

Shape Structure of the Padang Area Struggle Monument in Padang City using Erwin Panofsky's Iconography

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ABSTRACT : *This study discusses the shape of the Padang Area Struggle Monument in the city of Padang through the iconographic approach of Erwin Panofsky. The method deploys both qualitative and quantitative research methodologies, while also using normative and empirical approaches. Data collected is presented based on text data in the form of quotations as well as interview scripts, field notes, photos, videos, personal documents, memos, and other official documents. The Padang Area Struggle Monument site consists of the body of the monument, a small flame and a large flame. Construction of the Padang Area Struggle Monument began in 1990 and was completed in 1992. It bears witness to the historical battle between the Republican army and the Japanese, and with the Allied troops that took place in the Simpang Haru area in the struggle for the Technical School. The story of the struggle is depicted on the reliefs found on each side of the monument, divided into three episodes. The first is the Prologue of the Struggle which describes the struggle for power from the hands of the Japanese and the preparation of physical and mental strength of all the people of Padang City. The second relief describes the moments when the proclamation of independence of the republic of Indonesia was triggered on August 17, 1945 and the support of the people of Padang for the proclamation on August 28, 1945. The third relief of the epilogue describes the city of Padang in the turmoil of independence, marked by the events of the war in the Simpang Haru area, Olo, Bungus, Teluk Bayur and others. The shape of the Padang Area Monument is dominated by a motif in the shape of fire. The monument is built of exposed concrete construction, where the shape of the building that is achieved through molding to highlight the appearance of the original surface texture of the concrete material.*

KEYWORDS: *Padang Area Struggle Monument, Shape, Iconography.*

I. INTRODUCTION

A monument can be a building or place that has important historical value as a commemoration of an important event in history. In the English language a monument are often synonymous with the word memorial also in the form of a physical structure, a statue but can also be applied to memorial ceremonies. According to Kasman (1995:95), monuments have a function to introduce future generations to the heroes who fought against the invaders. In addition the monument shows future generations to respect heroes in order to raise the dignity of the nation and the State as a great nation. This applies internationally - a great nation is a nation that appreciates the services of its heroes.

A monument is a building and place that has an important historical value created with the intention of perpetuating the memory of a person or large-scale event. The function of monuments to commemorate past events serves the purposes of arousing the spirit of individuals or society to act or behave in the future in accordance with the spirit of the struggle for independence. Monuments over time may no longer be able to evoke the spirit of the past for future actions when they become "dead" objects no longer conveying the spirit for both individual actors and community groups (Arifin, 2014 p. 193). The existence of a monument nonetheless can serve to narrate events of the past, such as this monument erected at Simpang Haru.

The Padang Area Struggle Monument stands on Doctor Soetomo Street, Padang Timur District, Padang City. It was started in 1991 and completed in 1992, with the project of its manufacture entrusted to a certain Ibenzani Usma who also conceptualized the shape of the monument. The height of the monument is approximately twelve meters with a garden area of sixty four meters. The shape of the monument is in the form of flames rising into the sky decorated with reliefs having several reliefs on each side which tell the story of the battle that took place, commemorating the location as the center of a battle between the Dutch and the Republican army. The construction of the Padang Area Perjuangan Monument at the Simpang Haru intersection invites further study. There are many interesting questions regarding the several alternative names of the monument, including *Simpang Haru* Monument, Padang Area Monument, Fire Monument, and *Tigo Tungku Sajarangan* Monument. Besides the shape of fire which is very prominent to this monument, there are the reliefs that recount the events of the battle in the *Simpang Haru* area and several locations in the city of Padang. There is a certain naturalness that people seem to see and perceive meaning implied by the monument. In this discussion, we intend to explore and solve the puzzles that exist in the monument. We use an approach that is appropriate for analyzing the shapes and reliefs on the monument through Erwin Panofsky's Iconography. The steps of iconography study as shown in the table 1 below:

ERWIN PANOFSKY'S ICONOGRAPHY

Iconography can be understood as an analysis of the conventions of visual objects on the stylistic characteristics, themes, and expressions that exist in works from a different time and place. The approach towards the study of art involves a careful examination of the conventions of pictorial representation used. This is done usually by tracing the expression of one artistic theme, as seen in several different cultures or in several different eras. Panofsky's Iconographic Approach will be applied in three main points of discussion, as discussions are summarized in his book "Meaning in The Visual Art", (1995 p. 26-40). These stages are pre-iconographical description, iconographical analysis, and iconological interpretation. A study of iconography is focused on the incomprehensible differences in translating themes or subjects in different times or in different cultures which are directed at the real representational conventions used in certain eras.

METHOD

This study uses a qualitative and quantitative approach as neither is sufficient by itself. Cresswell explained that the mixed methods approach uses a research strategy that involves collecting data simultaneously and sequentially to understand the problems raised in the research. The data collection method uses numerical and text information collection, so that the final data is both quantitative and qualitative information (Cresswell, 2002). In addition, this study also uses a normative and empirical approach. Formative research was conducted to explore and examine the truth of all forms and meanings implied in the Padang Area Perjuangan Monument. Furthermore, the search results will be used to formulate an ideal arrangement (*in constituendum*) to obtain data regarding the origins of why the monument was built. Empirical research is conducted to provide validity of the data obtained from observation or experiment so that the data obtained can affirm the research results.

This study uses two types of data, namely primary data and secondary data. Both of these data types are interconnected in the processing of research results. Primary data is data obtained directly firsthand, while secondary data is data quoted or derived from other sources (Moleong, 1998 p. 74). Primary data was obtained from actors who were directly involved with community leaders, humanists, historians, as well as people involved in making monuments and from who initiated the construction of the monument in this case the government of the City of Padang.

Source: Panofsky in Burhan (2015) page 3.

PADANG AREA MONUMENT ICONOGRAPHY

According to Panofsky, the initial stage in understanding the primary meaning of an object can be begun by identifying pure forms or reading what appears, that is, certain configurations of lines, colors, shapes, as well as techniques and materials used, as representations of natural objects. This could include people, animals, plants, tools, and so on, by identifying their relationship as events, and experiencing expressive qualities as the character of the poses or gestures of objects.

In understanding the forms contained in the Padang Area Monument we refer to the style theory expressed by Feldman (1967 p. 187-191), namely, the style-objective approach, formal arrangement style, emotional style, and fantasy style. In Feldman's theory, the style type used in the shape of the Padang Area Monument is a fantasy style. Fantasy art is art based on fantasy stories including fiction. According to Feldman, to create fantasy art, artists do not refer to the prior models or examples they work from, but rely entirely on their imagination, seen clearly with their mind's eye, to be further embodied visually in their works. Fantasy art relies on imagination, but the creation of such a work does not start from a vacuum. Whether or not an artist is aware of it, in creating there must be a concrete source or reality to which he refers, even if it is vague or only in certain parts. It is from this source that artists then imagine, either by changing, combining, or adding or subtracting elements, such that fantastic forms are born whose origins even are sometimes unknown.

Feldman added (1967 p. 204-207) that the creation of fantasy is a reflection of the artist's perception of his role as someone who follows the guidelines derived from reality, or as someone whose mission is in fact to change the rules. Either deliberately creating new forms that are odd or logical and believable or allowing fantasy forms to dictate their desires, all of these factors can work together with various creative processes in the world. For the artist, because fantasy art evokes both logical and irrational mental processes, it does not present general rules of visual quality. Fantastic works may be objectively accurate or subjectively distorted. Thus fantasy art can be related both to science or the world of mythology.

In another explanation, Feldman said; "All man-made realities were once fantasies, but all fantasies do not necessarily become realities. Nor are they intended to". From this understanding it can be seen that all man-made objects that have existed until now are the result of someone's fantasy. In its actual state it would be a mistake in the eyes of society, for any familiar reality in the man-made world is almost certainly original in one's own fantasy.

The following section is a Pre-Iconography Discussion which describes some of the visual aspects of the Padang Area Monument, in addition to revealing the meaning built from all the structural forms of the Padang Area Monument including the monument footprint, monument body, monument relief, small flames as shown in the image below.

On the body of the monument there is a relief which recounts the chronology of the battle that took place in the city of Padang and its surroundings. In interpreting the story of this relief, it is divided into three episodes, namely;

1. The Prologue of the Struggle, which describes the episode of the struggle for power from the hands of the Dutch and the preparation for the physical and mental strength of all the people of Padang City. The depiction shows a group of soldiers holding weapons gathering in front of a person sitting at a table with *giyugun* written on it. Several men and women were also seen sitting around a table as if they were having a meeting. Several people are also seen who appear scared as if they were saving themselves from an attack by a plane that dropped a boom. This incident was located near the coast, which was marked by the many ships that were damaged as a result of the attacks from planes. Observing the structure of the shape of the Padang Area Monument, there are several parts that can be understood, such as; the site of the monument in the form of a hexagon which has unequal sides which are on the ground is in the form of a triangle. On several sides of the tread there are several steps and there is also a damaged BRI (Bank Rakyat Indonesia) logo. The body of the monument has three sides, one door, and has a triangular shape. On the body of the monument there is a relief of the chronology of the battle that took place in the city of Padang and its surroundings. This relief is divided into three episodes namely;

2. The Dialogue Period, depicting the moment when the proclamation of Independence of the Republic of Indonesia on August 17, 1945 and the support of the people of Padang City for the proclamation on August 28, 1945. The depiction here shows a group of soldiers and struggle figures gathered as if having a meeting and discussing marked by a person speaking by holding a piece of paper. Behind the people who were in the meeting, several people were standing while raising their hands as if shouting "freedom" which was marked with the words "once independent, always independent". Apart from that, one can see two people writing. Behind them there is someone holding a bag as if he was holding something very important and behind him was a large piece of paper. There is also the red and white flag being raised in front of the building, with several soldiers holding flags and weapons. Next to them we see a group of women distributing something to the soldiers and two men cooking.
3. Epilogue period, depicting the city of Padang in the turmoil of independence marked by war events in the *Simpang Haru, Olo, Bungus, Teluk Bayur* and others areas. The depiction of the epilogue appears to be soldiers like Dutch soldiers holding weapons and carrying goods that come out of ship and are directly involved in war with the warrior soldiers. The atmosphere of the war shows several soldiers who were shot. On the other hand, it was also seen that there was a battle on land, which appears as a curious atmosphere represented by several Dutch army troops and several people screaming in fear, running and hiding behind houses, trains, and in bushes.

On top of the relief there are several small reddish-white flame shapes. These fire shapes are almost the same size surrounding the shape of the pattern that is coiled upwards. Over a small fire there are three braided white shapes that have been broken like cloth wrapped around the top.

ICONOGRAPHIC ANALYSIS

Iconographic analysis is carried out by identifying secondary meanings that are connected with the study of the theme and concept of the work. For this reason, research was carried out by observing and examining the relationship of objects, themes, and concepts in the habits of everyday experience. Seeing the concepts and themes in a work of art can also be obtained from various images, literary sources, and allegories. The object being analyzed presents shape conventions in the arrangement of pictures, stories and symbols, which are carried out with literal knowledge and applying the corrective principle of type history. Panofsky explained that iconographic analysis is a stage for identifying secondary meanings, namely the process of reading the meaning of textual aspects (artistic motives), by looking at the relationship between the motives of a work and the themes and concepts that are manifested in the form of images, stories, and allegories. To understand this monumental sculptural work is to discover the themes and concepts based on some of the history behind the creation of the monumental work.

1. Monument Site Analysis

The monument site consists of a sidewalk, which is adjacent to the road which is 1.5 meters wide and 171 meters wide. The garden after the sidewalk is 1200 square meters in area. Stairs rise from the plaza from three sides and the number of steps is eight. Plaza with a height of 1.5 meters from the road surface with an area of 410 m². The triangular shapes of the sidewalks and gardens around the monument support the main theme, namely the struggle of the people of Padang City who are supported by all levels of society. On the site of the monument there are traces of the BRI logo and the symbol of the Padang City government, which was the main sponsor in the construction of the Padang Area monument. Under the monument there is a diorama which tells the tragedy of the war that occurred in the city of Padang and its surroundings which coincided with the battle at *Simpang Haru*.

2. Monument Body Analysis

The body of the monument, which is 5 meters high from the plaza to the boundary of the small flame or 2.5 meters from the plaza to the boundary of the *carano* or cup at the foot or body of the monument. This room area of 24 m² is prepared as a room for concrete evidence of the struggle of the people of Padang city which is equipped with uninformed facilities and there is a monument supporting structure which has a depth of 3.5 meters from the ground surface and the entire building is made of concrete. The triangular shape of the cauldron resembles the *carano* shape found at the top of the room 2.5 meters from the plaza floor. The 84 m² relief is found on a sloping panel wall and has the form of a scaffold which symbolizes the episode of the struggle of the people of Padang City and its surroundings.

3. Relief Analysis

Relief is a form of two-dimensional work that has the impression of depth and relief, in its placement using a flat plane as the background and the panel, so that the different shapes and images of the relief depicted seem higher than the plane surface. The reliefs on the Padang Area Monument are depictions of the events that were carried out by the fighters during the revolution. The purpose of making this struggle relief is to remind the history of the struggle of the people of Padang City in the past. Only selected scenes of war events that have been made to represent all the events that took place in Padang City and surrounded.

The reliefs displayed on the Padang Area monument are made in a realistic style so that visitors can see and understand the stories depicted. The relief on the Padang Area Monument is made of cement using exposed concrete construction techniques which has a height of 4.5 meters from the monument base and has a downward slope and is attached to three panels that float horizontally sideways, that is where realistic forms are displayed which are divided into three episodes like; Prologue, Dialogue, and Epilogue.

3.1. Prologue Analysis of Struggle

The relief of the struggle for the Padang Area Monument is marked by the formation of *Giyugun* on 03 October 1943 in Padang City, led by Khatib Sulaiman. *Giyugun* is a volunteer soldier recruited by the Japanese, the prospective soldiers are young men who are willing to become soldiers who are positioned to guard the defense of the homeland. The crowd atmosphere is a picture of the many youths who want to participate as volunteer soldiers. The young people who gathered were a depiction of wanting to register as *Giyugun* members and some of them had activities military exercises carried out by the Japanese army using weapons. In September 1944 the allied forces attacked the city of Padang, at that time the attack was carried out very brutally without distinguishing between combatants and ordinary people. The ships that caught fire ships carrying necessities and there were also fishing boats that caught fire. The tense atmosphere was marked by the many planes that were visible in the sky dropping booms and visible thick smoke from the burning that was about to be unloaded and many ships were damaged and sank. The object depiction of several people screaming is an overflow of fear over the bombing incident and the human figures lying on the ground are port coolies who are many victims.

After the Allied troops attacked Padang City, the first congress of the *Ikatan Pecinta Kemajuan* (IPK) or Progress Lovers Association was held in Padang. At the congress, four figures were seen wearing suits, which were the clothes of an official. During the reign of the Soekarno era, the use of suits during the colonial period was reserved for officials or certain people. Glancing at the object wearing the cap is a figure who strongly holds religious teachings and not just imagery. The practice of officials in the past to wear black caps is rarely found in among current government officials who only use such caps at certain events. The background where the character stands is the IPK meeting building, the building was built semi-permanently, which is identical to buildings in the past. On August 20, 1945 a meeting was held at Gadang Market which resulted in the decision to form an organization named *Balai Pemuda Indonesia* (BPI) or the Indonesian Youth Center. At the meeting, it was seen that female figures wearing *hijab* were figures of the independence movement. At that time, it was rare to find women wearing *hijab*. Only certain people wore them who thus presented themselves as those who adhered to the rules of Islam. On the other hand, several people are seen wearing suits and wearing caps which symbolize the figure of warrior soldiers and warrior figures who are discussing the tenuous condition of the city of Padang.

3.2. Dialogue Analysis

The story on the relief of the struggle of the Padang Area Monument is marked by the news of the defeat of the Japanese army by the Allies, which can be seen in the relief depicting several warriors seated in a circle listening to radio broadcasts, and by a man standing reading the text of the proclamation. From the several scenes described, it can be interpreted that the news of the defeat of the Japanese army was eagerly awaited by all the people, so that the news heard on the radio greatly motivated all the people of Padang City to immediately gain independence from the hands of the invaders.

On August 18, 1945, for the first time the text of the proclamation of Indonesian independence was printed in Padang at the Padang Nippon printing house, two officers were seen busy copying the text of the proclamation. In this section, it is also told that the BPI's office was raided by Japanese troops who were destroying the entire room and at that time the Japanese soldiers managed to seize part of the Proclamation text. After hearing the news that the Japanese army had lost to the Allied troops, young fighters in the city of Padang and its surroundings carried out scribbles. The incident took place on August 22, 1945. The scribbled actions included the slogans "freedom", "Freedom or Death", "Once freedom, always Freedom". Slogans of the struggle were written on walls along the streets, walls of offices and homes, with the aim that people who hear the cries of "freedom" or writings that are written to understand the condition of the city of Padang and its surroundings that independence will soon be achieved. After carrying out scribbles, the fighters took back the BPI's office from the Japanese and raised the red and white flag at the PTT's office in Padang City.

After the news spread of Japan's defeat, the red and white flag was hoisted at the police station on August 29, 1945. The relief depicts members of the Republican police and soldiers fighting so wisely and standing straight to salute the red and white flag raised on the flagpole. It also involves the community participating in the flag-raising. Besides that, it also depicts a warrior soldier waving a flag using bamboo while shouting the word "Freedom". After the flag was hoisted, on August 23, 1945 a youth association was formed in every area in Padang and its surroundings. The atmosphere of the association is illustrated by the busyness of the fighters carrying out the division of tasks based on the map of each area, in the soup kitchen several women are assigned and there are also men who help. The purpose of establishing the public kitchen is to provide consumption for combat soldiers.

3.3. Epilogue Analysis

In the relief of the struggle of the Padang Area Monument, several scenes depicting several people carrying people are marked goods such as coolies accompanied by several Allied soldiers, in the scene telling about the disguise of warrior soldiers disguised as coolies, this was done to spy on the growing news about the Dutch army that would come again to colonize Indonesia by piggybacking with Allied troops. The relief shows a coolie in disguise talking with a soldier with the intention of seeking news about the state of the Dutch army. In September 1945 there was war and the fighting against the Allied dormitories was carried out by warriors, this can be seen in the reliefs that depict the atmosphere of the battle between the warriors and the Allied troops, in that scene the warriors shot the Allied soldiers so that there were many casualties. The attack occurred because of the forced seizure of the school building that was to be used as a dormitory and the essence of the attack was a form of persecution perpetrated by the Allied forces against Republican teachers. In addition, the events depicted in the reliefs, such as the depiction of Allied tanks being intercepted by warriors, also occurred. This attack on the Allied troops claimed many victims as depicted in the reliefs.

On December 5, 1945 an event occurred in Padang City known as the *Barameh* River Incident. The scene depicted in the relief shows people's fear of the attack launched by the Allied forces, as the attack destroyed the homes of residents. There was a large-scale evacuation of the *Teluk Nibung*, *Sungai Beremas*, and in around of *Bukit Putus* to areas that were considered safe. This incident was motivated by the attack on the *ALRI*'s (Indonesian Navy) post by Allied troops on the *Barameh* River from land and sea to secure the attack by Allied troops from *Teluk Bayur* using five motor boats. The action of the attack by the Allied troops was the aftermath of the interception of the convoy of the Allied troops who were going to refuel and this incident was often carried out by soldiers of the armed forces.

On September 15, 1946 there were an ambush and attack on a convoy of Allied troops at the *Ulak Karang* bridge. The event is described in the reliefs, how the bridge around Ulak Karang looks like thick smoke accompanied by a big fire, around the bridge you can see several warriors holding weapons, and there are also several corpses lying on top of trucks. The visual of the relief tells of the attack on the Allied troops crossing the *Ulak Karang* bridge, the warrior soldiers attacked mercilessly by shooting Allied soldiers in panic with small arms and hand grenades, as a result of this attack many Allied soldiers became victims of armored vehicles. Destroyed. Described also in the relief are how some of the Allied soldiers managed to escape and reported the incident of the attack to the Allied post and camp in Padang City and the commander of the Allied troops immediately instructed to send aid to the scene of the incident, and made the allied soldiers angry and the houses of the people who were in around the *Ulak Karang* bridge was burnt.

The fierce battle that took place between the fighters and the Allies that took place in the *Simpang Haru* area, known as the Padang Area battle, was a battle that simultaneously took place in the city of Padang and its surroundings, known as the North, East, and South fronts. In the fierce battle that took place in the city of Padang, there was also the involvement of a company of soldiers in the *Pagargam* area, *Pasar Gadang* and its surroundings. This is depicted in the relief with the figure of a small child giving information to the warriors. Within the army there were also female medics who were in charge of treating the wounded warriors. In responding to the battle in the city of Padang, not only the army is fighting, but all elements are shown to be also involved.

4. Small Flame Tongue Analysis

Eleven large flames on the Padang Area Monument are an indication of the spark from the upheaval and resistance of the people of Padang City which began in November 1945. The red and white flames symbolize the fighting spirit and sincere hearts of all levels of society and warrior soldiers who brave against the colonial army.

5. Analysis of the Great Flame

The large flame on the Padang Area Monument is an integrated structure between the elements that rise vertically and reveals an abstract form consisting of *tigo sapilin* flames (three in one bond) which reflect the unflinching passion of the *tigo sajarangan* cultural triumvirate of *Ninik Mamak*, *Alim Ulama*, and *Intellectuals*, as these three elements of leadership complement and strengthen each other. *Tigo Sajarangan* is a traditional leadership system in Minangkabau and is a symbol that are taken in solving problems that arise in society.

The shape element that rises up vertically extends to the side horizontally has the connotation of "*Hablum Minallah Hablum Minannas*", (Person's relation to Allah, God of universe and Person's relation to human being).

ICONOLOGICAL INTERPRETATION

In this stage of iconological interpretation, a confirmation framework is needed with the collective principle of interpretation through cultural history that builds the symbols in the work. This can be seen through the various symptoms around the object and the artists who refer to the psychology and outlook on life that develops in the supporting community (Panofsky, 1955 p. 41). The meaning will be located in the study of the deepening of the symbols in the Padang Area Monument. The process of making this Padang Area Monument statue comprises an intersection of various kinds of thoughts, understandings, vocabulary, and cultural idioms that influence it. This stage of interpretation is the most profound stage, seeking to reveal the meaning contained in a work of art. This stage is a combination of the pre-iconographic description stages with the iconographic analysis stages immersed in a deeper meaning.

1. Interpretation of Monument Sites

The discussion of the visual forms of the Padang Area Monument through iconological interpretation is an essential step in understanding its content or intrinsic meaning. According to Panofsky (1955 p. 41), In the previous stage a pre-iconographic description and iconographic analysis were carried out, so at this stage an

interpretation was carried out to understand the symbol with mental abilities or synthetic intuition concerning the essential tendencies of personal psychological thought and the worldview of creators of works. The Padang Area Monument was built with the intent to describe the struggle of the people of Padang City against colonialism, according to its location at *Simpang Haru*.

The shape of the Padang Area Monument in outline is a form of symbol that not only functions as a landmark but also as a symbol of the struggle of the people of Padang City. For this reason, the people's fighting spirit is conveyed in the form of smoke and fire. The body of the monument depicted in a triangular shape is a reflection of the episodes of the struggle of the people of Padang City, such as; prologue, dialogue, and epilogue. The shape of the hexagonal site is made so that it does not conflict with the triangular shape and broadens the observer's view. This plaza is raised 1.5 from the ground level in order to achieve a monumental impression as the base of the monument. The 7 ascending stairs symbolize the 7th as the date and the 11 embers of flame are a symbol of the birth of the city of Padang. The ground floor and basement floor do not have symbols like the forms on the outside of the monument, but in this basement there is a space measuring 313 m² in the form of a hexagon, each side having a length of 11 meters. The entrance to the basement from Jalan Sisingamanaraja functions as a museum and for a diorama that tell the history of the struggle in the city of Padang. The room is equipped with toilet facilities, stairs down, lighting for the room and for the diorama.

2. Interpretation of the Monument Agency

The body of the monument in the form of a "*kancah*" (cauldron) and in the form of a triangle is interpreted as the area of the struggle of the people of Padang City, which consists of the Eastern, Northern, and Southern Fronts in achieving and maintaining the independence. The independence that has been achieved at this time is not the result of hard work by individuals or groups, but the independence that was obtained from the communal blood and soul in fighting the invaders.

3. Interpretation of the reliefs

The reliefs on the body of the monument are depicted realistically, so that visitors can understand the message of the struggle being conveyed. These reliefs do not display figures of individuals or groups in order to prevent the burden of precedents in the future, so that anyone who observes scene after scene depicted in the prologue, dialogue, or epilogue episodes can feel how the atmosphere when the event occurred during the struggle for independence took place.

3.1. Prologue Episodes

The Padang Area monument is considered as the initial stage of the struggle of the people of Padang City before the proclamation of Indonesian independence, in the struggle for power from the hands of the Japanese and the preparation of physical, mental, and all the people of Padang City. The description of events described in the Prologue episode is the event of the formation of *Giyugun* in Padang. At first, the Japanese initiated *Giyugun* only for their own interests, but the impact of the establishment of *Giyugun* made a big contribution to the Indonesian nation. Japanese military education programs had many impacts on *Giyugun* in Sumatra. *Giyugun* is a place where warriors are trained in a harsh and uncompromising place of life. The direct lesson applied in *Giyugun's* education is a high sense of responsibility in the context of maintaining the nation's defense. The mental orientation experienced under the Japanese fed a form of hatred towards the Western concept of nation. so that the sense of nationality towards the nation is very high. The formation of *Giyugun* in Padang was led by Khatib Sulaiman, who was headquartered on Jalan Belantung at RRI. (Radio of Indonesian Republic). Another prologue tells about the events of the Allied attack on the city of Padang, which was carried out by Allied warplanes in Teluk Bayur, it is told that in September 1944 the Allied submarines fired on tanks

PBM oil in Teluk Bayur. From Teluk Bayur, Allied bombers attacked the *Semen Indarung* factory and *Tabing* airfield, then on March 11, 1945, for the second time, Allied planes attacked ships loading coal, so that three cargo ships sank and many port porters were killed. From *Teluk Bayur*, Allied warplanes carried out an attack by dropping bombs on *Tabing* Station. In this attack, many people died as victims of the attack .In

January 1945 the IPK (Progress Lovers Association Congress) held its first congress in Padang in a Dutch heritage building located by the sea. The activities of this congress held various sports and arts competitions, while the activities of the inner congress began with the preparation of consolidated plans and compiling programs in the face of Indonesian independence, so that on August 20, 1945 a meeting was held at *Gadang* Market which resulted in the decision to form the BPI (Balai Pemuda Organization). Indonesia.

3.2. Dialogue Episodes

The atmosphere of Padang city was a fiercely turbulent period, where the independence was proclaimed with the news of Japan's defeat from the Allies, and the news of the Proclamation of Indonesian Independence on August 17, 1945, even though the Japanese sought to hide this news.

It was known by the people of Padang City that the Japanese central government had bowed its knees to the Allies. Indonesian youths who worked at the news agency Domei secretly conveyed the news of Japan's defeat and news of the proclamation of Indonesian independence by Soekarno-Hatta were broadcast. On August 18, 1945, for the first time, the text of the proclamation of Indonesian independence was printed in Padang, precisely at the Padang Nippon printing house. The BPI's office was raided by the Japanese military because they were suspected of keeping the text of the proclamation and collecting it for distribution. Fortunately, the youths saved it, although some of the text was also confiscated by the Japanese military. Then on August 22, 1945 the doodle action was carried out by BPI whose contents raised the spirit of struggle which read "Freedom, Freedom, or Death, and Once Freedom is Right Freedom". Many struggle slogans were posted in open places which were easily seen as an attempt to bring down the mentality of the colonialists in controlling their colonial territories, as well as with the warrior soldiers and the people in the city of Padang in arousing fighting spirit in fighting the invaders in order to gain true independence. The impact of these slogans fueled the high enthusiasm shown by the Republican army to quickly achieve independence. The BPI office was forcibly taken over from the hands of the Japanese army and at the same time, the red and white flag was flying at the PTT's office in Padang.

After the flag-raising incident, precisely on August 23, 1945, youth fighters' associations were formed in each village called the People's Security Agency, where the youths were tasked with carrying out patrols to maintain community security. Eating and drinking, besides that the community also contributed food ingredients that were collected at the public kitchen located at Pasar Jawa in Padang City. On August 29, 1945 a red and white flag-raising ceremony were held at the police station in the city of Padang, where towards noon all police were required to take part in the activity, all police enthusiastically participated in the flag-raising which slowly rose to the top of the flagpole, which was finally greeted with shouts of "MERDEKA" (Freedom) by hundreds of people who witnessed the flag-raising ceremony.

3.3. Epilogue Episodes

On October 10, 1945 the Allied troops landed at *Teluk Bayur*, to anticipate the situation of the arrival of the Allied troops. Young Republicans who could speak English were asked to become spies as porters at *Teluk Bayur* port, to determine whether the Dutch army was taking a ride with the Allies to re-colonize Indonesia.

One month before the Allied troops landed at *Teluk Bayur*, the city of Padang became a sea of fire, where there was an attack on the NICA (Netherlands Indies Civil Administration) dormitory at *Simpang Haru* and is known as the "Padang Lautan Api" incident. According to Zed (2002 p. 191) the incident was triggered by a provocation by the Dutch who "pretentiously" ruled over KNIL soldiers. Said Rasyad, a big, well-built teacher and the head of the school there encountered a black Dutch soldier and immediately asked where their commander was. When he was at the Dutch commander's house the conversation took place standing in front of the house, after introducing himself in very good Dutch, he immediately told him about the incident that had just happened to his school. The guards immediately dragged him out by force and several Dutch soldiers attacked him brutally. According to Mourbas (1990 p. 19) this incident occurred because the enmity of the soldiers and young fighters was mounting as the spirit of the young fighters under the leadership of Rasyid, despite the lack

of weapons. B (Broneng) moved to attack Ambon KNIL soldiers and Dutch soldiers to retake the buildings, causing damage and casualties on the part of the Dutch soldiers.

The interception of Allied troops at *Bukit Purus* and *Batuang Taba*, the *Sungai Beremas* incident as the aftermath of the killing of an Allied officer named Major Anderson and members of the Red Cross resulted in *Teluk Nibung*, *Sungai Beremas*, and *Bukit Putus* being burned to the ground, according to Zed (2002 p. 194) After asking permission from the office Republican police in Padang City, using Major Anderson's Jeep, one of the Allied commander's important staff Brigadier Hutchinson in Padang slid out of town together with Miss Allingham from the International Red Cross. Their destination was the Baramah River bathing place, on the way their car was intercepted by a number of youths.. The two foreign tourists never were found. British and Indonesian reports stated that the two perpetrators of the murder were two Bugis youths and youth from the surrounding area. According to Mourbas (1990 p.19) the head of the Padang City police had previously been given a warning not to travel there, but they ignored it, and the young fighters could not distinguish between the Allies and NICA because they were both Caucasians (white-skinned). This NICA was arrested and killed by a former convict from Nusa Kambangan named Manggar alias tiger and Daeng Kamaludin. The Allied Forces considered the Indonesian government was behind this, and the TKR (People's Security Army) troops who were in the Beremas River area were attacked from the sea and land, then set fire to the people's villages in Kampung Gaung and Teluk Nibung.

According to Zed (2002 p. 207), the destruction of the convoy of Allied troops on the Ulak Karang bridge was increasingly anti-certain towards the existence of the Allies in Padang City, such tendencies were not only involved by young fighters, but also by the Republican army. Various Allied interests in the city of Padang and its surroundings had always been the target of Republican supporters, resulting in an interception and clashes of arms between the two parties in various places in Padang. In February 1946, members of the *Bakapak* Company Troop under the command of First Lieutenant Mohammad Nur carried out an attack on an Allied convoy at *Ulak Karang* Bridge. Then, the incident of the intercepting of the Allied jeeps in *Kampung Tarandam* on January 20, 1946 according to Zed (2002 p. 202), on January 20, 1946 at around 20.00 WIB an Allied Jeep was ambushed by a group of young fighters in *Tarandam* Village, on what is now called *Proklamasi* street. The Jeep carrying several Allied soldiers was ambushed and fired on with light machine guns by youths led by Zainal and Anwar. The incident eventually escalated into a clash of arms between the two sides and resulted in casualties on the Republican side. According to Mourbas (1990: 20), the Allied troops were intercepted in *Kampung Terandam*. Knowing that their troops were intercepted and strafed with weapons in *Kampung Terandam*, the Allies brought in reinforcements from *Gantiang*, *Alang Laweh*, and *Simpang Haru*, that night there was also a gun fire wider campaign accompanied by searches and arrests of several youths in *Terandam* Village and its surroundings.

4. Interpretation of the Little Flame

The 11 small flames have a symbolic meaning, for the first time the upheaval of the fighting spirit of the people of Padang City was sparked in November 1945, which is better known as the heroic event called Padang as the sea of fire. The incident began in the *Simpang Haru* area and spread throughout the northern, eastern, and southern fronts of the Padang Area battle.

The struggle referred to around the Padang Area is the area where heroic battles took place along the demarcation line which involved elements of the people and youth of the City of Padang in resisting and expelling the Allied occupation which was backed by the Dutch NICA. This event took place during the 1945-1949 independence revolution war in the City of Padang. According to Zed (1996 p. 51), incidents in the form of physical rebellion to armed contact between the Republican government in the city of Padang which supported by loyal people on one side with Allied troops backed by NICA-Dutch, on the other hand it was inevitable. Less than two months after their arrival various bloody incidents occurred such as in the Olo area on November 25, 1945, at *Simpang Haru* on November 27, 1945, on the *Baramah* River from November 5 to 8 1945. The depiction of this tumultuous event and the acts of armed violence that occurred in several areas in the city of Padang and its surroundings, were marked by an atmosphere of active revolt which was accompanied by acts of violence, ambush, fighting on the front lines and activities in the back line.

5. The Great Tongue of Fire

It is a symbol of the burning spirit of the struggle of the people of Padang City that never goes out which is abstracted high and emphasizes a harmonious relationship vertically to Allah, God of universe and horizontally to sideways with fellow human beings, based on the leadership concept of *Tigo Tungku Sajarangan*. The main task of *Tungku Tigo Sajarangan* is not only to facilitate the practice of government affairs in a *nagari*, but also in management of human problems.

The concept of the *Tungku Tigo Sajarangan* is a traditional philosophy in Minangkabau, which means that the various components of society participate in the struggle of the people of Padang City who help each other and help each other in realizing independence. The monument is embodied in an integrated structure between architectural and artistic elements. These architectural elements are structured according to shapes that rise vertically and extend sideways horizontally. These vertical and horizontal forms have the connotation of *Hablum Minallah, Hablum Minannas*. The connotation of *Hablum Minallah* is a struggle based on sincerity and expecting only the blessing of Allah SWT, God of universe, while the connotation of *Hablum Minannas* is the application of togetherness in the struggle for independence, as well as the relationships that exist between fellow human beings and the surrounding environment. The leadership systems in Minangkabau society are called *Tungku Tigo Sajarangan, Tali Tigo Sapilin*, these three elements of leadership complement and strengthen each other. The *Tungku Tigo Sajarangan* and *Tali Tigo Sapilin* are also symbols of the way the Minangkabau people use to solve problems based on deliberation and consensus. *Tali Tigo Sapilin* can accommodate changes in values in society and is used throughout time, related to the goal of peace and prosperity according to traditional teachings that are "kawi" (essential). The unique character of *Tali Tigo Sapilin* is to achieve accord between that which is sought and what is achieved for the mutual and harmonious benefit of both the individual and the group.

II. FIGURES AND TABLES



Picture 1. Padang Area Monument
(Rica Rian)



Picture 2. Monument as symbol
(Rica Rian)



Picture 3. Tread Monument
(Rica Rian)



Picture 4. Monument's body
(Rica Rian)



Picture 5. Monument's reliefs
(Rica Rian)



Picture 6. Small flame
(Rica Rian)



Picture 7. Large flame
(Rica Rian)

No.	Interpretation Object	Interpretation Action
I.	Primary or natural subject matter • factual, • expressive, composing a world of artistic motives	Pre iconographic description (pseudo-formal analysis)
II.	Secondary or conventional subject matter, composes a world of images, stories, and allegories	Iconographic Analysis
III.	Intrinsic meaning or content, constituting a world of "symbolic" values	Iconological Interpretation

Table 1: steps of iconography study (source: Panofsky, 1955 page 40)

Interpretation Tool	Collective Principles of Interpretation (History of Traditions)
Practical experience (familiarity with objects and events)	Art history (a look into the ways in which, under various historical conditions, objects and events are expressed in form).
Knowledge of literal sources (familiarity with special themes and concepts)	The history of types (views of the ways in which, under various historical conditions, particular themes and concepts were expressed in terms of objects and events).
Synthetic intuition (familiarity with the essential tendencies of the human mind); conditioned by personal psychology and <i>worldview</i>	The history of cultural phenomena (a look into the ways in which, under various historical conditions, general tendencies and tendencies of human thought are expressed by means of specific themes and concepts).

Table 2. Interpretation Tools and Collective Principles of Interpretation.

CONCLUSION

The Padang Area Monument was built near SMEA (Economic Senior High School) 1 or known as SMKN 2 Padang, to the south of *Simpang Haru* Market towards Indarung. The Padang Area Monument is in the shape of a triangle, which is the concept of the *tungkutigo sajarangan* which conveys that all components of society are fighting in the struggle of the people of Padang City who work together to win independence. The warriors of the 45th army of Padang City as historical actors noted that there were 214 historical events that occurred in the City of Padang was divided into three episodes, though not all of them were accommodated in the eighty four meters square. The scenes depicted are limited to things that can represent all the qualities of the struggle and do not display specific figures who were directly involved in the struggle to prevent the burden of prejudice on the dissimilarity of the characters. The structural form of the Padang Area Monument consists of a hexagon-shaped footprint that sits above the ground in a triangular shape. The body of the monument has a height of 2.5 meters, the shape of a triangular platform resembles the shape of a "*carano*" and the wall shaped in a kind of *kancan* that has a slope of 60 degrees inward. Apart from that, there is a relief which has an area of 84 meters found on a panel wall which has a slope which is an illustration of the turmoil of the fighting spirit of the people of Padang City, which is told through episodes in the Prologue, Dialogue, Epilogue. In addition, there are also eleven small flames, which denote that the first time the upheaval of the fighting spirit of the people of Padang City was sparked in November 1945, known as the heroic incident *Padang Lautan Api*. The big flame is a picture of the unfailing fighting spirit of the people of Padang City which is abstracted high up which portrays a harmonious relationship with the Almighty.

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