

EVOLUTION OF ARTS VALUES AND TYPICAL OF TECHINCAL OUTRIGGER IN PANGANDARAN

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Abstract: *Outrigger is a balancing device on a boat that is usually used by fishermen in the south coast of Java that serves as a tool so as not to capsize and will maintain stability when hit by waves and wind. Until now the general view is that outriggers are only a part of a fishing boat, whereas outriggers are not only a secondary part of a fisherman's transportation equipment, but are an important point that makes outriggers able to provide certain characteristics to coastal communities. The problems that arise are about the shape and structure of outriggers that are different from those on other coasts and the question of values contained in outrigger artiness has never been raised by researchers is a matter that deserves attention. The use of scientific aesthetic approach, namely the modern aesthetic approach and traditional aesthetic approach in uncovering the problem of values, as well as the diachronic model approach in the history of outrigger to reveal the typical characteristics of outrigger techniques is considered sufficient to analyze and conclude it. The conclusions are that the outrigger on a boat at Pangandaran can be said to have differences in characteristics and characteristics of those on the other coast due to the results of intelligence and reasoning of the craftsmen of the boating in the basis on various factors they receive, thus providing creativity stimulation to outrigger craftsmen who are ultimately able to produce value and new concepts on typical outriggers in Pangandaran.*

Keywords: *aesthetic, coastal, diachronic, outrigger, traditional*

Introduction

An outrigger is a balance tool on a fishing boat on the Coastal Coast. Outrigger requested by the Coastal community is a boat balancer to achieve the desired level of stability when the waves hit the boat. The boat on the south coast of Java as an object of study has a traditional boat design used on the coast using one hull. Outriggers are used on special fishing boats in the Coastal and river areas, which are used only for types of boats with passengers ranging from 4-6 people. The boat is usually called by some people on the South Coast of Java using outboard engines which require relatively little power.

Outrigger is a work of artificial boat craftsman who is the result of community culture as a target of research and needs to be reviewed from a variety of perspectives to capture the phenomena of values contained therein in addition to the value of the function itself. Why is that? Culture functions to connect humans with the natural surroundings and with where coastal communities are located, starting from the way of life, patterns of life that are regulated, established and approved by coastal communities as well. Art as a result of culture is the intended target that can be approached from the point of history, anthropology, sociology and other empirical studies.

This research will be used as a model for the study of the history of a boat and cultural studies of coastal communities. Diachronic study models in history are used to approach the study of aesthetic experiences and aesthetic values experienced by Pangandaran coastal communities based on the time dimension. The discourse on the expression of studies in the making of outriggers on this time dimension takes premodern aesthetics as a guide to

epistemology in seeking knowledge about the history of style and the technicalities it uses. The use of the scientific, aesthetic approach, namely the modern aesthetic approach and the traditional aesthetic approach, in uncovering the problem of the value of the Pangandaran coastal outrigger are one of the methods chosen because it has a connection with the technical typical study starting from archeology in its search.

The History of Indonesia's Outriggers

The presence of a boat, or Prahau or proa, in Indonesia are as old as the existence of humans on the islands. When ancient humans inhabited caves, boats were part of their life. Some of the caves depict prehistoric boats that might have been used by those who painted them or perhaps their ancestors several generations earlier, Australo-Melanesians who migrated from Sunda to Wallace. Besides been found in caves, boat shapes are also found in fabric motifs, roof forms, and inscriptions, and the most phenomenal ones are found in the reliefs of the Borobudur temple. Outrigger boats are not found in cave paintings. Outrigger boat technology is associated with the wave of migration of the two Austronesians from Taiwan to Indonesia around 2000 BC, which brought technology more advanced than that of the Lapita civilization in the eastern part of the Korean archipelago. They might have started life in pillared houses on the surface of the sea or on a boat and explored the ocean before they reached Madagascar in the ninth century and spread to Polynesia until they reached Hawaii and New Zealand in the tenth century.

According to Gery Dierking in his book entitled "Building Outrigger Sailing Canoes: Modern Construction Methods for Three Fast Beautiful Boats", said that starting from Madagascar which is on the east coast of the African Continent to Easter Island in the middle of the Pacific Ocean, outrigger on fishing boats are the most useful tools for human life. Very few boats have undergone such a long development under natural conditions that demand what they are. Gary also mentioned that outrigger evolution that has spread to many countries has only a few changes that are only on the basis of its configuration. Each group of islands in the Pacific Ocean brings a variety of solutions depending on the conditions and traditions that exist in that place. Meanwhile, single outrigger and double outrigger tracks have been made more than 30 meters in length, but most fishing boats used daily today in various islands are between 16 feet (4.8 m) and 25 feet (7.6 m) which represents a practical measure for a small home-based fishing boat construction industry (Dierking, 2007)

People who explore and settle on islands in the Pacific Ocean do not have written language, but rather memorize history from their cultural information. This fact makes it difficult for the initial development of a fishing boat that explored one third of the earth's surface, starting 6000 years ago, most of the valuable information available was collected by early western explorers in the form of notes and drawings and sketches. At the time of first contact with western explorers, both double-hulled catamarans and single outrigger canoes are in use. Catamarans are preferred for transporting heavy items or many people. Single outrigger boats are faster and are used to chase flocks of fish or use for conveying purposes. In some cases, the hull can be used with a partner as a catamaran or equipped with a single outrigger, depending on the intended use. Outrigger double trimarans are generally not seen in Polynesia or Micronesia, but in Indonesia and in the Philippine Islands. Gary in his book would like to say that Indonesian architects or marine designers have long thought and experienced to build many types of outrigger.

In the reliefs shown at Borobudur, outrigger construction is no different from the others. The only difference is the buoy devices on both sides of the ship whose function is to maintain balance. Borobudur ships do not show longitudinal symmetry and do not have rigs or masts that can be easily reversed. Therefore, it seems unlikely that the Borobudur ship is a single outrigger

ship (Beale, 2006). This case states that Indonesia has given its first contributor to the design of a double outrigger and spread to the marine world. This statement is reinforced by Gary Dierking's statement that the term proa is that the term boat originally came from Indonesia. when European explorers first saw outrigger boats from the Pacific islands, they called it Proas because of their previous experience in Indonesia where double outrigger boats were often seen.

AC. Haddon in his research entitled *The Outriggers of Indonesian Canoes* said that: "The only example I know of Indonesian double-twin boats is that illustration by Hickson (1889, Fig. 10, p. 164): this is a small model used for ceremonial purposes in the Nanusa Islands in northeast Sulawesi outside the Salibabu Islands. This canoe consists of two canoes that are close together; both of them extending their ends upside down and crossed by three bogus / booms, their ends pegged so they cannot float. Muller suggested that the idea of double canoeing might be due to the Influence of Micronesians, and asked whether outriggers might not be universally traceable to being a fused boat double (1912, p. 239) (Haddon, 1920).

Pangandaran Coastal Outrigger

An archipelago traditional boat which, according to experts comes from Austronesian boats in the form of outrigger boats continues to develop slowly in accordance with the natural environment in which the boat is located. Likewise, the boats in Java Island, some areas use artificial boats and some do not. The technical differences between boats in northern Java and the south have been done by several studies, one of them by Jopie Wanganea in his article entitled *Types of Boats on the North Coast of Java, Madura*. In his research, it is stated that boats along the north coast of Java have similarities, whereas in southern Java the characteristics of boats using outriggers are dominated except in the Port of Ratu area which is influenced by the northern regions of Java and other parts of southern Java which are more due to being in the bay areas.

Boats on the south coast generally use outrigger and the engine and the size of the boat is relatively small so that in general use outrigger as a balance tool. According to Ira Adriati in his book *Perahu Sunda* said that Jukung in Pangandaran (southern West Java) has a distinctive boat shape. The distinctive shape of the boat south of West Java is its high bow and stern (angular) stance to place the boat's engine (Adriati, 2004) This Pangandaran boat type is the only type found in this region, but having 2 types based on the building material, namely of resin and wood, the equation is both combined. Outrigger attached to a boat in the Pangandaran beach area has its own unique structural characteristics with outrigger in other regions of the archipelago. Outriggers are about a third the length of the boat's body / hull, while other coastal outriggers vary in size depending on the model of the boat. The installation of outrigger on buruyungan or outrigger wood support has a significant difference, namely the installation of outrigger in the back position (stern) which is packaged by the craftsman by wrapping it into a unity with the buruyungan. Another characteristic that makes a difference is the installation of outriggers on the front of the bouquets (beam) tied to the top of the bouquets and then bound. It is this difference that gives researchers problems about the evolution of outrigger shapes and structures in Pangandaran to provide a technical characteristic by enabling differences with outriggers on other coasts in the archipelago.

Art Value for Outriggers in Pangandaran

Research on outriggers has been carried out by leading researchers in fields that question exclusion or question outriggers from an engineering scientific perspective. For research that discusses the views of many viewed from the point of view of the ornaments / ornaments attached to the ship as research conducted by Ira Adriati in his book *Perahu Sunda*. Study of ornamentation in boat sculpture and sociology in the maritime community has also been carried

out by K.G. Izikowitz in an article published in the journal *Mariner's Mirror*, entitled *A Canoe from Solomon Island and its Social Role*, proves the senior study of the boat. The provisional conjecture does not have a review or research on outriggers themselves about the main object of senior assessment that discusses the value aesthetic assessment (Izikowitz, 1957).

The basic assumption to be achieved is a research agenda to see a shift in the concept of a product of engineering products that are loaded with efficiency, economic value, ease of operation and become a concept of works of art products that have aesthetic values containing philosophical values, symbolic values, Intrinsic value, cognitive value, life value and aesthetic value on an outrigger attached to a boat on the south coast of Java, especially on Pangandaran Beach. For this reason, a basic statement is needed as a basis for researchers in developing and revealing the values contained above.

Another guess that is directly related to the topic of the aesthetic values contained in the Pangandaran outrigger is how to find value, that outriggers can be a study of aesthetics that has a social function and has a moral beauty value to the Pangandaran coastal community.



Figure 1: The Outrigger and Beams (Buruyungan)

Source: Thesis: *Kajian Jukung Nelayan Bercadik Sebagai Perahu Wisata Di Pantai Pangandaran* (Rochyat, 2016)

Problems

Outriggers are often seen attached to all types of boats that were not originally designed to be used in this way. The sailing boat gradually changes, and generally has poor stability of many of the design of the boat model, and in the end causes some owners or coastal marine communities to add one or two hulls (floating and outrigger parts) to their work. The results can be mixed.

The alleged difference in the shape and structure of the outrigger on the south coast of Java (Pangandaran) is different from the outrigger on the north coast of Java. The relevance is that, when viewed from a typical technical outrigger created from the results of technical experience and even the aesthetic experience of crafted boat makers. It is said that people on land make their livelihoods at sea because of the many bamboo trees in the area, residents learn to make bamboo rafts for livelihoods in coastal areas. If on an inhabited island, it is rich in bamboo plants and other wood trees that are suitable for making boats or ships, along with it then their ability at sea will increase. (Clark et al., 2008). From experiences like this they managed to overcome all difficulties until they were finally able to cross the ocean Does geographical conditions determine the outrigger work according to the following narrative:

The phenomenon of outrigger shape and structure attached to the fishing boat is different between the southern coast of Java and the north coast of Java. 1. North shore outrigger uses traditional bamboo materials while south outrigger uses material from fiberglass reinforced plastic (RFP). 2. Southern outrigger is approximately one third of the body of the boat, while the northern outrigger varies in size depending on the model of the boat. 3. Installation of outrigger on buruyungan or outrigger wood buffer has a significant difference. A. Outrigger installation in the rear position (stern) is packaged by the craftsman by wrapping it into a unity with the booms. This gives order and beauty according to the observer's view. B. Outrigger installation on the front of the bonnet (bow) is tied to the top of the page, then wrapped with a resin-based packaging. This is very different from the binding structure in the outrigger on the northern coast of Java Island.

The problems of artistic values which are the main subject in this study are capturing the phenomena contained in them in addition to the value of practical / applied functions on outriggers on the coast of Pangandaran. The identification of this problem is: 1. The existence of sea rituals in the Pangandaran coastal community that uses a boat as an object, because religion and art empirically have a relationship with having the same elements, namely ritual and emotional. From this aspect, the symbolic value problem arises. 2. Outrigger work is only a secondary/complementary work of the entire boat section, so that the design review of the boat has added value to the beauty of the outrigger? 3. Outrigger has a very important role in the safety aspects of passengers and fishermen, in general, it escapes the observation of the coastal community itself, including the craftsmen of the boat, that outriggers must be appreciated as a work that can help them.

From the problems that have been mentioned above are formulated into research questions, namely: First, why do outriggers on the southern coast of Java (Pangandaran) have typical technicalities that are different from other regions in the archipelago? Second, can outrigger work as a means of stability on a fishing boat give value to the philosophy of art?

Literature Review

The Outrigger of origin

Hornell's research on the types of boats in the archipelago and the surrounding countries succeeded in drawing conclusions which gave confidence that Indonesia was indeed the origin of a boat with outrigger attached. The existence of a boat that is spread in various parts of the world is indeed influenced by the Indonesian people (Hornell, 1944). It was also reinforced by James Hornell, that the first possibility was related to the presence of outrigger boats in the eastern part of the archipelago at almost the same time or after the conquest. Outrigger boats are still used today by small-scale fishermen throughout the archipelago (Hornell, 1928). The area of Austronesian peoples stretched from the island of Madagascar in the west to Easter Island in the east, and Formosa Island in the north to New Zealand in the south. Indonesian outrigger boats were even found on the island of Zanzibar near the east African coast, he said.

The Outrigger of origin

The sister boat which is a hallmark of the Austronesian boat which developed and was known thousands of years ago in Indonesia is also known on the rivers of Burma, Laos Mekong, Malay peninsula, even reaching India and the Pacific. This opinion is not only based on the remains of a boat in the area, it is also strengthened by the spread of language. It can be concluded through the ethnoarchaeological research data that it can be seen that it seems that what is used as a means to sail the sea, lakes, rivers, and even oceans in Indonesia was estimated to use a boat. As for other Nusantara boats, in the archipelago there are various forms of boats, including Bugis boats, Mayang ships from Cirebon, sampan boats from Betawi, jonggolan boats from

Semarang and Surabaya, Sekong boats from Pasuruan and boats supporting from Bali and Lombok, Sekong boats and jukung also outriggered (Sukendar, 1998).

The Seafaring

The sea workers, seafaring, are confronted with the reality of what happened at sea. The south coast waves that hit the fishermen cannot be compared to farmers who experience famine. Based on this experience marine workers, such as fishermen, boat craftsmen and coastal community groups naturally build their survival in order to carry out livelihood activities safely (Salim, 2014).

The Season of boat building

In the east monsoon season from March to August is when fishermen go to sea, while in the west monsoon from September to February they cannot go to sea because in this season the waves are very unfriendly and the weather is uncertain. During the western season, fishermen and their families spend their time taking care of their boats and even making new boats. It is at this time that the craftsmen of the boat manufacturers have a lot of free time to express their feelings on the basis of reason and empirical experience of an outrigger work. Denys Lombard in his work *Nusa Jawa* tells about the differences in the condition of the North coast of Java and the south coast of Java. "One is friendly and open to outside influences; others are dangerous and hostile, steep cliffs and fierce waves" (Lombard, 1996: 28).

The Efficiency of Outrigger

Outrigger is categorized as a technical work that has an efficiency value, economic value, safety value as part of the planning and design of fishing boats that are used to look for seafood not far from the shoreline. The basis of this plan is the basis of research to conduct research on different functions, such as research on the shape and structure of the outrigger that will be used to increase speed on the boat (Santoso et al., 2017).

Research Design and Methodology

The use of empirical science called scientific aesthetics provides a descriptive picture, which seeks to find facts about art and human activities, tastes and experiences about art, explains the psychological processes associated with all of them and describes various fixed and changing portions. In this case the formal object in this research activity is to find the truth and beauty of the empirical experience explanation of the artisan boat craftsman to get and gain a complete understanding of material objects from all aspects of art and all the processes of aesthetic experience.

The research model using modern aesthetic methods is to find and explain the types, tendencies or direction of causal relationships and interrelating factors related to the objectives of the study. The results of the review process are arranged in terms of theories, justifiable generalizations or general principles that apply (Liang Gie, 1983). Outrigger sensitivity by craftsmen using modern aesthetic methods will reveal aesthetic values based on the aesthetic experience of the craftsmen and fishermen and is supported by the cultural voices of the south coast of Java to strengthen the validity of the values contained.

The review model using traditional aesthetic methods used in this study is to reveal the symbolic value of the abstract outrigger about the sublime beauty (*grandeur*) of Pangandaran outrigger work, so that this method model provides a philosophical style pattern.

Diachronic study models in finding outrigger history are used to approach or study the evolution of shapes, structures and styles that occur in outriggers in coastal communities of Pangandaran based on the time dimension. The discourse on the expression of studies in the

making of outriggers in this time dimension takes premodern aesthetics as a guide to epistemology in seeking knowledge about the typical technical evolutionary history of Pangandaran Outrigger. From the diachronic study model, there must be a common denominator in all points of view intentionally or not from events that are in direct contact with the empirical experience of the Pangandaran coastal community, so that its evolution can be revealed.

The Evolution of The Outrigger Shape and Structures

Starting from when ancient Indonesian people inhabited caves, boats were part of their life. Depicts on the walls of a prehistoric boat cave that might have been used or perhaps by their ancestors several generations before, Australia-Melanesia who migrated from Sunda to Wallace. This indicates that the former Indonesian people spread out. The potential of the sea is the property of all these nations into a basic thought that continues to be believed by sea fighters of the former Indonesian people to conduct trade and other economic activities.

According to (Ellis, 2005) the ship *Kun Lun Po A*, the Chinese name for Sumatra, or Java, are Indonesian ships that cross the Bay of Bengal and continue to sail towards the east and the southwest coast of South India. Likewise, the Sangara type ship (in Portuguese is called *Jangar* or *Jangada* which means raft), is a double-constructed boat made by placing transverse boards under the two ships. Sangara was made based on twin boat designs from Indonesia, a type of fleet that was once used to transport cinnamon (cassia) to the Mediterranean. In the sense of modern architect, naval this type of boat is called a catamaran (has a double hull), which allegedly helped prove that sailors and craftsmen already had knowledge of the boat in the 1st century. Up to 200 feet long and standing out of the water up to 20 feet equipped with up to four pairs of screens. The presence of ships from foreign technology is very influential on the development of traditional boats (sailing) in the archipelago even today.

(Lombard, 2000) further proposed five geographical areas as a link from a historical point of view, namely: the Malacca Strait, the Sunda Strait, the Java Sea, the Makassar Sea and the Maluku Sea. The Sunda Strait connects the Lampung region in the southern part of Sumatra and the Sunda area in the western part of Java. The union of the two occurred in the sultanate of Banten in the 16th and 17th centuries. This fact is reinforced by the occurrence of technological transfer events such as the wave of migration of the two Austronesians from Taiwan to Indonesia around 2000 BC.

The use of small canoes or outriggers by outrigger according to historian Jacob Cornelis van Leur (1934) in the archipelago is caused by the trading of luxury goods (luxury and expensive) of small volumes, but of high value, small sized vessels used do not require space and are large in the transportation (Van Leur, 2008). On the other hand, is the opposite using large ships. Reconstruction of traditional community services must refer to their memories which are hardly preserved in writing (documents), so that the activities carried out are more on the repetition of experiences or emotional refinement in the process of semiosis in nature.

There is a difference in geographical conditions between the north coast and the south coast in West Java. The geographical conditions of the coast on the south coast are more difficult than the geographical conditions on the north coast. As a result of this geographical condition, it has become easier to develop into a large fishing and trading area. (Adriati, 2017: 44). This is the basis of the thought of boat makers in Pangandaran beach in particular and the southern coast of Java in general in reconstructing outriggers up to their present shape and structure. The work of an outrigger as a tool of balance in the southern sea that has its own characteristics as mentioned above is indeed made in such a way for various reasons. The first reason is technical: to provide maximum balance by placing the outrigger at the stern of the boat. The second reason is the shape of an outrigger that forms like a knife curved towards the

bow of the boat and by mounting it stacked on top of the bow the bow functions as a breakwheel whose function is the same as the main hull of the boat. The third reason is that the outrigger binder on both parts of the bouquet is packed by covering all parts with a layer of Fiberglass Reinforcement Plastic (RFP) material that functions to strengthen the bond and extend the life of outrigger care, in which case the change of the old binder system into a new binder is a result of reasoning crafted boat craftsman who is a combination of reason and empirical experience after the 2006 tsunami disaster as a source of knowledge. The fourth reason is the blue color used on outriggers possesses a mystical value as a form of trust and respect for the rulers of the southern seas. There are also some fishermen mentioning that the waterproof repellent available is only a certain color, however, it still gives its own characteristic outrigger design.

The 2006 tsunami had a profound psychological impact on the Pangandaran coastal community. It takes more than 1 year to get out of psychological trauma that has caused social ills in the Pangandaran coastal area. At the end of 2007 people began to see moving to get out of the slump, which is characterized by the increasing number of boat-shaped boats moored back on the shoreline. The conditions accepted by this community of craftsmen give meaning to a boat that is being dragged to the left, but the nature of the stabilization mentioned at the beginning of this paper implies a rejection towards the opposite, this situation is understood correctly by them as a philosophy with a balance value. The kingdom of Buton in eastern Indonesia is often associated as the State of barata (barata means outrigger tie knot). In the law of the arrangement (design principle) states that the balance is the same weight and or with conflicting forces so as to provide stability. The balance of the boat is determined by a system that gives stability to it. The boat absolutely must have a tendency to move back to its normal position after something happens or the force from outside the boat causes a change in its original position. For a relatively small type of boat such as a traditional boat the width and length needed an additional device in order to achieve the desired stability. It is explained that stability is the ability of a ship to straighten up when a ship hits because the ship has external influences, such as wind, waves and so on.

In Javanese society, there is a sense that humans cannot live alone and must depend on other things as life support. And humans as the center must be able to control the elements. This concept is called *sedulur papat limo pancer*, which was born from the basis of Javanese society. The essence of this concept is a balance. Outrigger Pangandaran as a work of engineering is the result of community knowledge that is empirical on the south coast of Java to meet the additional safety equipment on the boat in his economic affairs as a fisherman.

Outrigger shape in terms of product design science is a major supporter that helps the creation of all visual appeal. But there is no standard principle that determines the physical form of a product because this is usually determined by the nature of the product, mechanical considerations, other conditions. Product Design is a part that must also synergize with other knowledge in designing outriggers to sell outriggers and also to make these outriggers become ergonomic and visually appealing to the buyer and anyone who sees. Style (visual) value, ergonomic value and function value. Through reason and reasoning from the outreach practitioners' empirical practice, that the values contained in outrigger work as engineering work can be shifted into an outrigger as a product design work. First is the color element as an outrigger visual power to give a unique selling point or make an outrigger as the center of attention of the observer. The second is the outrigger shape curved upward as a breakwater function that can be metaphorically as a clever cleavage from the stern to the bow of the boat also gives attraction to outrigger observers.

Other parties such as engineering designers, craftsmen, designers, and even artists have the same goal in creating works, with a pleasant desire. Simply put, the beauty of engineering and design in outrigger works can be defined as an effort to create pleasant forms that are found

from empirical experience on harmony or unity in the relationship of forms from the perception of craftsman awareness. The sensory experience gained from Pangandaran's exquisite nature to outrigger craftsmen provides aesthetic experience and knowledge about beauty according to his perception and awareness of natural aesthetic science. Aesthetic experience as a reference of knowledge about the beauty of these craftsmen is not obtained from formal education but from education that is very informal. This situation mentioned by Fechner in his book *Vorschule der Aesthetik* is as aesthetic of "above" because it draws conclusions from metaphysics. But instead approached 'from the bottom' because it uses empirical observations and laboratory experiments on something real.

Evolution of The Values

Outrigger shows the social value caused by the tendency to influence the behavior of southern coastal fishermen in Java in operating a boat. Another thing that shows outrigger possesses social value is that outrigger work was created to be seen or used, especially in general situations as a fishing boat or even as a tourist boat on the south coast of Pangandaran beach. Outrigger work expresses or explains aspects of its existence which are the most important part of a fishermen's transportation mode as a result of a variety of individual and collective fishermen's experiences. Culture according to anthropological views is: described as a whole system of ideas, actions and results of human work in the context of community life that belongs to the human self by learning (Bruner, 1977).

Life Values and Cognitive Values on the balance function and social function provide a theory which states that if outrigger work is carried out through a technical engineering process accompanied by an empirical experience of the craftsmen, it will provide a resistance function to the south coast community of Java, especially in disaster prone areas.

Moral Value of The Outrigger in South Java

The value of the philosophy of art arises from the problem of humans making outrigger with the aim of moral goodness, that outrigger has goodness only for fishermen or for the whole of the south coast community of Java and even other coastal parts. When viewed from the spread of boat construction with structures and structures that have been explained previously, it is indeed spread of boat construction with the same typical technical characteristics in certain areas on the south coast of Java alone, which has similarities in almost the entire coastal area of southern West Java and several parts of the south coast region of Cilacap and Kebumen (Central Java) and the coastal areas of Pacitan and Lumajang in East Java.

The belief that the beauty of south Javanese outrigger works has a value of moral goodness is actually a truth that is quite clear and makes Cadik's fine art work more important than economics and even philosophy. Outrigger is a direct measure of the spiritual vision of the south coast of Java. No one denies that there is a deep interrelation between the craftsmen of the boat and the people of the south coast of Java. The craftsman of a boat builds a lot depends on the community and lifted from the coastal community where he is. But the individual nature of outrigger art works depends on the desire to form a definite and is an individual reflection of the craftsman. A true craftsman in a boat is not affected by the material and conditions he faces, he will accept every condition, as long as it can be used to express his will to form outriggers.

Symbolic Value

Outrigger has a symbolic value which, if marked by causing noble respect, in the sense of an experience that is "sacred". Gratitude to the Almighty is expressed by means of a celebration that is closely related to the coastal community itself. The way the ritual can be interpreted as a social control that intends to also strengthen the tradition of social ties between fellow

individuals (Favazza, 1998). Most of the sea rituals in the south coast of Java that are full of the meaning of symbolism are not only an effective tool to gather communities but also to strengthen solidarity or the nature of togetherness among fishermen. However, in the outrigger case which only as part of a boat made a symbol of the overall meaning of the sea rituals of the south coast of Java. Outrigger has a symbolic meaning of natural balance implies: Javanese culture describes the balance contained in philosophy is *memayu hayuning bawana* which if interpreted as an action that is not based on sincerity and purity of heart will only foster extraordinary sense of selflessness.

In principle, outrigger has a symbol of value, which symbol does not only refer to the reality symbolized through and within the symbol itself, it is carried out and it becomes evident what is symbolized above. Outrigger as a work of creation that is an object of human products, in this case is considered as a symbol, symbol, which is to say something about something. Art as a work of creation is the result of human symbolization, the outrigger creation principle is a symbol of formation of the South Coast of Java. The meaning of equilibrium in Sundanese culture and Javanese culture in general is that a balance is applied and practiced by making cultural ceremonies or carrying out community activities together so that life can implement the motto of haste, haste, and hometown. The worldview of Javanese people in general is the value of pragmatism to achieve a certain psychological state, namely calmness, serenity, and balance.

The archipelago's traditional boat is very interesting not only because the boat is a means to meet transportation needs in supporting the ease of movement (both to find food, trade, catch fish, pearls and other sea products), but also important in relation to the conception of trust. The boat is usually associated with the events of the soul's journey after the spirit left his body.

Moral values and symbolic values provide a theory which states that if a person / group of craftsmen in a combined boat will accept every social condition that can be used in expressing his will, the creation of outrigger will become a result of the formation of symbols of the south coast community of Java.

Outrigger as A Fine Art

Outreach requirements as an artwork are actually already visible from the content of life values and social values mentioned earlier, but other conditions are needed to be able to shift an outrigger as a product design work into a work of art. Disclosure of the values of the philosophy of art is needed in this regard and must arise from logical issues which are principally related to the correct reasoning process. That every work of art does not always have to be beautiful and vice versa beauty does not always exist in art. Outrigger work can be categorized as the result of intuition expressed by outrigger craftsmen in a concrete form as can be seen by today's society. Craftsmen form the basis of elementary artistic activities that originate from observations of material quality, color, and many other physical reactions. Second, compiling observations into pleasing patterns. The third arrangement of the results of the perception of outrigger craftsmen is associated with emotions or feelings that were felt beforehand that we're faced with unpleasant experiences of the tsunami waves and disasters. Outrigger is a work that has emotional value for craftsmen. According to Tolstoy about the creation of art, namely: "awakening to oneself a feeling that he has experienced, and after that by means of movements, lines, colors or shapes expressed in words can change those feelings in such a way that others can experience the same feelings: this is an art activity".

Outrigger form which, when seen by public observers will not give any feeling because indeed the initial purpose of making outrigger is not as an art work, but if seen by art performers who have an aesthetic experience through formal education it will provide other perceptions including the assessment of artistic philosophy. The purpose of outrigger evaluation into works

of art is the communication of feelings to the observer through the design elements of the shape, structure, material, color and elements of the philosophy of art, namely life values, moral values, symbolic values, social values and aesthetic values. This goal is agreed by Tolstoy by stating: "Art is a human activity which contains in this fact, that a person is conscious of the help of certain external symbols, expresses the feelings he has experienced to others and that the other person is then awakened by these feelings and also experience it. The function according to Tolstoy is the simple art function, while the real function is expressing feelings and transferring understanding. (Read, 1995, 145).

The concept of evolution is to explain that outrigger as a product design work is nothing but a visual art whose capture through the five senses becomes a work of art that carries feelings and can only be captured through an understanding of artistic values through the expression of feelings.

Table 1: Evolution of The Outrigger Value

Step 1	Step 2	Step 3
Engineering Design	Product Design	Art and Craft
	Space and Time	

Conclusion

Traditional Nusantara Boat is the result of reasoning and courage in expressing the ancestors of the Indonesian people, as an effort to maintain the existence of the culture that has been built and the geographical situation which consists mainly of islands. At the time of its first appearance as a means of transport technology was still very simple, but when it arrived in the archipelago there was a surge of advanced technological expertise in the formation and development of functions and designations. Nusantara traditional boat which is based on outrigger boats is a legacy of the Austronesian people. This nation, then spreads and leaves all of its creation in the country including outrigger boats. Another opinion says the opposite, that outriggers on the boat came from the Archipelago which then spread to Austronesia. In the West Australian Maritime Museum there is a collection of double outrigger canoe originating from Lombok with an age of approximately 50,000 years (Tabrani, 2014).

Indonesian ancestors were experts in engineering and art craft designs in various forms and this was possible through reasoning based on the desire to move forward and change within the scope of the Nusantara boat. Prehistoric boats depicted on caves in Indonesia still look original, but in those days there was influence outside the boat in the archipelago developed very rapidly, with strong evidence at that time were the existence of sculptured forms on the Nusantara boat in the Borobudur temple and in other temples. The boat further developed into a means of transportation in international trade.

Based on experience to give instructions on how to overcome obstacles that often occur at sea. Frequent problems occur at sea, then naturally they will think of ways to overcome the problem. The emergence of outrigger boats which is the hallmark of Indonesian boats as the researchers said before was due to the experience of Indonesian ancestors in the sea where boats without outrigger technology would be vulnerable if they were hit by large waves resulting in the boat at risk of capsizing. This experience then becomes the basis of their creative thinking in creating a boat that is not easily reversed. He installed a lot of wood or bamboo material found in Indonesia and then stretched to the right and left side of the boat in line with his boat.

The concept of space and time makes an evolution in the development of outrigger technology in such a way, especially the Pangandaran outrigger. The evolution of outrigger shapes and structures probably inspired the other south coast of Java, spread from the coastal areas of Pelabuhan Ratu, Pananjung, Cilacap, Kebumen, Kulon Progo and Pacitan. Outrigger

length is only one third of the entire length of the djoekoeng, so if the djoekoeng length is about nine meters, the size of the outrigger or katir is 3 meters. Not without reason why it was made like that, unlike the length of outriggers in general. The main reason, according to observations and research experience is that djoekoeng or boats will be easily controlled, especially during big waves. If outrigger size is extended, the resistance to water is greater, because the breakwater function based on the hull of the ship is not functioning optimally. Experimental analysis shows that the position of the trimaran outriggers will have a significant effect on the ship's motion characteristics. It was found that the magnitude of the response for heave and pitch decreased with back shifting in the outrigger position. This trend consistent with the monohull range will have a reduced effect on the ship's movement characteristics. Another difference is also seen in outrigger as a counterweight to the djoekoeng / fisherman boat. Outriggers / outriggers found in Madura and Bali or other areas look longer than the stomach of the jakung itself. While outriggers found on the south coast of Java are much shorter than the hull of a boat. This happened because of consideration of efficiency and function from the material aspects and expertise of local craftsmen and according to local fishermen based on myths and the urgent needs of their ancestors who had settled in the area and after the tsunami in 2006 (Pangandaran). Spurred by the development of human consciousness, then rationality, subjectivity and freedom are the findings of awareness of coastal communities in knitting culture into its own civilization (Sutrisno, 2008).

The aesthetic values of fishing vessels on the south coast of Java especially in the outrigger are gifts for Indonesians that reflect cultural diversity through local wisdom from each local area. Relief on the walls of Borobudur provides fantastic insights about life around the 7th to 8th centuries in Indonesia. In particular, the relief provided an unparalleled study of maritime technology at the time. One of the facts that proves that Indonesia has led in the use of outrigger or many catamaran boat designs and structures as a pioneer. If carefully and correctly understood, there will be no question about the status of values and characteristics that are typical of Pangandaran outriggers as part of works of art in the coastal communities of the South Coast of Java, and they must believe in their belief that beauty in outrigger works contains the moral virtues that provide intrinsic identity and value on the outrigger.

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