

The Phenomenon of '*Entertainment Architecture*' in Indonesia and Developments in Architecture

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Abstract: *The entertainment architecture phenomenon that started in many developed countries in the second half of the 20th century has marked the birth of architectural designs whose primary purpose is to provide interactive entertainment for their users. This literature study aims to analyze a similar phenomenon that grows as an archetype of architectural designs, particularly in Indonesia. The method used in this study is a qualitative research method with a naturalistic paradigm. This study aims to investigate and find the meaning of "entertainment architecture," specific characteristics in visual and architectural forms, and how these characteristics can be read as a type in the development of architecture. The study results conclude that the phenomenon of "entertainment architecture" in Indonesia can be read as the development of new ideas in thinking and making architecture through the figure, its looks, and its form, which are different from the language of pre-existing buildings.*

Keywords: entertainment architecture, phenomenon, type

Abstrak: Fenomena 'architecture entertainment' berkembang di paruh kedua abad ke-20. Hal itu ditandai dengan karya arsitektur yang dibangun dengan tujuan utama sebagai hiburan yang menarik bagi penggunanya. Studi ini menganalisis munculnya 'arsitektur hiburan' sebagai karya arsitektur, khususnya di Indonesia. Metode penelitian yang digunakan dalam penelitian ini adalah metode penelitian kualitatif dengan paradigma naturalistik. Penelitian ini bertujuan untuk menemukan makna 'arsitektur hiburan', ciri-ciri khusus dalam bentuk dan bentuknya, dan bagaimana ciri-ciri tersebut dapat dibaca sebagai suatu tipe dalam perkembangan arsitektur. Penulis penelitian menyimpulkan bahwa "arsitektur hiburan" di Indonesia dapat dilihat sebagai perkembangan cara berpikir baru dan membuat arsitektur melalui bahasa bangunan, yang ditunjukkan melalui bentuk, tampilan, dan wujudnya serta berbeda dengan bangunannya. bahasa yang ada sebelumnya.

Kata kunci: entertainment architecture, fenomena, tipe

1. INTRODUCTION _

1.1 Architecture as Visual Consumption

"Architainment" is a fundamental tendency within today's architectural landscape. Jones references Fernandez-Galiano when defining 'architainment' as "positioning architecture relative to visual consumption. The surface appearance and visual effect are building

paramount. It was designed from the outside in, from the vantage of an external gaze. The public" are positioned as consumers of visual imagery" (Jones, 2011)

"Entertainment architecture," or 'architainment' as a terminology, was first expressed by Norman Klein (2004), a critic, humanist, and historian, after observing

the development of the phenomenon of architectural works developed in Las Vegas, United States, during the 1990s. Until the early 2000s, "*architainment*" was defined as architectural work that focuses on the statement of a work that fulfills the need for visual and imaginative consumption. As seen from the processing of looks and surfaces and generally taking thematic inspiration in a specific narrative, such as *Disney Amusement Park* and similar themes in the building and its surroundings were intertwined in such a way through technological expressions in experimentation and narrated in the theme, a "*scenarized space*" or "*theatrical space*" (Burris, 2011).

Architecture becomes a narrative that reflects a change, where the need to imagine, play and entertain oneself becomes a commodity, a particular need for consumption. '*Entertainment architecture*' or '*architainment*' can be recognized because of the quality of the resulting experience, which is pleasing as a visual consumption (*aesthetically pleasing*), multi-purpose (*versatile*), and offers an *exciting experience*.

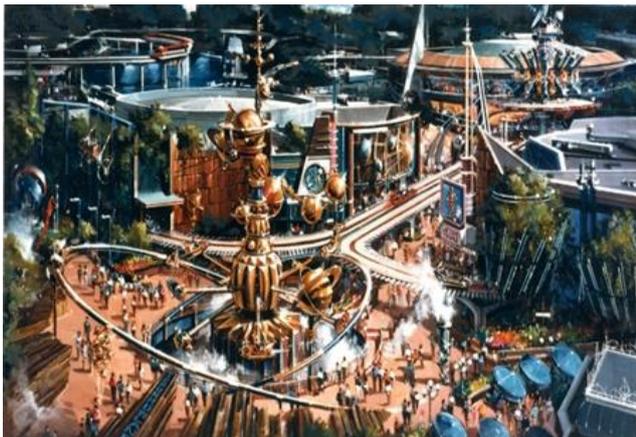


Figure 1. *Tomorrow Land, Disneyland Amusement Park, Universal Singapore* (Source: Littaye, 2010)

The phenomenon of '*entertainment architecture*' then developed in the latter half of the 20th century in several countries, marked by architectural works built to be attractive entertainment for its users. The presence of '*entertainment architecture*' or '*architainment*' indicates a type of architectural work that differs from the previous types. After being stated by Klein as terminology, the phenomenon of '*entertainment architecture*' is seen as a type in the Post Modern era (Herwig & Hozzler, 2006). This phenomenon is also argued as a logical consequence of globalization or guardianship (Hsu in Elliot, 2010). Globalization or guardianship has an impact in the form of changes in perspective (Ohmae, 1990), including perspectives on and by architecture (Vidler, 1992).

The '*Architainment*' phenomenon was also stated by Jones (2011) as an essential architectural type tendency in the development of visual commodification culture. Referring to Fernandez Galiano's (2005)

opinion that buildings are designed from the facade towards the inside of the building for the benefit of visual prettiness and attractiveness, as is the trend of societal development. Architecture is a place to show imagination exploration, representing the development of consumption needs.

Types in architecture represent specific ideas and ideas and are rooted in the history of human life in response to nature and the environment (Argan in Bandini, 1992). For example, shading and protection can be categorized as the first typology of architectural works (Vidler, 2015), where nature is the source and model for the framework of thinking in the building.

The study of types in architecture and their development provides an overview of the ideas and notions about the history of human life manifested through architectural works. Baudrillard (1996) emphasizes that architectural artifacts produced by contemporary culture provide a new, unconventional way of conveying new knowledge about architectural ways. According to this expression, a particular way of reading is needed. This allows this study to provide a particular way of reading to study this architectural phenomenon.

This study analyzes the emergence of '*entertainment architecture*' as architectural work, especially in Indonesia. Analysis was carried out by reading design principles and criteria and their application to design elements. Through the study of the reading method, the characteristics and characteristics of '*entertainment architecture*' embodied in architectural works can be found. Interpreting architectural characteristics in the works of '*entertainment architecture*' in Indonesia is also expected to sharpen its meaning. This study is expected to be able to investigate more deeply the concept of type in architectural theory, its relationship with shape and form in architecture, and its role in the architectural process.

1.2. The Phenomenon of Entertainment Architecture in the Development of Contemporary Architecture

Disneyland Amusement Park is an architectural work that is categorized as an architectural work of the '*entertainment architecture*' type. The resulting architecture can be categorized as a building that is intended as a means of entertainment, is attractive, and represents Disney's idea of a dream world. *Disneyland Amusement Park* and other architectural masterpieces such as the Colosseum, Circus Maximus, Xanadu, Las Vegas, Arcosanti, Celebration, Coney Island, Mall of America, Oktoberfest, Sentosa Island, Wembley Stadium, the Palm, Tropical Island, Wolfsburg. They all do not again show compatibility with the type and function of the building that existed before, both in the classical and modern eras. (Herwig & Hozzler, 2006). The attractive features in the

architectural works of the 'entertainment architecture' type appear not only in the appearance of the building but also in its tectonics. (Kane, 2013).

Globalization is a phenomenon that, from the point of view of social science, is considered responsible for the birth of mass culture, including the phenomenon of 'entertainment architecture' (Elliot, ed., 2010). This phenomenon is discussed from an architectural perspective using the idea of "architecture and pleasure" (Herwig & Hozzler, 2006). The idea asserts that "entertainment architecture" or "architainment" is not only a phenomenon of globalization but also a new culture created by architecture, namely the culture of attraction through architectural works (El-Husseiny, 2004 in Eldemery, 2009). Architectural work in this context refers to architectural concepts that can entertain and awaken the imagination. Architecture is part of the 'attraction' that is presented as part of human experience and movement. Architecture is also understood as an integral part of human desires and needs to explore, explore and play. Architecture becomes part of the image of an imaginary world that is transformed through its presence.

This study departs from an overview of the ideas that make up the previously described architectural works and how architecture can represent the world of imagination it represents. How does architecture give a picture of this imaginary world? Furthermore, through what way will the image of the imaginary world manifest in architectural works?



Figure 2. Coney Island, Las Vegas
(Source: Anonymous, 2016)



Figure 3. Disney World, Cinderella Castle, Orlando, Florida (Source: disneyland.disney.go.com, 2016)

The phenomenon of 'architainment' has also developed in Southeast Asian countries, especially Indonesia. The phenomenon was marked by the emergence of similar works, starting in 2007 until now, for example, Trans Studio, Jawa Timur Park 1, Jawa Timur Park 2, Museum Angkut, Batu Secret Zoo, Jungle Land Theme Park, Eco Land Theme Park, Batu Night Theme Land Spectacular and Suroboyo Carnival.



Figure 5. Transport Museum, Batu
(Source: pegipegi.com, 2014)



Figure 6. Suroboyo Night Carnival, Surabaya
(Source: Azyafira, 2014)



Figure 7. Batu Secret Zoo, Batu, Malang
(Source: Anonymous, 2011)

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1.3. Representation and Simulation Products

Kamil (2001) states that architectural works such as Disneyland and similar artifacts built in various places represent a simulated world, as expressed by Baudrillard (1996). Baudrillard reveals that simulation is an engineering of various reality models with no context, reference, or origin. Simulation products in contemporary culture are generally in the form of realities that go beyond conventional boundaries and are expressed as hyper-reality, a physical image independent of geographical, time, and historical context.

"Disney wins at yet another level. It tries to erase time by synchronizing all the eras and cultures in a single traveling motion, contrasting them in a single scenario, and deleting the actual by turning it into a three-dimensional virtual image devoid of depth. Thus, it marks the beginning of real, punctual, and unidimensional time, which is also without depth. No present, no past, no future, but an immediate synchronism of all the places and all the periods in a single a-temporal virtuality" (Baudrillard, 1996)

Concerning the development of housing architectural phenomena in Indonesia carried out by housing developers, Piliang (2004) studies this contemporary phenomenon and evaluates Baudrillard's claim in the Indonesian context. This is done through specific images that take on particular themes, like the Mediterranean, Singapore, and Amsterdam, and are expressed through a visual arrangement that depicts countries with that theme.

The phenomenon is stated by Piliang as 'reality

substitute for reality' as an attempt to realize the imagination of a certain image represented by the theme. This post-modern phenomenon captures images of the real world to be integrated into a synthetic universe, which Baudrillard (1996) defines as the fourth dimension, a dimension that is not past, present, or future but a combination of all three. , a 'show of presence' in which the three periods simultaneously become one place, one period which is a-temporal. Architecture becomes a narrative that reflects a change, where the need to imagine, play and entertain oneself becomes a commodity, a separate need for consumption.

Baudrillard (1996) emphasizes his point of view by saying that architectural artifacts produced by contemporary culture provide new, unconventional ways of conveying new knowledge about architectural ways. According to this expression, a particular way of reading is needed. This allows this study to provide a particular way of reading to study this architectural phenomenon.

1.4. Architecture as a Contemporary Commodity

According to Pallasmaa's statement in Pangarsa (2008): *"Architecture has become an art of producing instant photogenic instead of creating places in which daily life can take place with dignity*

, " architecture is currently moving in the direction of becoming a commodity (Ahlava, 2002), appearing as a singularity and having only one dimension, namely as an economic activity.

Architecture, which Keilbaugh describes (2004) in Pangarsa (2008) as a culture through collective imagination and by Lewis (2007) as 'compulsory' architecture, is contradictory, revolutionary, innovative, completely following *trends* from one extreme to another and present in a perspective or way. Urban view.

According to Eko Prawoto in Pangarsa (2008), commodification tends to make architecture a visual display, not space anymore. The absorption of modernity values is not at the level of ideas or thoughts, but only at the outward appearance. Architecture exists as a visual commodification, and its presence in shaping the face of urban areas reduces the meaning of architecture only as a display of modern forms; as Kelbaugh (2004) puts it: *"..contemporary movements (in architecture) have been anything but tendencies or trends.."*

2. RESEARCH METHODS

This research is qualitative research with a naturalistic paradigm. This technique was chosen because it allows for interpreting phenomena that arise through the study object, or *"entertainment architecture,"* regarding the significance associated with the local environment. This study examines and interprets empirical phenomena in research objects

through a phenomenological approach.

The naturalistic paradigm was chosen because the research starting point is the factual situation in the research object. Reading objects and contexts are expected to reveal meanings and answer research questions. The architectural reading method was also chosen because the research paradigm seeks to reveal architecture as a discourse of thought, so a translation of this phenomenon is needed with several theoretical approaches.

The theory of critical discourse analysis is the first theory chosen to translate architecture in the context of social phenomena. Discourse analysis theory is used because the architecture in this research context is understood as a discourse that records social phenomena. Therefore we need a way of reading architecture as a social phenomenon to obtain parameters that can be used to analyze phenomena' transformation into forms. This analysis was chosen because of the possible new interpretations of existing empirical data.

This study aims to understand what '*entertainment architecture*' is about in the Indonesian context and the architectural character it embodies. It also explains the interrelationships of architecture and ideas, concepts, and forms through '*entertainment architecture*'. This study is also expected to provide a theoretical contribution to the repertoire of architectural knowledge, especially in knowledge and theory about types in architecture. This study is also expected to provide a practical contribution to using theoretical studies in designing, studying, and interpreting similar types of buildings. This study is limited to the discussion of *entertainment architecture* through case studies of architectural works representing an understanding of *entertainment architecture* in Indonesia.

3. RESULTS AND DISCUSSION

3.1. Architecture and Ideas

Dalibor (2004) reveals that architecture as a work and process in the post-modern era needs to be critically reviewed and questioned because of its position as a work that represents something. The reference put forward by Dalibor is based on the statement that architecture should be able to provide an image or represent a creative idea from its creator; a result of the expression of thought processes, not just as a product of mass culture.

How read architectural works is a strategy for expressing ideas. A theoretical point of view theoretically and scientifically capable of expressing concepts in three areas of understanding—what is architecture, how can it be achieved, and how is architecture related to other ideas—may be used to appreciate and critique architectural works past the architecture.

According to Ockman (1993), this way of reading is part of the architectural culture recorded in architectural theory. Hays (1989) reveals that architectural theory resulting from this way of reading is a rich way of reading, mainly because the approach can be diverse and will be very acceptable to the concept of creative ideas, which also have diverse backgrounds in their emergence.

According to Hays (1989), the theory of architecture will have ample opportunity to rewrite the code and system of thinking based on approaches appropriate to the time when these ideas are developing without giving up their autonomy as a scientific field. According to Hays (1989), the relationship between architectural ideas and the resulting form can be understood through specific perspectives at a particular time, which generally can be expressed as meaning through the relations built by architectural theory.

3.2. Architecture and How to Read it

Jencks (1972) in Bonta (1979) reveal that the same arrangement can have different meanings depending on how the arrangement is read. This gives an understanding that the way of reading the composition used in the study will significantly affect the reading results. How to read architecture can be understood in several ways. For example, in how to read architecture as a concept to design, Mills (2009) uses the semiological approach in architecture by Charles Jencks to reveal the codes generated through the layout of architectural works and interpret these codes.

The "entertainment architecture" design created via this technique again expresses the interpretation of these codes, arranged through a new arrangement, through the storytelling method. The results obtained are the concept of uniqueness which is a distinguishing element and is then applied in the design.

In his design research, Mills uses this reading method to interpret architecture as an abstract concept that will be applied to a built physical work. The way of reading architecture as a physical work is built towards abstract concepts, carried out by Hardiyati (2015) as a way of reading phenomenologically, which seeks to read what is visible and presented physically towards the essentials. Phenomenology is a method that studies how architectural phenomena become meaningful awareness (Gunawan, 2012).

Mills (2009) and Walz (2010) state that '*entertainment architecture*' involves sensory experience. Sensory experience is an abstract experience, so to concretize this abstract experience, a particular strategy is needed. In Chrysler, Cairns, and Heynen (2012), Pailos made the case that by looking at concepts and their physical manifestations in architectural works as well as the "feeling" these forms and concepts generate, phenomenology in architecture could contextualize the human experience. Pailos's study underscores the fact that 'experience' through phenomenological studies is an

element that distinguishes architectural studies in the post-modern era from studies in previous eras, namely in the modern and classical eras.

Phenomenology is a philosophical approach to architectural theory and discusses how to experience and understand architecture. According to Gunawan (2012), phenomenology comes as a reaction to modern architectural movements that bring gaps in the level of ideas, representations, and architectural meanings. Phenomenology in this case can be used as a point of view on how to read architecture, primarily because it focuses on expressing ideas, representations, and meaning as subjects of understanding. This way of reading will be directed to understanding the relation of ideas and representations concerning: the meaning of the figure, the meaning of appearance, and the meaning of form in architecture.

The revelations of Venturi, Brown, and Izonouri (1972) can be interpreted as a *discourse* when considering how architecture responds to social phenomena through the language of buildings that is expressed through figures, looks, and forms. In this instance, the architecture is consistent with these disclosures.

3.3. Architecture as Language Experience and Maker of Meaning

Understanding architecture as an understanding of a way of speaking, reviewed by Venturi (1966) and Bonta (1979), states that the elements that makeup architecture can be analogous to words-forming elements, sentence-forming elements, paragraph-forming elements, and forming elements of a text. In the end, the story can become a particular dialect in the language with a specific context. Sapir (1949) in Hidayat (2005), through his study of the philosophy of language, states that language means expressing *symbols of beings, symbols of experiences*, and a means of conveying ideas that can be understood together because they are experienced in bulk.

Gomez (1994) states that architectural experience is a synthesis between material experience and imagination that will exist in space. Architecture is a narrative structure for constructing meaning through a poetic vision transcending space and time. Gomez also stated that technology plays a significant role in shaping the idea of architecture, so a critical review of the ethical side of architecture is needed through the phenomenological method, an *embodied experience method*.

Evensen (1987) developed a language for architectural elements in relation to the concept of living put forward by Heidegger. Using several essential architectural elements known as *archetypes*, Evensen identifies floors, walls, and places existing across places, history, and culture. Evensen argues that the elements that make up this type can be

experienced phenomenologically and produce an understanding that becomes a common language that can be understood across places, history, and culture. The body can experience floor, wall, and roof elements through motion (*motion*), weight (*weight*), and substance (*substance*). The results of this study can be used as a constituent of the essential qualities of architectural experience.

Architecture, according to Klassen (1992), can be understood as a system consisting of three elements: making (*making*), experiencing (*experiencing*), and understanding (*understanding*). In Klassen's words, the architectural process can theoretically be applied to understand the subject of research studies through 'experience' as a process for understanding. 'Experience' can also be interpreted as an effort to contextualize understanding. In this study, the expression 'experience' is an expression of understanding architectural works.

3.4. Architecture as a Discourse of Thought

Architecture can be seen as a building of values (Prawoto in Pangarsa, 2008). Therefore, the search for the spirit of architecture can be understood as a search for woven thoughts and reflections on the phenomena it weaves. Related to this understanding, architecture can be read as a discourse of thought on a phenomenon. One more thing clarifies Michael Foucault's notion of discourse in Abercrombie (1994). Discourse is a system of thinking, ideas, thoughts, and images that builds the concept of culture or culture. Discourse is built on general assumptions, which then become the hallmarks of discussion by a certain group and in a certain historical period.

4. CONCLUSION

The study results conclude that the phenomenon of '*entertainment architecture*' in Indonesia can be read as developing new ideas regarding thinking and making architecture. In this instance, architecture can be read as a *discourse* in the context of reading the role of architecture in responding to phenomena that develop in society through the language of buildings displayed through figures, looks, and forms that are different from pre-existing building language, claim Venturi, Brown, and Izonouri (1972). This provides an opportunity for further study and research, namely the development of architectural types as a discourse on a social phenomenon, especially in Indonesia.

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