

## Exploring Dance in Architecture through The Concept of *Being-in-the-world*

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### **Abstract**

To most people architecture is understood as physical aspect of the building. Basically architecture is not only based on physical aspect, it also involves user of the building. One of the ways can be done in exploring building and its user is through the involvement of a dance in a building. Therefore by exploring dance in the building would give adding value to the existence of architecture.

This exploration was done through the concept of *being-in-the-world* where it explored the existence of Pendhapa Ageng Sasana Sewaka building through collaboration of Pendhapa Ageng Sasana Sewaka building with Bedhaya Ketawang dance. In order to explore this research, it used phenomenology as research method.

This research found light energy as the soul for the existence of Pendhapa Ageng Sasana Sewaka building. In order to reach to soul of the building, there were several findings involving physical and non-physical aspects of the building as the interaction of Bedhaya Ketawang in Pendhapa Ageng Sasana Sewaka. This research shows that through the concept of *being-in-the-world* helped in understanding exploration of architecture in exploring interaction between building and its user.

**Keywords:** Being-in-the-world, architecture, dance, building, user, Pendhapa Ageng Sasana Sewaka, Bedhaya Ketawang

## 1. Introduction

In understanding architecture, there are three aspects need to be carefully noticed. Those aspects are structural and construction of a building, utility of a building, and aesthetic of a building (Morgan, 1960). Structural and construction relates to physical of a building, utility relates to building's function, and aesthetics relates to beauty of a building. The explanation of the aspects in a building shows that in order to know structure-construction, and aesthetic of a building are explored through building's physical aspect. But in order to know utility of the building can't be done only by exploring building's physical aspect, it requires participation of building's user. It is because utility of the building refers to building's function where it points out the uses of the building. Through structural and construction, utility and aesthetics shows architecture it is not only explored through its physical aspect but also required exploration of the interaction between building and user.

Collaboration of building and its user has been mentioned by Doxiadis (1968) where human settlement relates to *container-content*. Container means house and content means human as a user who uses the house. This understanding means in order to explore architecture there are two aspects which have to be included, that are the building and the user.

Those statements have shown architecture is not only about building. Architecture involves participation building's user. Therefore in order to understand architecture, it is necessary to explore collaboration between building and user. One of the ways can be done through analyzing dance performance in the building.

There have been researches relate to collaboration of architecture and dance. One of the researches in exploring architecture and dance involving building and user was done by Ananda Moersid (2002). The research explores dance movement of Bedhaya Ketawang performance in Pendhapa Ageng Sasana Sewaka building during *Tingalan Ndalem Jumenengan* (commemoration of the King) of Kasunanan Surakarta Hadiningrat. The result of her research shows symbolic temporal space.

But what is exactly the essential of architecture through collaboration of architecture and dance? In order to answer the question, one of the ways can be done by exploring existence of the collaboration between architecture and dance. The exploration of architecture through architecture and dance can be done through the concept of being-in-the world. This concept analyzes existence of an object in its place. Therefore it is a good example in analyzing dance in a building to get deeper understanding of architecture.

## 2. Applying *Being-in-the-world* in Analyzing Dance in Architecture

Being-in-the-world is a concept by Heidegger (1962). It explores object in its place. He gave example of water in the glass. The existence of a glass will occur if there is water in the glass. If there is no water in the glass, the existence of glass will lose its existence. Therefore the concept of being-in-the-world can be applied to state further existence of an object in a place.

In applying being-in-the-world for exploring dance in architecture can be done by understanding relation architecture and dance. In architectural perspective there's an interaction between building and its user. The interaction is known as container and content. In exploring dance in architecture, container regarded as the building and content regarded as dance which occupies the building. Therefore this understanding can go further into being-in-the-world. Related to this concept, dance is considered as being-in and building is considered as the world.

In order to understand being-in-the-world, it is required to explore space and temporality applied in the interaction between two objects. Space is explored through closeness and direction which occurred through interaction between two objects. When closeness and direction occurred, there is timing involve on this exploration. Timing is necessary to support how the interaction happened. Therefore in exploring dance in architecture, which is based on the concept of being-in-the-world, can be explored through closeness, direction, and timing.

In supporting exploration of dance in architecture, which applied the concept being-in-the-world, can be done by using phenomenology as the research method. It is based on the thought of Heidegger that in order to understand existence of something, it is best to apply phenomenology (Heidegger, 1962).

### **3. Applying Phenomenology in Exploring Dance in Architecture**

Phenomenology research is based on individual experience (Salura, 2007, and Sirowy, 2010). It shows that phenomenology research explores experience of human who participate in the research. This method can be applied in architecture. The involvement of phenomenology method in architecture shows humanity in architecture (Barrie, 2010). Humanity in architecture means there's personal human experience towards architecture.

Exploration on the experience of individuals can be done by interpreting participants' answer. The interpretation is told descriptively because description gives further information of the situation which individuals experienced.

In exploring dance in architecture, the exploration involves how dance interacts in building. The exploration is analyzing interaction between building and dancer who uses the building. Therefore participation of the dancer in this research is important. This is why when exploring dance in architecture is best applying phenomenology method. It is because this research aims to explore dancer's experience when relates to building where the dance is performed.

### **4. Analyzing Dance in Architecture Through Being-in-the-world**

In order to analyze dance in architecture, first of all, it explores aspects in dance and architecture. Secondly, it explores aspects from dancer who participates in the interaction between dance and architecture. The exploration of aspects from dancer is needed because dance involves dancer.

In architecture, there are three aspects needed to be explored, which are structure and construction, function, and aesthetics of the building. For Thomas Thiis-Evensen (1987), structure and construction of the building consists of three parts, which are upper, middle, and lower part of the building. Upper part of the building is represented through the roof, middle part of the building is represented through the wall, and lower part of the building is represented through the floor. Physically, the upper, middle, and lower part of the building shows the structure and construction of the building but only middle level that is not only seen as physical aspect. In the middle level, activity of the user occurs in the building (Pitana, 2001). Through activity which occurs in the middle level of the building shows that middle level also considered as utility of the building. This activity creates space, where it leads to neither physical space nor imaginer space. Therefore in understanding the function of the building can be explored to the space it is used. And aesthetic is seen as beauty of ornament in the building.

In architecture, physically, space is an expansion of an area that has border in clarifies it (Arnheim, 1977). The border area appears physically. This appearance can be seen through human visual with the help of the light (Hertzberger, 2000). These understanding show physical space means space that is created from physical elements in the building. In justifying the border to give understanding of space, it is due to user's experience when exploring the building especially when he uses his visual sights to see elements of the building.

The shape of physical space gives clue to user in doing interaction between user with the building he occupies (Gauldie, 1969). When there is activity in the building it is considered as an event (Tschumi, 1994). In analyzing presence of activity in the building can be done by writing movement in the space where the writing can be the writing of choreography and music notation which has architectural aim (Tschumi, 1994). Choreography and music notation relates to human body movement in the building user uses (Tschumi, 1994).

One of the ways can be done in exploring choreography applied in the building is by dance movement in the building. Choreography in dance means the movements are arranged in composition and can't be separated by the place where the dance is performed. If the dance is danced in the building, there are elements should be considered which are line, volume or small-big size of the area, lower-higher level, focus, and more (Sedyawati, et al., 1986). These elements certainly relates to physical aspects of the building which influenced the dancer.

The respond from dancer to the building shows through elements lead the dancer in understanding the measurement of the building. For Geoffrey Scott (Bloomer; Moore, 1977), measurement in architecture divided into three measurements. First is the measurement of its structural and construction size, where it shows the real size of the building. Second is the measurement from visual sight, where the size is not the real size but the size from visual sight perspective. And third is the measurement from user's feeling, where the size based from the senses respond from the user towards the building he uses. From three types of measurement in the building, two types are based through the senses of the user in the building. Therefore in analyzing a building can be done through the senses from the user in respond to the building he uses (Barrie, 2010). These statements show that senses is important to be included in analyzing dance in architecture.

In architecture, the involvement of senses is used to explore the intangible aspect (non-physical) aspect in the building (Norberg-Schulz, 1984). It shows that senses is part of element that is used to explore building. Since sense is a thing that is owned by user therefore it signifies the interaction of user to building is important. In order to support the interaction, it is necessary to know and understand what kind of sense can be applied to explore dance in architecture.

The border of space can be traced through physical aspect of the space which is captured by the visual sight of someone who sees the space physical border. It shows that when user uses the building, through his visual sight he sees physical aspect of the building. And when user explore physical aspect, next step from this response is feeling. It is because feeling leads to closeness or farness of user to building aspect he captures. When closeness involve, it is one of the ways that can be done in analyzing dance in architecture through being-in-the-world.

For dancer, when dancer moves through his choreography movement in the building, first thing he notices is visual aspect of the building. When he dances, he looks at the physical border he has to hold on to as his guideline during his dance performance. The next progress he senses from the visual sight is the feeling he gives to the visual sight of the physical aspect he sees in the building. This feeling involves direction of choreography movement he has to go through.

For dancer, there are directions needed to be considered when dancer is dancing in the building. Physically space has 3 dimensions which are high-low level of the space, right-left, and front-back (Sedyawati, et al., 1986). It shows there are several ways dancer should pay attention to when dancing in the building. The exploration starting from the height of the space, it shows how dancer should aware the level appearance of the space. Right-left, and front-back show that dancer should aware what are the physical space aspects dancer should pay attention to when dancer is dancing the building.

When dancer is in choreography movement in the building, dancer has to be aware of the high-low level, right-left, and front-back. It helps dancer to set his space to do choreography movement. When dancer knows of his space, it leads to his feeling to the direction of his choreography movement. The feeling leads to feeling of closeness or farness with physical aspect of space he interacts with. The feeling of closeness or farness depends on the choreography movement. In dance, choreography movement is not only using one choreography movement but there are several choreography movements. The differences locate in the choreography movement and the timing of doing the movement. Therefore in dance, temporality doesn't consider as hour, minute, or second. Instead, temporality consider as the act of dance movement.

In order to understand dance in architecture through being-in-the-world can be explored through the performance of Bedhaya Ketawang dance in Pendhapa Ageng Sasana Sewaka building. This example comes from the royal culture of Kasunanan Surakarta Hadiningrat from Central Java in Indonesia.

Bedhaya Ketawang dance is a sacred royal dance which is performed once every year where it is performed by 9 dancers which have their own name positions with 5 dance choreographies. The dancer name positions *batak* (means head), *endhel ajeg* (means passion), *gulu* (means neck), *dhadha* (means chest), *buncit* (means genital), *apit ngarep* (means right hand), *apit mburi* (means left hand), *endhel weton* (means right leg), and *apit meneng* (means left leg) (Becker, 1993). The dance choreographies are *montor mabur*, *metoni*, *jejer wayang*, 8 lines in a row and 1 locates in front of them, and *telu-telu* (Brakel-Papenhuijzen, 1992).

The exploration of Bedhaya Ketawang in Pendhapa Ageng Sasana Sewaka is explored by analyzing dancer's respond to choreography movement in the building. The respond of the dancer on this research is focused to *batak* dancer.

The involvement of senses and feeling occurs in 5 choreography movements. *Batak* describes when she is in 5 choreography movements, there are several elements in Pendhapa Ageng Sasana Sewaka are being used as her guiding border for her to dance. These elements are *saka guru*, *saka pananggap*, *kiai remeng lamp*, and chandelier lamp of 8 lamps on it. This can be seen in figure 6.

Based on figure 4, from 5 choreography movements, in 4 choreography movements *batak* locates in *saka guru* area and in 1 choreography movement *batak* locates in *saka pananggap* area. This can be seen in figure 4 and figure 5.

*Batak* describes that from the elements of Pendhapa Ageng Sasana Sewaka, the most element she senses is the *kiai remeng lamp*. It is due to the light lightens *kiai remeng lamp*. Eventually her closeness with *kiai remeng lamp* creates her feeling towards it. The bright light of *kiai remeng* generates feeling of focus orientation and gives her feeling becomes one with the light. Therefore for *Batak*, the essence of interaction between the Bedhaya Ketawang and Pendhapa Ageng Sasana Sewaka locates in *Kiai Remeng lamp*.

From the respond of Batak dancer shows that light presence is essential to shows existence of Pendhapa Ageng Sasana Sewaka. In architecture, light is the most powerful element because light creates psychological responses and has a strong physiological effect (Roth, 2007). The appearance of light in the building is important. Therefore kiai remeng lamp is the most element stands out from other elements in Pendhapa Ageng Sasana Sewaka, it is because of the effect from the light of kiai remeng lamp. Certainly it means light determines primary visibility of visual objects (Ih Tiao Chang, 1956). Eventually, the light of kiai remeng lamp becomes focus orientation (Stegers, 2008) in Pendhapa Ageng Sasana Sewaka. Therefore when batak is in choreography movements, the light of kiai remeng appears to be her direct view and attention (Stegers, 2008).

## 5. Conclusion

The analyzing of Bedhaya Ketawang dance in Pendhapa Ageng Sasana Sewaka through being-in-the-world shows the connection in many ways which leads to one essential point connects the two objects. First connection appears by exploring physical aspects of Pendhapa Ageng Sasana Sewaka through visual sight of the dancer when she dances Bedhaya Ketawang in Pendhapa Ageng Sasana Sewaka. It results several elements to be the guide border for dancer to know dancer limitation of the dancing area. Those elements are *saka guru*, *saka pananggap*, *kiai remeng* lamp, and chandelier lamp with 8 lamps. The respond to physical aspects generates dancer feeling to the interaction between Bedhaya Ketawang and Pendhapa Ageng Sasana Sewaka. The feeling becomes one with the light.

Becoming one with the light shows the closeness of batak to light of kiai remeng lamp. It also gives feeling of direction for batak which is focus orientation in Pendhapa Ageng Sasana Sewaka. Therefore the concept of space from being-in-the-world is applied there. And to make it complete, the temporality also appears there. Temporality here means whenever batak position herself under kiai remeng lamp, she becomes one with the light. Whenever shows the concept of temporality in doing choreography movement. Therefore from batak dancer experience in dancing Bedhaya Ketawang in Pendhapa Ageng Sasana Sewaka shows the connection can be traced through the concept of being-in-the-world.

This exploration shows Bedhaya Ketawang (being) in Pendhapa Ageng Sasana Sewaka (the world) occurs in *kiai remeng* lamp. Therefore existence from collaboration of Pendhapa Ageng Sasana Sewaka-Bedhaya Ketawang locates in *kiai remeng* lamp. This existence shows tangible and intangible aspects. The tangible aspect is seen through physical elements of Pendhapa Ageng Sasana Sewaka where eventually dominant of physical element is *kiai remeng* lamp. The intangible aspect is seen through feeling becomes one with the light of *kiai remeng* lamp. It is felt through light energy lightens the *kiai remeng* lamp.

For Norberg-Schulz, the feeling becomes one with the light of *kiai remeng* lamp consider as soul of the building. This statement shows the existence of Pendhapa Ageng Sasana Sewaka occurs due to the soul which appears from collaboration of Pendhapa Ageng Sasana Sewaka building with Bedhaya Ketawang dance. Therefore if we relate the result to the concept of being-in-the-world, soul is the connector that connects Bedhaya Ketawang (being) in Pendhapa Ageng Sasana Sewaka which emphasizes the existence of Pendhapa Ageng Sasana Sewaka.

This exploration shows that in understanding architecture can be done by exploring building and its user. When it explores only the building itself, result only knows tangible (physical) aspect of the building. When it is explored through collaboration of building and its user, it results tangible (physical) and intangible (non-physical) aspects. This collaboration creates the soul of architecture.

Therefore collaboration between building and its user shows the complete aspects in understanding architecture.

### 6. Figure and Diagram



Figure 1:  
Bedhaya Ketawang Dance in Pendhapa Ageng Sasana Sewaka  
(Personal Documentation)

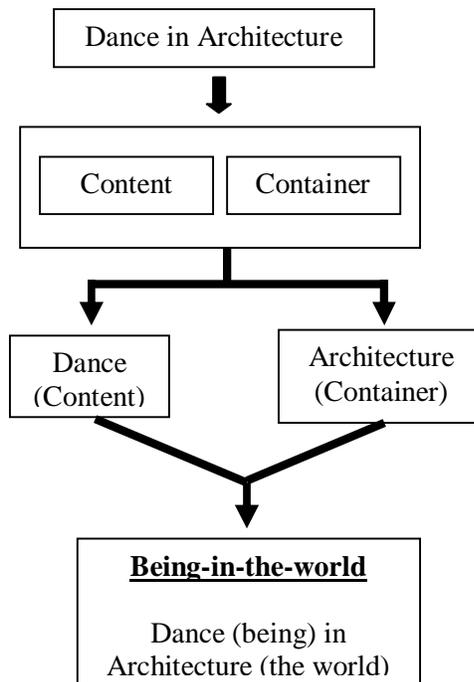


Diagram 1:  
Application of Being-in-the-world in dance in architecture  
(Personal Documentation)

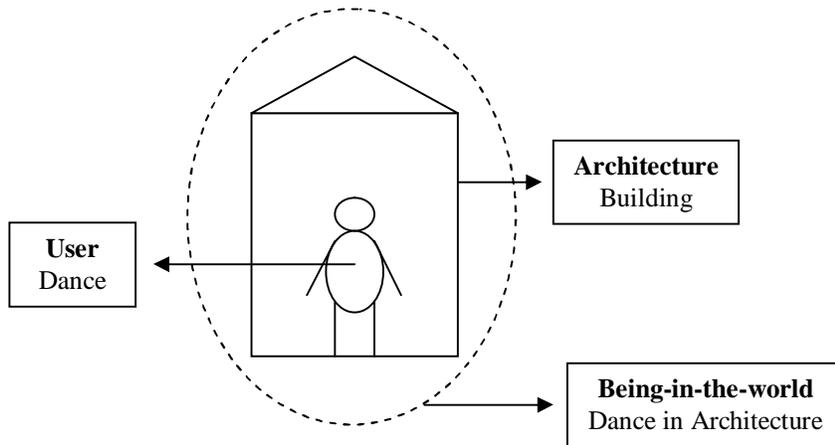
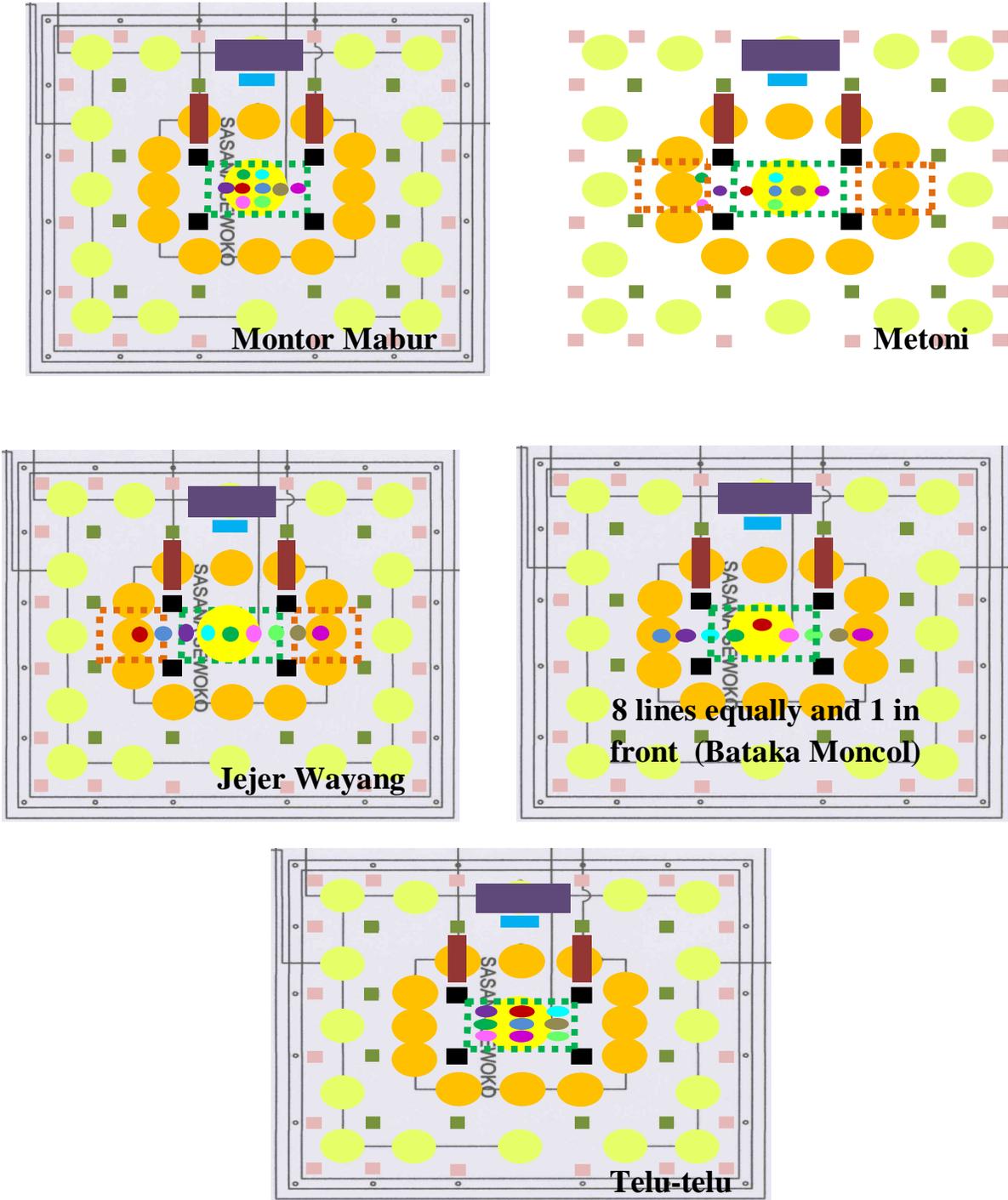


Figure 2:  
*Being-in-the-world* applied in Dance in Architecture



Figure 3:  
Pendhapa Ageng Sasana Sewaka (Personal Documentation)



**Keterangan**

	Dhampar (King's chair)		Kiai Remeng lamp	
	Saka Guru		Chandelier lamp with 8 lamp	
	Saka Pananggap		Chandelier lamp with 6 lamp	
	Saka Rawa			
	Batak		Apit Meneng	
	Endhel Ajeg		Gulu	
	Endhel Weton		Dhadha	
	Apit Ngarep		Boncit	
	Apit Mburi			
		Saka Guru Area		Saka Pananggap Area
		King's Relatives		Ampil

Figure 4 :  
Choreography movement of Bedhaya Ketawang Dance  
(Personal survey)



Figure 5 :  
Saka Guru Area and Saka Pananggap Area  
(Personal Documentation)



Figure 6:  
Elements Described Based on Senses of Batak Dancer  
(Personal Documentation)

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