



Pre Biennale Klaten 2024 Display Design “Environmental Art”

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ABSTRACT

Klaten is a district with a small city category in Central Java which is located between 2 (two) cultural cities namely Surakarta and Yogyakarta. Therefore, Klaten Regency has the opportunity to become a cultural city. One indicator of the advancement of contemporary art is the organization of the Klaten Biennale, which for the first time was held in 2017. Display design is the main focus in writing the final project with the title “Pre Biennale Klaten 2024 Display Design Environmental Art”. From the observation of the displays that have been carried out at the first to the third Biennale, in terms of the arrangement of the display space, lighting and circulation that has not been organized, and environmental art is the point of view and way of thinking in the design of the Pre Klaten Biennale 2024. From these observations the author raises the problem “How is the process and strategy of Pre Biennale Klaten 2024 Display Design Environmental Art?” which is carried out using a descriptive qualitative approach, with the aim of examining the visual concept process and presentation concept; describing the strategy in carrying out the design and presenting the design construction of the Klaten 2024 Pre Biennale display mockup “Environmental Art”. This design is carried out in the Lima Benua Public Space with three rooms that have different floor, wall and sub-theme characteristics, so that different lighting and arrangement techniques are needed.

Keywords: Display, Klaten Biennale, Environmental Art, Designer

INTRODUCTION

Klaten is a district with a small city category in Central Java which is located between 2 (two) cultural cities namely Surakarta and Yogyakarta. Therefore, Klaten Regency has the opportunity to become a cultural city. One indicator of the advancement of contemporary art in Klaten is the holding of the Klaten Biennale, from the 2017 Klaten Biennale with the theme “Diversity”, the 2018 Klaten Pre Biennale with the theme “mBhinnekArt”, the 2020 Waste Bank Biennale, the 2022 Klaten Biennale with the theme “Eco Art” and the current Klaten 2024 Pre Biennale Design “Environmental art”.

Display is important in attracting visitors and instilling iconic memories when coming to art events, the selection of Pre biennale is a challenging thing with more complex problems in preparing for the

biennale itself, Environmental art becomes an umbrella, point of view, and way of thinking in the arrangement, storyline, lighting, workmanship and artistic support.

This research focuses on how the process and strategy of designing the Pre Biennale display Klaten 2024 “Environmental Art” therefore this research aims to examine the process of visual concept and presentation concept; describe the strategy in carrying out the design and present the construction of the design of the mockup of the Pre Biennale display Klaten 2024 “Environmental Art” so that it is useful for the community not only to be able to enjoy and communicate with artists through the works displayed, but also to gain awareness of the quantum deconstruction values offered.

THEORETICAL BASIS

1. Display

Display is arranging, designing, designing, arranging, composing, and organizing elements, objects or spaces based on practical, economic, aesthetic and ergonomic considerations for certain purposes is one of the main activities carried out in the exhibition. The definition of display includes the definition of space, white cube vs natural space, space design, floor, and visitor circulation, work material and storyline, exhibition text and labeling, lighting, facilities and supporting elements. (Susanto, 2016).

2. Biennale

Biennale (English) or biennial, biannual in the English-Indonesian dictionary or written “biennale” in the Oxford Dictionary of Art (1994), means a biennial periodic event. any activity can be contained in the term, music, caricatures, films, seminars, or other types of activitie. (Susanto, 2011).

3. Environmental Art

Environmental art is an umbrella term, encompassing a wide range of artistic activities, whether they relate to historical approaches to nature, or to types or varieties of works whose creation is motivated by environmental or political issues. Historically, environmental artworks began as depictions of landscapes, or depictions of the artist's closeness to a place that he or she experienced in a particular way. This sense of closeness is then presented as environmental art (Marianto, 2019, p. 272). Art can no longer be viewed solely from its aesthetic aspects, but must also take into account the reciprocal relationship between art and the environment in which it lives and develops (Marianto, 2019, p. 262). An artist who is considered an eco-artist is one who practices one, or more, of the following principles: 1) Pay attention to the interconnected network of various aspects in the environment, including the physical, biological, cultural, political, and historical aspects of the interrelated ecological systems;

2) Create works using natural materials, or in close contact with natural resources, such as wind, water, or sunlight; 3) reclaiming, restoring, and remediating damaged environments; 4) informing the public about ecological dynamics and the environmental problems we face together; 5) revisiting ecological relationships, to creatively put forward new possibilities for co-existence,

sustainability, and healing. (Marianto, 2019, p. 273).

METHOD

Pre Biennale Klaten 2024 Display Design “Environmental Art”, uses a descriptive qualitative approach method with data collection techniques through observation, interviews, and docu-mentation.

RESULT AND DISCUSSION

Concept of Design

The background of the selection of concepts and themes in the Klaten 2024 Pre-Biennale display, supports the designer in taking the theme “Environmental Art” which refers to environmental issues, climate change, earth mitigation and earth entropy. The design concept consists of visual concepts and presentation concepts. The visual concept is in the form of design ideas, design style, and work materials. The presentation concept contains storyline, circulation, floor plan, zoning, and chronology.

The design idea raises environmental issues which at this time the earth's temperature continues to rise. There is extreme climate change, as humans think, how to minimize the risk by mitigating the earth to inhibit the rate of entropy of the earth. Indonesia is one of the countries in the southeast Asia region, globally considered one of the most vulnerable areas to climate change, with the earth's temperature increasing by more than 33 degrees Celsius.

This phenomenon is caused by the sun's apparent position near the equator. Climate change is a long-term change in the Earth's temperature and weather, all human activities that produce emissions, especially due to the burning of fossil fuels, so mitigation and efforts must be made aimed at recognizing risks, awareness of disaster risks, and planning for countermeasures. Based on the second law of thermodynamics, it can be concluded that everything in the universe has a tendency towards disorder.

The process of things losing form is part of what physicists call “entropy”. Entropy is the indicator used by humans to sense that time is moving “forward”. Human existence is to accelerate the entropy of the universe. Humans have helped the universe accelerate the process towards the destruction of the universe (entropy), so in the design of the

Klaten 2024 Pre Biennale display, environmental art is raised as an umbrella in carrying out artistic activities.

The design style used is contemporary. Contemporary means a period that is contemporaneous with the author, or observer, or others, this term does not refer to a particular character, identity or visual style. because this term refers to the angle of time so that what is seen is a trend that occurs and colors a lot in a period or era (Susanto, 2016). In the design style there are planning concepts and design concepts, the planning concept consists of the concept of actors, the concept of activities and activity patterns, the concept of space requirements, the concept of space size, space relationships, space organization, and the concept of location and place selection. The design concept consists of the concept of location management, spatial concept, visual concept (building appearance), and structural concept.

The work material includes the concept of Pre Biennale Klaten space elements containing the concept of floor space, wall space concept, ceiling concept, display concept and its supporting elements, lighting concept, air concept and typography.

The concept of presentation in the form of storyline, circulation, floor plan, zoning, and chronology.

The Design Process

The process of designing Pre Biennale Klaten 2024 Display “Environmental Art” consists of 3 stages, namely Pre-production, Production and Technical Management, and Post-Production.

1. Pre Production

Conducting material data collection and data review. Collecting data, conceptualizing, visualizing the design, and determining tools and instruments. Data review by looking at physical building data, building forms and spaces.

Data collection techniques by means of literature studies and field studies, literature studies consisting of visual data and verbal data, visual data in the form of images / photos of the Lima Benua Public Space and documents / photos of Klaten Biennale 1, 2 and 3 activities. While verbal data is obtained by studying the arrangement of previous biennale exhibitions, reviewing the Klaten

Biennale catalog, news about the Klaten Biennale, by reading, understanding and observing the arrangement of contemporary art works and environmental art such as Earth Art, Land Art, Eco Art, and of course Environmental Art, through the works of artists, such as Wisnu Ajitama, Joseph Beuys, Aviva Rahmani, Christo, Jim Dine, Richard Long, Claes Oldenburg, Hans Haacke, Robert Smithson, and Michael Heizer. While field studies, by means of observation, interviews, and documentation, with experts in display, layout, environmental art, and biennials. The next process is to develop a concept consisting of formulation and implementation, followed by design visualization through three stages, namely: idea layout, rough layout and complete layout.

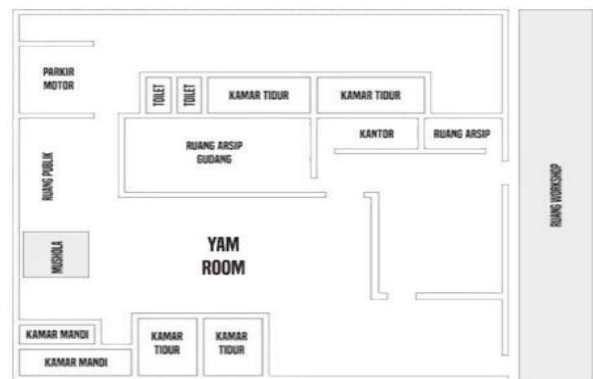


Figure 1. Rough Layout (Source: Temanku Lima Benua, 2024)

The tools and instruments used were hardware, including a digital camera. The data was then processed via computer, using software. Microsoft word 2010, SketchUp pro 2021, AutoCAD 2017, Adobe Photoshop and Adobe Illustrator 2021. The resulting data is in the form of an explanation of the work, circulation flow, zoning, working drawings and perspective drawings of the design of the Klaten 2024 Pre Biennale “Environmental Art” display. To produce three-dimensional works in the form of mock-ups, requires stainless steel, acrylic, which is processed with tools and instruments of welding machines, welding sticks, electric grinding machines, and other workshop equipment.

Data Review, consisting of physical data of buildings and spaces, in the form of space locations, building and space forms, 1st floor showrooms, 2nd floor showrooms, 3rd floor showrooms, and Lima Benua public space plans, while physical data of works in

the form of material visualization (2 and 3 Dimensions).



Figure 2. Location of Lima Benua Public Space (Source: google.com, 2024)



Figure 3. Lima Benua Public Space (Source: Temanku Lima Benua, 2024)



Figure 4. 1st Floor Showroom (Source: Temanku Lima Benua, 2024)



Figure 5. 2nd Floor Showroom (Source: Temanku Lima Benua, 2024)



Figure 6. 3rd Floor Showroom (Source: Temanku Lima Benua, 2024)

The space in Lima Benua Public Space can be described with the following floor plan:

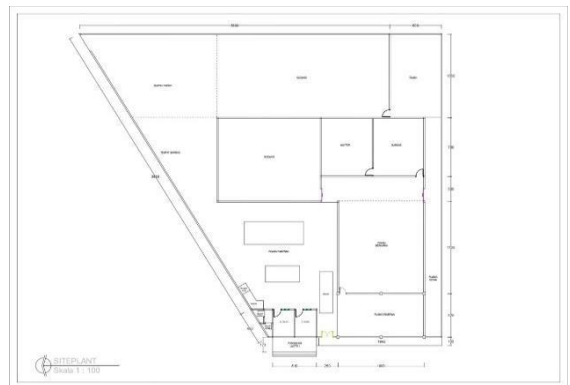


Figure 7. Plan of Lima Benua Public Space (Source: Temanku Lima Benua, 2024)

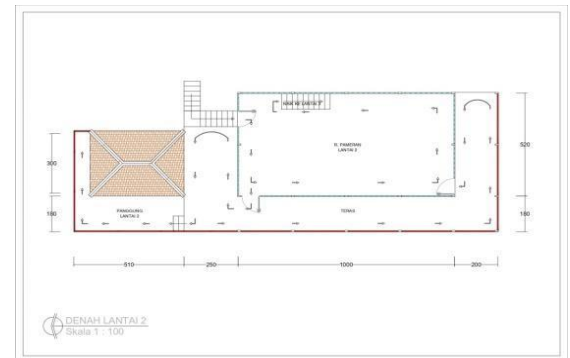


Figure 8. Floor Plan 1 (Source: Temanku Lima Benua, 2024)

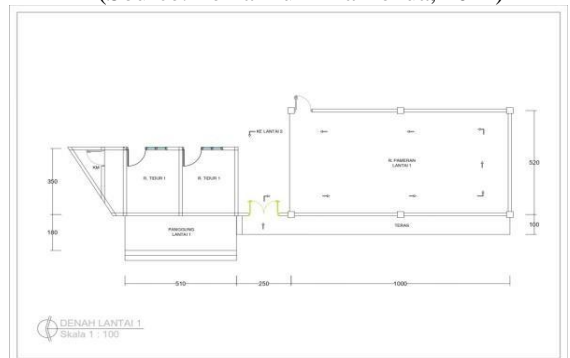


Figure 9. Floor Plan 2 (Source: Temanku Lima Benua, 2024)



Figure 10. Floor Plan 3
(Source: Temanku Lima Benua, 2024)

Visualization is very useful to support the display of a design process. In the design of the 2024 Klaten Pre Biennale “Environmental Art” display at the Lima Benua Public Space, visualization of material is used to obtain information at the pre-production stage. The media needed in the pre-production process of the exhibition design of the Klaten 2024 Pre Biennale “Environmental Art” display, in the form of visualization of 2-dimensional figures and 3-dimensional forms. The visualization required by the designer in the pre-production stage is the visualization of the shape of the space and building. Knowledge of the location and form of exhibition space layout that will be used is one of the requirements in carrying out the pre-production stage of design.

The Lima Benua Public Space has a total area of 1,296 meters (48 x 27), consisting of a showroom, discussion/meeting room, office space, work space, warehouse, public facilities, prayer room, toilet and parking lot. From the space data, the space that will be used in the design of the Klaten 2024 Pre Biennale “Environmental Art” display, is the space in the frontmost building which consists of 3 floors



Figure 11. 3 Dimensional Visualization RPLB
(Source: Temanku Lima Benua, Renderings by Jona, 2024)



Figure 12. 3 Dimensional Visualization of the Room RPLB
(Source: Temanku Lima Benua, Renderings by Jona, 2024)

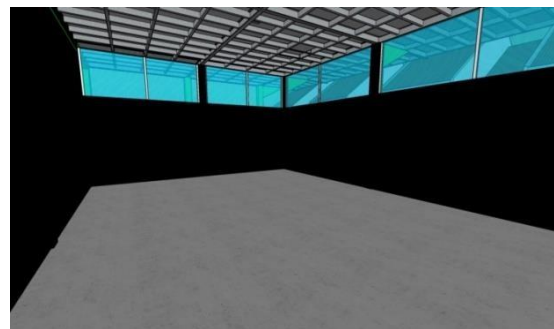


Figure 13. 3 Dimensional Visualization of 1st Floor
(Source: Temanku Lima Benua, Renderings by Jona, 2024)

The second floor, in the design of the Klaten 2024 Pre Biennale display “Environmental Art”, uses the theme of earth mitigation, the second floor space impacts in a 3-dimensional perspective as follows:

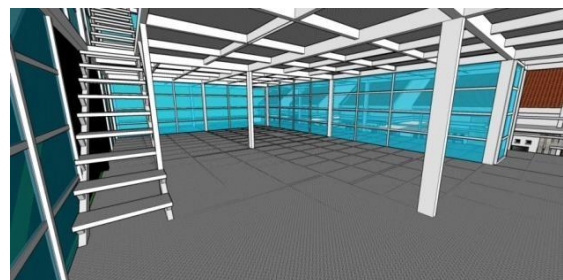


Figure 14. 3 Dimensional Visualization of 2nd Floor
(Source: Temanku Lima Benua, Renderings by Jona, 2024)

The third floor, in the design of the Klaten 2024 Pre Biennale display “Environmental Art”, uses the theme of earth entropy, the third floor space is impacted in a 3-dimensional perspective as follows:

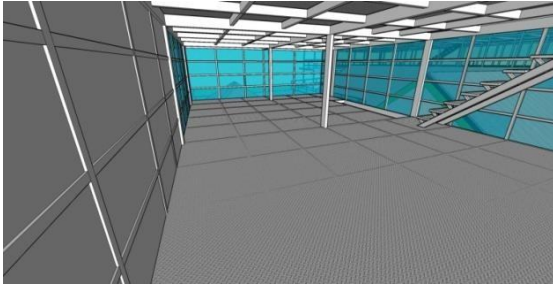


Figure 15. 3 Dimensional Visualization of 3rd floor
(Source: Temanku Lima Benua, Renderings by Jona, 2024)

The results of data collection, data review and data visualization of these 2 and 3 provinces will be a reference in preparing the materials that will be used in presenting the mock-up of the Pre Biennale Klaten 2024 display design “Environmental Art”. The materials used are:

- a. Stainless steel for the bones of the mockup;
- b. Acrylic for the floor and walls;
- c. Wood Waste for the perspective of the work.



Figure 16. Material Preparation for Truses
(Source: Temanku Lima Benua, 2024)



Figure 17. Material Preparation for Wall
(Source: Temanku Lima Benua, 2024)

2. Production and Technical Management

- a. Vision and Mission of Klaten Biennale

Biennale Klaten is institutionally legally registered with the Ministry of Law and Human Rights, at the Air Mengalir Foundation institution, which is domiciled in Pondok village, Klaten village, Klaten Tengah sub-district on Jl. Bhayangkara II Klaten Tengah.

To achieve its goals by not being separated from its vision and mission, Yayasan Air Mengalir has a strategy and management that is illustrated in the following diagram:



Figure 18. Figure Vision and Mission of Yayasan Air Mengalir in which there is Klaten Biennale

(Source: Lima Benua Public Space, 2024)

b. Work Program

In an effort to achieve its work program, the institution carries out several strategies by way of:

1. Conducting research, studies and assessments on ideas, thoughts and ideas about Biennale activities.
2. Conducting dialog discussions, and discussions about art and culture to add insight, and develop knowledge.
3. Cooperating and promoting ideas, ideas and thoughts about the Klaten Biennale.
4. Carry out the activities of several exhibitions, parallel events and festivals.
5. Collaborating with other communities or institutions to strengthen the network.

c. Curatorial Introduction

Pre Biennale Klaten 2024 “Environmental Art”

Human behavior has a lot to do with the condition of the earth becoming “unhealthy”, however, human behavior

can also hinder the rate of destruction of the earth while extending the life of the earth. Do we realize that the earth is not okay, the air temperature is getting hotter, extreme climate change (weather changes from scorching heat to heavy rain in an instant). The ice in the Arctic is melting, resulting in less land ice and turning into sea ice. The long-term effect is that it is not impossible for the entire ice to melt and make the surrounding plains sink. This condition of the earth is triggered by human behavior with its various activities.

This Klaten 2024 pre-biennale wants to invite people to look back at the roots of tradition and return together to take care of the earth in accordance with our culture of mutual cooperation, with the willingness, ability and what is in ourselves and our surroundings, namely by working using environmentally friendly media, natural materials, which are exhibited with display media from used items around and also utilize existing land by working together to make it feasible to become a public space.

The earth is not just a big inhabited rock that rotates around the sun, life is not only on the surface of the earth, the earth is life itself, without the earth there is no life, humans with their brains and consciousness are a reflection of the collective consciousness of the earth, the awareness that we are the earth, the earth that is aware of its existence, the awareness that all of us in this life are interrelated, no matter your species, your country, your tribe, let alone your religion or your God. Environmental Art is a manifestation and form of concern in loving the earth.

d. Work Materials

1. *Climate Change works category*

The work with the theme climate change, is the work of artists involved in the Pre Biennale Klaten 2024 activities, in the form of installation works, 3 dimensions and two dimensions with materials from used goods, environmentally friendly and natural materials, which will be displayed on the 1st floor. This arrangement has a storyline about

climate change which is increasingly uncertain. In ancient times in Java there was the term “Titi Mongso” in calculating the seasons, which was useful for farmers in planting crops, and directions in work. *Titi mongso* became the theme and storyline in the design of the pre-Biennale Klaten 2024 “environmental art” display.

In designing the display on the first floor, it uses a black wall background that functions as a panel. This wall will be used to display two-dimensional works in the form of paintings, and three-dimensional works pasted on stands with fisher techniques. There is a table that functions as a stand to display three-dimensional works. Installation works are displayed on the floor with acrylic and/or plywood base/stand.



Figure 19. Visualization of 1st Floor Showroom

(Source: Temanku Lima Benua, 2024)

2. Category of earth mitigation work

Earth mitigation is an effort to prevent damage to the earth, this is the theme of the Klaten 2024 Pre Biennale display in the second floor exhibition room. Works with the theme of mitigation, namely works that have an invitation that inspires how to prevent damage to the environment and the earth. In the arrangement of the display of works on the second floor exhibition space, for two-dimensional works using panels, easels, and some are displayed on the floor with acrylic coating, making it safe to step on. Three-dimensional works are displayed directly on the floor, using a stand. The perspective of the design of the second floor display looks like the following Figure:



Figure 20. Visualization of 2nd Floor Showroom
(Source: Temanku Lima Benua, 2024)

3. Categories of earth Entropy Works

The irregularity of the earth system caused by Humans is the theme of the design of the Klaten 2024 Pre Biennale display, which is on the third floor. On the floor arrangement will be displayed two-dimensional works coated with acrylic or tempered glass, so that the floor can still be stepped on by visitors safely, without damaging the work.

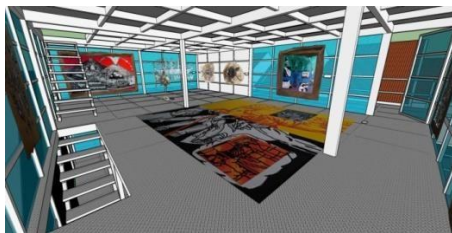


Figure 21. Visualization of 3rd Floor Showroom
(Source: Temanku Lima Benua, 2024)

On the third floor of the design, a large ice block will be displayed that interprets the melting of the polar ice (the ice block will melt by itself, which will cause water to drip down, which becomes an instagramable performance and venue). During the activity, ice will always be added when it runs out. Here is a perspective view of the third floor with ice cubes from outside the building.



Figure 22. 3-Dimensional Visualization of 3rd Floor Showroom with Ice Chunks
(Source: Temanku Lima Benua, Renderings by Jona, 2024)

4. Digital Works

At this time the development of technology is advancing rapidly, in the design of the Klaten 2024 Pre Biennale display, this also involves the use of technology. The use of technology is used in the design of digital works. Digital works in the form of video works, which in this display design, digital works will be exhibited by playing using LED monitor media.



Figure 23. Visualization of LED Monitor Usage
(Source: Temanku Lima Benua, 2024)

e. Presentation

In the design of the Klaten 2024 Pre Biennale "Environmental Art" display, the storyline is sequenced based on the space area or media grouping and division of types of works according to the theme of the space. Starting from the first area, after the entrance, the curatorial text is displayed, then proceed to the next spaces, as follows:

1. First Area Exhibition Hall

The first area of the exhibition space with the theme of climate change, is on the first floor, right after the entrance. After the entrance, the curatorial text is displayed, then the installation work "Titi mongso" is presented on the floor, followed by three-dimensional and two-dimensional works about extreme climate change due to global warming and the effects arising from extreme climate change, for example the hot-pen work, interpreting the consequences of hot temperatures in Klaten, Yogyakarta and surrounding areas reaching 33°C, foreign and domestic tourists wearing super skimpy clothes.

The concept of the display is designed, by displaying climate change works, during extreme climate change,

heavy rains, floods, extreme heat, drying plants, which are displayed in a contemporary manner, with contemporary display media as well.

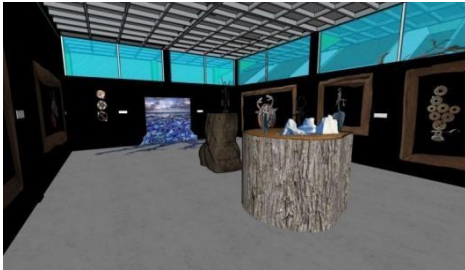


Figure 24. 1st Floor Showroom Visualization
(Source: Temanku Lima Benua, 2024)

2. Second area exhibition hall

This second exhibition area is on the second floor. This space contains works about mitigation, efforts to prevent the destruction of the universe. Beginning with the installation of the work “alih wahana sak anane”, which means that we can do something with the goods around the environment, in the hope of reducing goods that are thrown away, or burned which cause pollution effects.



Figure 25. 2nd floor showroom Visualization
(Source: Temanku Lima Benua, 2024)

3. Exhibition Hall Third Area

The third area of the exhibition space on the third floor displays works with the theme of earth entropy. As a result of human actions in fulfilling their desires, the climate on earth has become unruly. The occurrence of global warming, the greenhouse effect, has caused the destruction of the earth to accelerate. The occurrence of floods, volcanic eruptions, and dead fish in the sea is caused by the lack of public awareness

of the environment. Forests are cleared for group and personal needs, uncontrolled dumping of waste and garbage, which results in poor water and air quality, all of which will accelerate the destruction of the earth. on the third floor, a work with the theme of entropy of the earth is designed, which appears in the perspective of the following Figure:



Figure 26. 3rd Floor Showroom Visualization
(Source: Temanku Lima Benua, 2024)

a. Room/Display/Light

The spatial image or impression displayed in the arrangement of the 2024 Pre Biennale exhibition space is contemporary and gothic. Contemporary because it does not follow the rules in general, and the impression of gothic because the supporting equipment in planning will display classic and traditional nuances.

1. Perspective of Exhibition Space

First floor arrangement design, with the dominant wall of dark or black color. The resulting color display is inseparable from the choice of material, namely the original wall is covered with a wall with black plywood material. The showroom floor uses aci cement, which makes it easy for water to absorb, giving a natural impression. The ceiling in the first floor showroom is in the form of a ceiling from the second floor deck which highlights the steel frame used for the strength and sturdiness of the floor above it.

The showroom on the second floor, the walls on several sides, are transparent. The floor used is a drum plate, emphasizing the use of recycled materials, yet sturdy and aesthetic in the building. The ceiling is the deck ceiling of the third floor. The showroom is on the 3rd floor, all sides use transparent

walls, the floor uses a steel drum deck, and the ceiling is steel from the roof deck above (rooftop). The perspective of each space is shown in the following Figure:

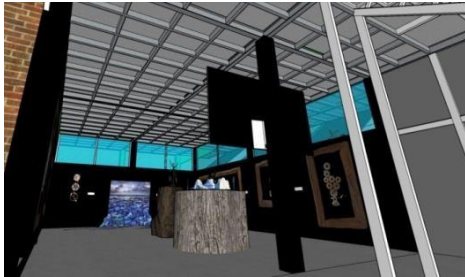


Figure 27. Visualization of Floor, Wall and Ceiling of 1st Floor Showroom (Source: Temanku Lima Benua, 2024)



Figure 28. Visualization of Floor, Wall and Ceiling of 2nd Floor Showroom (Source: Temanku Lima Benua, 2024)

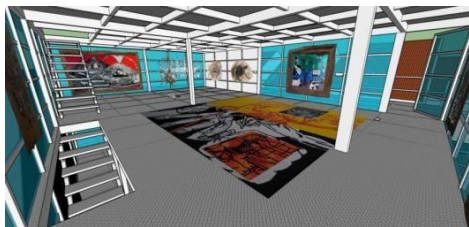


Figure 29. Visualization of Floor, Wall and Ceiling of 3rd Floor Showroom (Source: Temanku Lima Benua, 2024)

2. Exhibit Room Displays

In the design of the Klaten 2024 Pre Biennale “Environmental Art” display, the arrangement of the exhibition space is classified into three types of arrangements, including:

a. Wall / Panel

The display system using walls or panels is used for placing or displaying two-dimensional works in the form of paintings, and three-dimensional works that use “pustek” media that can be attached to walls or panels. In addition, the wall also functions as a sticking medium or a place to present curatorial text. The

use of panels, to make it easier to move the works according to the concept.



Figure 30. Visualization of Wall/Panel as Display Place in Exhibition Room 1 (Source: Temanku Lima Benua, 2024)



Figure 31. Visualization of Wall/Panel as Display Place in Exhibition Room 2 (Source: Temanku Lima Benua, 2024)



Figure 32. Visualization of Wall/Panel as Display Place in Exhibition Room 3 (Source: Temanku Lima Benua, 2024)

b. Table/Standing Display

The use of a table or stand to place three-dimensional works. The table or stand used in this design is in accordance with the contemporary concept, which is not like a typical table or stand.



Figure 33. Visualization of Table/Standing (Source: Temanku Lima Benua, Renderings by Jona, 2024)

c. Digital Media Displays

The digital media display is used to showcase video works. The display media used is a 32-inch led monitor.

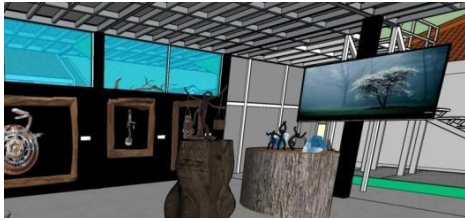


Figure 34. Visualization of Digital Media Displays
(Source: Temanku Lima Benua, 2024)

b. Lights

The exhibition space uses artificial light lighting with the support and play of spotlights on the works on display, thus displaying a dramatic impression and guiding visitors to the exhibition space to stay focused on the rich works on display. Combination lighting between artificial light and natural light is used on the works displayed in the showrooms on the 2nd floor and 3rd floor.



Figure 35. 2nd Floor Natural & Artificial Lighting Visualization
(Source: Temanku Lima Benua, 2024)



Figure 36. Natural and Artificial Lighting Visualization 3rd Floor
(Source: Temanku Lima Benua, 2024)

This is because the position of the space gets natural light lighting in the existing structure. However, in this

design, the showroom still requires artificial light, especially for lighting at night, and certain conditions, to balance the lighting entering the room.



Figure 37. Visualization of Artificial Lighting with tube lamps
(Source: Temanku Lima Benua, 2024)

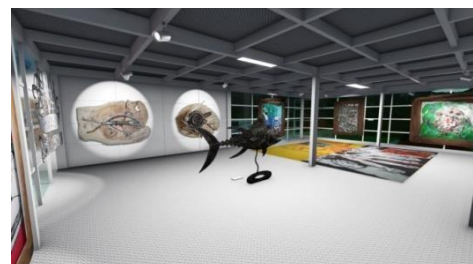


Figure 38. Artificial Lighting Visualization with spotlights
(Source: Temanku Lima Benua, 2024)

The use of artificial light lighting in this design uses horici brand led track light 10 watts in warm white black with a 2meter railing. The use of tube lamps uses 20 watt philips led tube lights in white color, 120cm long which are mostly used in the main exhibition space on the first floor to support, brighten the atmosphere of the exhibition space. Spotlights in this display design are used to highlight the object of the work, to make visitors focus on the object of the work.

The first floor requires 5 tube lamps, the second floor 3 lamps, the third floor 3 lamps. While the need for spotlights for the first floor is 21 lamps, the second floor is 12 lamps, the third floor is 6 lamps, as shown in the table below:

Tabel.1. Lighting Requirements in Showrooms
(Source: Temanku Lima Benua, 2024)

No	Ruang Pamer	Jenis	Merk	Jumlah	Foto
1	Lantai Satu Area Climate Change	Tube Lamp	Philips, led tube 18 watt, putih, 120cm	5	
		Spotlight	Horici led track light 10 watt, warm white-hitam, railing 2 meter	21	
2	Lantai Dua Area Mitigasi Bumi	Tube Lamp	Philips, led tube 18 watt, putih, 120cm	3	
		Spotlight	Horici led track light 10 watt, warm white-hitam, railing 2 meter	12	
3	Lantai Tiga Area entropi Bumi	Tube Lamp	Philips, led tube 18 watt, putih, 120cm	3	
		Spotlight	Horici led track light 10 watt, warm white-hitam, railing 2 meter	6	

f. Work Agenda

The design of the work agenda will be the work system to be implemented by the design team.

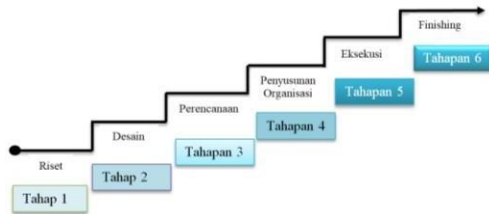


Figure 39. Work Agenda Stages (Source: Temanku Lima Benua, 2024)

g. Publication

Publication is a series of making news materials or recording events related to the main and supporting programs or making materials related to the event (Susanto, 2016: 136). Publications are very helpful in introducing a program or event so that many people know and visit. In the design of the Klaten 2024 Pre Biennale “environmental art” display, the publication was carried out by making posters and holding a press conference.

In the design of the Klaten Biennale 2024 Pre Biennale display, this publication will be used in addition to the catalog book, is by making posters and conducting press conferences / press conferences. The poster in the design of the Pre Biennale Klaten 2024 is to function as a medium to convey information effectively to the public. Press conferences/press conferences, carried out with the aim of distributing information and answering questions from the public represented by the media, on the Pre Biennale Klaten 2024 Display Design was

made/held. With this poster and press conference, the public will have a conceptualization of the space and its arrangement.

h. Finance

The cost budget plan of a project, is a plan for calculating the amount of money needed for material procurement, operational costs of implementation, and other costs related to the implementation of these activities. In an activity management design, financial management design is one of the most important factors to determine expenses in each production process. The cost budget planning will be in the form of a document, which will be used as a guideline by the team in carrying out the design work agenda.

i. Work Team Structure

The formation of the work team is expected to assist in the application of the concept that has been designed, and will make it easier for the designer to complete the needs in achieving the desired design. The structure of the Klaten 2024 Pre Biennale Display Design work team “Environmental Art” is:

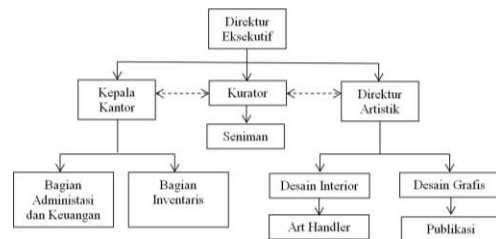


Figure 40. Environmental Art Pre Biennale Display Design Committee Structure (Source: Temanku Lima Benua, 2024)

j. Work Security System

The work security system is something that must be considered in the arrangement of the exhibition space. The work security system is needed to protect the work from damage or loss caused by visitors or caused by storage damage or improper arrangement. The security needs of the works in this design are:

Tabel 2. Work Safety System Requirement (Source: Temanku Lima Benua, 2024)

No	Daftar Kebutuhan	Spesifikasi	Jumlah	Foto
1	Kaca Pelindung Lukisan	Kaca Akrilik Bening, tebal 10 mm ukuran 120cm x 240cm Kaca Akrilik Bening tebal 5mm, ukuran 175cm x 110cm	8 lembar 7 lembar	
2	Kamera Pengawas	Avtech Avc153, resolusi 700tvl, 0.1 Lux, 0Lux, Ir56	5 unit	
3	Ac Potable	AC Portable Midea 0,5 PK - PHA Series	3 unit	
4	AC Split	CS-PN18UKJ + CU-PN18UKJ, KP 18.000 Btu/h PKelambaban: 2.9 L/h, Sirkulasi Udara: 19.7 m³/menit	1 unit	

Along with this visual production process, the process of presenting the assumptions of the mockup also began in production, namely by welding the mockup material and arranging the display of works on the mockup, the following are some figures in the process of making the mockup that will be presented:



Figure 41 - 42. The process of making a mockup table
(Source: Temanku Lima Benua, 2024)



Figure 43, 44, 45, 46, 47, 48. Mockup Production Process
(Source: Temanku Lima Benua, 2024)



Figure 49. Pre Biennale Display Design Mockup
(Source: Temanku Lima Benua, 2024)

3. Post Production

Post-Production, consisting of promotions in the form of short videos through social media such as *Instagram*, *TikTok* and *Youtube*, the promotional media strategy used is *AISAS* (Attention, Interest, Search, Action, and Share) and posters with an ocean blue base that symbolizes blue energy and the sea as the largest oxygen producer on earth, with a ratio of ocean to land 7: 3 (rounded) on earth, as well as talking about environmental problems, that the large amount of garbage in the sea, indicates a problem on land, blue is also a natural color for water and sky which can be interpreted as open space, freedom, intuition, imagination, breadth, inspiration and sensitivity. The color blue also attracts attention and is easy to read and remember. After that, the Agenda Program was carried out, namely research and artist residencies to explore environmental artworks. The program ended with technical and non-technical evaluation, feedback and sustainable criticism.

CONCLUSIONS

The design of the Klaten 2024 Pre Biennale Display “Environmental Art” has gone through the design concept stage and the design process which results in the construction of a mockup of the Lima Benua Public Space with an Environmental Art point of view, by utilizing used and environmentally friendly materials around the environment (departing from what is there and can be done). This mockup will make it easier for the Art Handler team to initiate and describe the cast being worked on.

In the process and design strategy, this research plays a role in building a public space to carry out a sustainable environmental art movement, related to mitigation and climate change, so that it is useful to slow down the

entropy of the earth.

Suggestions for future design are to be able to combine natural and artificial lighting according to the situation and conditions, to be an alternative in the arrangement of contemporary works based on environmental art, to be more concerned about raising environmental issues to extend the life of the earth, and to be able to increase creative thinking in making future spatial display designs.

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