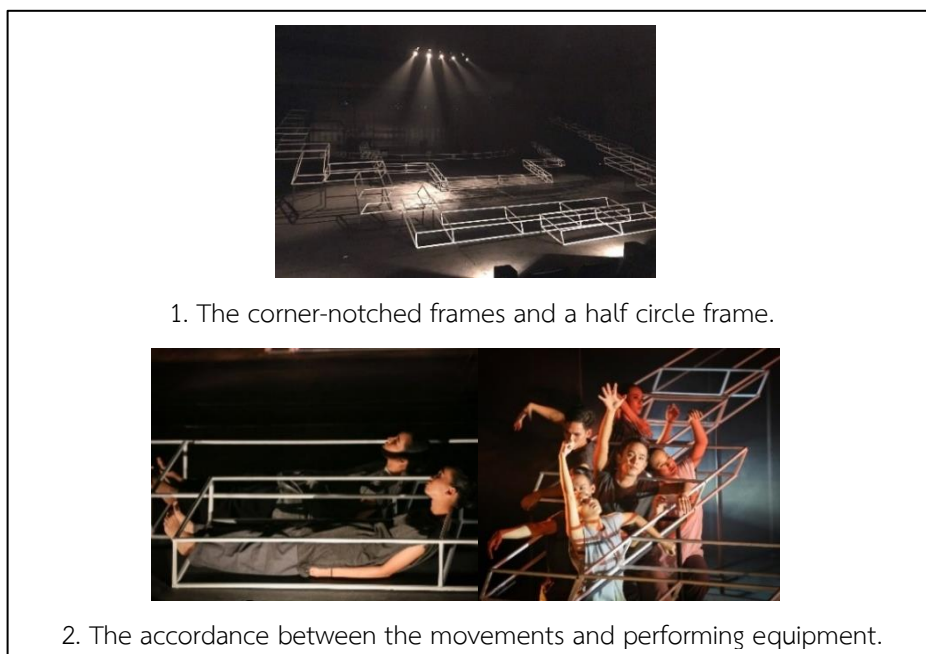


Figure 3 The design of scene and performing equipment.

Source : Photographed on 12nd January 2019 at Black Box Theatre, Bangkok University, Khong Nueng, Khong Luang, Pathum Thani, Thailand.

6. The design of music and sound;

The researcher began and ended the performance with the sound that created the atmosphere of the Borobudur which is a Buddhist place and a tourist attraction. The ambience sound recorded at the current Borobudur that had the sound of breezing, people talking and other sounds from nature. After that, the researcher used the main performing sound created by synthesizer of the western music instruments, and the Indonesia music instruments called Gamelan and Tarawangsa.

7. The design of place;

The researcher selected the Black Box Theatre, which have a rectangle stage. With its broad and wide space, the researcher was able to set the performing equipment/properties, create movement in different direction including audience's seats as desired. The stage gave black-theme on the ground and background, as well as curtains. Therefore, there is no limitation in the idea of designing and creating various acts. The researcher can specify the direction of entry and exit of the actors according to the direction that the researcher has determined.

8. The lighting design;

The researcher created the dimensional perspectives to the performing equipment by the Visual effect which made the illusion on the stage and created the emotional and visual recognition as well as the special effects such as smog effect etc.

DISCUSSION

The model of the creative performance from the Borobudur's belief and architecture presenting as the post-modern dance arts gave eight elements of the creative performance. Those are 1) the performing roles, 2) the dance Arts' choreography, 3) the costume design, 4) the Performers' audition, 5) the design of scene and performing equipment, 6) the design of music and sound, 7) the design of place, and 8) the lighting design.

1. The design of performing role;

The researcher found that the design of the content, roles and parts referred to the architectural layout that related to the philosophy of Mahayana Buddhism that had appeared at Borobudur. This was conforming to Stutterheim who made the assumption about the Mahayana Buddhism's philosophy that related to the architectural layout that "the Pagoda which was divided into 3 parts was similar to the faiths from the Buddhists that also were divided into three level. Those are 1) Kamadhatu, the level of human life that still involved with the mundane things. This level was the platform as the form of Borobudur, 2) Rupadhatu, the life that freed from the mundane things, but still desired the body; this level was the corner-notched square base, 3) Arupadhatu, the mind that reached to the highest level was considered as the Buddhist saint who surpassed all desires and lust. In this level, human was illustrated as the upper 3 circular platforms" (Thongprasert, 2011, pp. 66-68).

2. Performers' audition;

Twelve performers had various experiences of dancing. Nevertheless, some performers who might not have enough experiences of various dancing styles and never learn the other styles of dancing. So, the chosen performers were able to dance the simple movements and the more advance dancing. Moreover, the researcher had chosen the performers who had the ability in the same level for joining the Group Work. However, the chosen performers must be in the discipline for practicing as well. This was conforming to Charassri who mentioned that the performers, at least, must have the middle level of Dancing arts' skill, it was not necessary to have advanced skills from the beginning. Importantly, they must have the time for practicing (Charassri, Interview, 2018, 8 June).

3. The Dancing arts choreography;

The combination of the various dancing styles such as the contemporary arts, post-modern dance and Indonesia dance whose techniques were to imitate movements from the daily behaviors, square-like contemporary dancing, the combination of the Java dance style, Sunda dance and Bali dance in the way of contemporary dance arts and drama performance was presented by collage techniques. The researcher took the Lucinda Childs' dancing techniques to design the movements on the geometry by stepping in any direction such as pacing back and forth alternately. The moments shown on the floor of the stage that the creatively pattern design had not always been seen as the picture or drawing on the floor (Charassri, Interview, 2018, 8 June). To present the dancing that related to the space and performing equipment, the Laura Dean's choreography technique such the Repetitive movement was applied, Smith said that the design using the row and repetitive movements would make the repetitive memory for the audience and the accordance between rows and shape made such dancing satisfied for the audience (Smith, 2004, p. 63). To present the religious philosophy based on the circle of existence by using Martha Graham's techniques, De Mille said that the technique is to dance in straight line, rigid deportment, imitating the geometry shape to imply the appearance of the square layout.

4. The design of costumes;

The design was so simple; the ordinary daily clothes were used as it was easy for movements. However, the color of the costume was presented in the Pagoda's color tone such as white, grey and black. These colors implied that people had the desires and lust not equally; moreover, adding the breast clothes on the left shoulder was reflected to the one who studied Dharma like pilgrims or monks. It was the symbolic presentation, which represented the concrete, through the costumes.

5. The design of scene and performing equipment;

All equipment was created by the inspiration of the architecture's structure and the visual art perspective. The design was considered for the picture that appeared to the audience and considered for the movements of the performers as well. According to Pimsan (Interview, 2018, October), the performing equipment was the factor that supported and made the performance and the performers' actions more complete. In addition, the equipment, material and special effects, must be safe and not create any worries to the performers. The equipment must not obstruct the performance as well. Furthermore, the performing equipment were not only supported the movements of the performers, but also created the movements that went along with the performing equipment and created space and area in the performance according to the Borobudur's architectural layout as well.

6. The design of music and sound;

The researcher created a new synthesized song from the computer by imitating from the sound of the Indonesia music instrument called Gamelan and Tarangwangsa and the international music instruments. This was created the new style song which can be divided following the Borobudur's layout; the first act can be divided into two phases according to the Kamabhumi, the two lowest platforms. The second act divided into four phases according to the Rupabhumi where the four layers of the corner-notched square platforms were located. The last one, third act can be divided into three phases according to the Arupabhumi where the three layers of circular platforms. Each phase of each act was applied by the repetitive technique which was similar to the repetition of Borobudur's layout. This was conformed to the music composing procedure of Narongrit Dhammabutra who composed the song name "Spirit of ASEAN". For the quintet piano band, the 8th line was mentioned to the Borobudur's architecture. The song composed from the elements of Borobudur, consists of: 1) The lowest platform, 2) The corner-notched platform, and 3) The upper circular platform. Each phase implied the "3 level of mind worlds". So that, the composer received the concept from the architecture and adapted to the music style (Dhammabutra, 2018, p. 20).

7. The design of place;

The researcher selected a Black Box Theatre where located a rectangle stage. With its broad and wide space, Smith mentioned that the designer of the performance must consider and make decision on the space using. The designer must realize and manage how to properly set groups and space between the performers to be a perfect performance (Smith, 2004, p. 64). So that, the broad space of the stage would increase the creative idea to create the performance as well as facilitate the appointment of show time, setting of performing equipment and the light design.

8. The lighting design;

Referring to the principle of dance performance, which supported the precision of the performers' movements, Nattayakul (2006, p. 140) mentioned that the lighting design for the Dancing arts that made the audiences see the movements and the shape of the performers as well as the emotional expression. The direction of the lighting design was mainly focused on the performers. Moreover, there were lighting, shadow techniques that were able to create the dimensional illusion with the performing equipment, and created the accuracy of emotional and visual expression such as implying the hell by the red light including the smog effect implying to the Buddhism's atmosphere.

SUGGESTIONS

According to the research for the model of establishing the creative dance arts from Borobudur's structure, the researcher had recommendation on the further study and research in the other point from Borobudur for acquiring the information to create with full ideas. Creatively create the dance arts involved the Borobudur that no one did. It was the new way of create more creative performances because the Borobudur was the place that consisted of all cultures, both in the material and philosophy aspects, and various arts. So that, anyone can pick up the topic or other point that was never been presented to study and develop for the new creative dance performance in the future.

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