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**MODEL OF MURAL PAINTING  
IN THE INPATIENT ROOM OF FATMAWATI HOSPITAL**

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**ABSTRACT**

The research model of mural painting in the children's ward of Fatmawati Hospital is interesting not only as a beauty but also the beauty it gives to patients. The model of mural painting as a form of instrumenta art works that aims and serves as the beauty of a child's inpatient room to further provide calm, coolness and peace to the pediatric inpatients. By using Terry Barrett's interpretation research method, the interpretation research method must include the contextualization of substantial creative work. And the development model of Borg and Gall, Dick and Carey. As a method that is integrated as a representation of mural painting. Thus the study would like to see interpretations and models of mural paintings in inpatients at Fatmawati Hospital, as part of direct treatment that can alleviate and provide healing to patients indirectly. The model of mural painting in the children's ward of Fatmawati Hospital is part of the value of painting that has an influence on pediatric patients in the inpatient room. Conclusion The model of the value of mural painting as part of identity, sign and character as well as part of participation in involving the public in an awareness of the beauty of mural painting as a value of socio-cultural reality. The value model of mural painting is based on the ability of affective aspects, where the experience of taste and spirit becomes a strength in providing life force for children.

**KEYWORDS:** Painting, Mural, Model, Treatment Room

**INTRODUCTION**

Mural paintings in the inpatient ward of Fatmawati sick hospital (RS), a collaboration between Jakarta Fine Arts Institute and British artists, Clarissa Mathiesion and the Australia and New Zeland Association. Related to children's health problems and the influence of mural painting on pediatric patients in the inpatient room, it becomes a model that needs to be known from the mural paintings in the nursery patients. As a form of awareness of the arts in contributing to warn of illnesses suffered by children or only as a model of mural painting as decoration from a child's in-room room that does not provide any influence on children's illnesses.

In the research, it was found that the model of mural painting in the children's room had an influence on the healing process of the disease experienced by children because of the influence of soft colors and tended to give suggestions to feel comfortable and calm, thus providing a psychological mentoring process. Likewise the theme given in mural painting takes the theme of the child's world with play imagination, so that it portrays a blue sky with a kite in the sky, the next is the theme of flora and fauna which is painted according to the catchment of pediatric patients, as well as the theme of the world in the sea describing a pleasant world with colorful, beautiful and funny fish, so as to give the child the attraction of color to the calm that will delight

the child in the mural painting.

The process of the model of mural painting in the inpatient room of Fatmawati Hospital will thus have three themes of mural painting to be an atmosphere of strength in the inpatient ward of children. Space becomes a child's reality to be able to forget sickness, namely underwater life with a soft and pleasant blue color, life in flora and fauna with a green color that provides a cool and beautiful environment in the forest as the mainland world. For the life of the sky that stretches are decorated with kites that are the child's world in playing, giving a fresh imagination to the child's world. The model of mural painting on the walls of the inpatient room, this observation room that runs on the plan of mural painting as part of the space that builds the subconscious on the pleasures and joys of nature in daily life. Build awareness of children's play on him because the atmosphere of the inpatient care that is friendly and close to the soul of the child, providing a new space in dealing with hope with hope. This mural painting model is in its fifth year in which many children and parents are already in the mural painting model that is in the children's ward. Thus mural painting has contributed a lot to people's lives.

Thus the atmosphere of the space with mural painting in a hospital becomes a form that helps the healing process carried out by paramedics towards pediatric patients. The process of art that has a relation in a home care room becomes an interior part, even though what is seen in a painting is indeed only a wall decoration for a child's room. Space that makes the value of beauty has a connectedness from the treatment process, so that it gives effect to the healing of children, because the thinking patterns are carried in mural paintings with the theme of flora and fauna with a moist color to be able to reduce the burden of pediatric patients.

In the model of mural painting that is in the children's room still uses material or media in the form of large and wide canvas, which in the process of making or painting the mural was made in painting studios, fine arts, the Jakarta Arts Institute by students and lecturers of painting. The process that requires time is completed in a painting study, so that it does not disturb or disturb each other, neither the patient nor the painter will be disturbed in making murals. After finishing the mural painting, he was then taken to Fatmawati Hospital in the children's ward, to put the mural painting on the wall of the children's room by using glue to make it on the wall. The mural painting model gives a soft atmosphere with soft colors, while the painting material is in the form of acrylic paint material.

Thus from the mural painting in the nursery. As a form of caring arts in contributing. Likewise the theme given in mural painting that takes the theme of the child's world becomes a child's reality in dealing with his illness. Three murals painting themes become an atmosphere of strength in a child's in-patient room. The atmosphere of the room with mural painting in a hospital becomes a form that helps the healing process carried out by paramedics of pediatric patients. In the mural painting model that is in the children's hospital room in Fatmawati Hospital, it is also something that happens in other mural paintings.

## **Mural Painting**

Mural painting as a work of art that uses the media of painting on the walls of buildings as part of the beauty of space and provides the desired atmosphere, so that mural art is a painting that uses the media of the walls, walls of a building by using wall paint or acrylic paint, although it can

use oil paint, the results are not as good as acrylic paints that use water media have good color quality and color resistance, not easy to fade. Likewise with the use of spray paint media, air brushes that use air pressure or more easily used with paint ulcer.

Mural, a painting applied to and made integral with the surface of a wall or ceiling. The term may properly include painting on fired tiles but ordinarily does not refer to mosaic decoration unless the mosaic forms part of the overall scheme of the painting (<https://www.britannica.com/art/mural-painting>).

Mural painting itself is a part of painting which is painted on a flat field using acrylic paint. But in prior history or prehistory, humans have made wall paintings, walled in caves by using color paint that can be obtained from the results of natural ingredients by using plant material and other natural objects to produce the desired color. Thus mural painting can be seen from various aspects of media and functions that provide the value of beauty for the environment of human life in the social realities of everyday cultural life that he describes.

Mural painting is present not as a representation of a painter, but from the results of a dialogist socio-cultural reality of a painter with a good surrounding, other people both individuals, groups, entrepreneurs and socio-cultural institutions and government institutions. As a collaborative mural painting work at Fatmawati Hospital in a goal to provide the beauty of a child's inpatient room, so as to provide a pleasant atmosphere with mural paintings, calm and beautiful because of the color play used in mural paintings, the effect on children's recovery, due to patterns thinking brought in mural paintings with the theme of blue sky, flora and fauna, underwater world with a soft color to be able to suppress the burden of patients with pediatric patients. Mural painting that is in a child's inpatient room still uses material in the form of canvas made in a painting studio, pure art then the canvas is affixed to the walls of a child's inpatient room by using adhesive glue for the wall.

But in seeing mural painting, it cannot be separated with an understanding of painting as a work of painting made on a flat, two-dimensional plane such as paper and canvas. Thus painting always shows a two-dimensional work that uses canvas and paint media. Which canvas is used very long in accordance with the size of the existing inpatient room. As an alternative to the mural model that is used by using canvas attached to the walls of the children's room. For this reason, it can be seen from the problem of painting as a two-dimensional work of art.

a). Art painting

Painting is not as simple as what is seen from paintings in general, or in making paintings. Painting has a broad value of understanding and knowledge, because of the complexity in its exploration as a creative process of a painter that requires a knowledge and experience that is qualified. All of that has become a concept of painting from various aspects, be it lines, shapes, colors, fields, strokes and painting techniques as well as the style of painting used in painting. For that reason, in discussing painting also requires some complex knowledge, to be able to see painting with simplicity can be enjoyed and understood thoroughly and more deeply.

The depth and breadth of painting is in line with the depth and breadth of a painter in understanding the work of painting he made as an expression and representation of his art, because mirror painting and a representation of the experience and views of a painter. Painting to be comprehensively explained both in an understanding, even though it has many meanings, depends on the context in which the painting is placed. This explanation and elaboration will show that the

painting has become broader and gives the possibility for a painter to explore without limits. Painting has character and elastic, in the creative process and innovation of a painter. Painting will indeed not be enough to be able to see and deepen it, because the socio-cultural reality of society will enrich in seeing the world of painting.

For that reason, it can put the notion of painting in its context. The flexibility of painting has become better known to the wider community, inherent in its daily life. Painting can also be a form, mastery of painting techniques, painting materials, the concept of painting, art knowledge, the process of creating a painting that can become a work of painting, and develop into a work of art that is broader, for example as visual art. Having elements of painting that will look wider, not limited to fine arts. The element of painting undergoes a transformation of the ideas and concepts of painting, in line with the development of thought and sensitivity of the community in seeing the socio-cultural reality, which follows human life. The transformation of the elements of painting in its development gave it a breadth in making works of art using various media, which were able to adapt in the contextual era.

Transformation in the activities of creating a painting as a step in exploring art and the reality of the life problems of a painter. For this reason, a painter's expression is always inherent in himself, as an art dynamic, so that a painter's self is always associated with ideas. The socio-cultural reality of the community which has caused turmoil within oneself to always carry out activities of painting, until its establishment is unable to control. Painting that arises from within oneself in reflection of the socio-cultural reality of life in which it is located.

The creative essence is the appearance of a space, in the sense that it is not the space on which the painting depends or where the audience stands. The wall, the wall on which it is hanging is not in the painting, this is not part of the pictorial space. The audience is not in the pictorial space, where the space created by the painter is completely new. His paints and canvases, namely material from his work, had already existed in the studio, were made to move in the works of his painters. The space that we see as the result of this new development, did not exist before. This is an embodiment created.

Painting works are elements of the work. The elements are what we find, if we analyze it, either by chance or if done carefully. The background and the front, the prominence. The empty sky moves, the accentuations, the intensity of the colors, the depths that seem dark, and the objects related to each other are all elements of the painting. The canvas and paint, as well as the light that really illuminates the painting, are the materials. All of this is used and not created (Suzanne K. Langer 2006: 159).

Painting in his presentation, to be able to see it more closely. The reality of painting is interesting to always be observed and observed in greater depth, because it has characteristics that can be seen and understood as works of art. Painting underwent transformation of forms in three-dimensional works of art and works of installation and performance art, as well as other contemporary works of art. Painting remains to be seen better, and its search can be understood. For this reason, there needs to be a description of the notion of painting as follows:

One of the worlds of painting, as a work of art has a sense of form, where the form is divided into forms, namely two dimensions and three dimensions that are illusory, such as works of photographic hyperrealism and illusive mural paintings. It can also be a combination of media and other works by using techniques and ideas that use painting in the work, not limited to certain

media. For that painting always gives the possibility of a painter in the process of working well and truly. By painting in a flat field, two-dimensional fields, the shape of sculpture, pottery and so on. Making art is not limited to its terms. But painting also has a deeper understanding based on the form and media in making art.

Painting with this technical approach illustrates an object of painting by using materials and media as a form, using two-dimensional fields. As a form of painting, it provides a creative perspective on painting. Painting can be said as an expression of someone's aesthetic experience as outlined in a two-dimensional field (two dimensions), using visual media, namely lines, colors, textures, shapes, and so on. Thus painting as a work of expression has a formalistic sense, which consists of aesthetic elements depicted in painting. In line with what according to W. Stanley Taft and James W. Mayer, the painting is basically a two-dimensional picture painted on a flat surface. Generally rectangular in shape, and hang flat with the wall.

As the basis of the process of making two-dimensional forms of painting. Basic understanding of the form of painting, as a basic concept of painting to be applied to fields with more than three dimensions, infinite shapes and sizes, as a concept of painting. Painting has a changing understanding in seeing a form as a work of art that gives a painter's expression dimensions in a particulate manner. That the form of lines, colors, fields, compositions, brush strokes and so on is the reality of forms in works of painting, as according to Schneider,

The 'Green Line' is calm because Matisse accepts image substitution for representation. Representation looks back at something, given a model; an image creates presence. "He also said," Building through color is making images; to destroy through color is to cancel representation ". Schneider attributed the meaning of the word "image" to Kandinsky, who used it this way in describing Cézanne's art but added, "The same intention moves the work of one of the greatest of French youths, Henri Matisse. He paints 'drawings' and in 'drawings' "trying to reproduce the divine."

This explanation illustrates that paintings that paint natural objects, figures, landscapes and social themes are not bent on the reality of painting. But it is seen as a perception of painting painted by the painter by painting the reality of objects, figures, natural and social views as a form expressed in realist or naturalist painting.

#### b). Mural Painting

Mural painting, now known as mural art, is part of the street art movement with painting techniques, showing the existence of painting works that are on the walls of community social relations, in line with the lives of the people, while graffiti with writing forms of images done by young people with making paintings on the wall in public spaces and on the walls of someone else's house or building without permission, which is carried out in the middle of the night to avoid banning the owner of the house, building or public space to avoid the authorities catching them.

The development of mural art attracts many people, society in public social reality. Creating mural art has undergone a socio-cultural transformation, because mural art has been appreciated by the public, especially those in the business world that are part of the attraction to establish the vision and mission of a business that they want to offer to the public. Compared to graffiti painting which is still running on the path as street art done by children as an expression of the existence of an artist who wants to voice their views and thoughts. Mural a large well painting. Mural date from ancient times, when they were often executed in fresco. Today, they



commonly form part of the visual city landscape through their use to disguise concrete walls and brighten the environment and create an outlet for 'guerrilla' art, pre-organized in urban environment by creative such as Banksy. Mural can also serve a political function. (The Visual Dictionary of Graphic Design. 2006; 170)

Mural art as a part of the social reality of this community which makes mural art a part of people's lives that are always close to people's daily lives, which provides a more pleasant atmosphere and provides a better and inspiring perspective. Thus wall painting in its history is seen in making painting on the surface of a building in a room, has become part of daily activities, such as what have been done by painters Leonardo Davisin and Michal Angello, as a painter who works on the painting of messages from religious people. Painting on the walls and ceiling of the building to give an atmosphere of a picture of human life towards God. The development of painting on the surface of the wall became more familiar and famous as painting on the walls and skies of buildings, known as mural painting, where the origin of the word mural itself comes from the Latin word "murus", which means "wall". Mural painting is also known as wall painting, frescoes that decorate the interior and exterior of an office building, cafe, restaurant and more.

Murals as part of a work of art that is painted or applied directly to walls, ceilings or other permanent surfaces that are larger, flat, concave or convex, as a beauty of a building, constitutions, and different attributes, so that they can change building materials, in this case the walls and ceilings as a work of art that carries out material transformation to mural painting.

Likewise the structure of the building structure between walls, ceilings or walls in the form of curves of the building by the painter by painting murals. adaptive to their "canvas".

In the process of making a painting by using fresco, where the process of wishing is done by applying paint to the wet plaster, so that the paint is applied to the plaster on the wall or ceiling when the walls are still wet making the paint mix and become part of the wall plaster when experiencing drying.

Because it is mixed with water and pigment in the wet plaster, the paint interacts with air, causing chemical reactions that improve the color pigment particles in the plaster seen as a wall painting. It means that the plaster is wet when mixed with a coloring agent, so that when it is dry, it will experience a reaction in which the effect of air will attach pigment particles to the wall. Mural paintings that use the fresco technique are the earliest method in mural painting used. The fresco painting technique itself comes from the Italian Italian language which is derived from the word fresh.

The Secco painting technique is different from the fresco technique, if secco paints on a dry wall, for making secco painting techniques involve mixing pigments with lime water into a single unit. Mixing pigment and lime water together then makes a mural on the dry plastering. Thus Secco's paintings are known as paintings carried out on dry plaster (secco is "dry" in Italian). Pigments therefore require binding media, such as eggs (tempera), glue or oil to attach the pigment to the wall. This which then paints on the surface of the wall is better known as mural painting, then the development of the continued art of mural painting becomes mural art.

Mural art is in line with the development of urban society as an urban art that depicts the social reality that occurs in the public space in a mural work as stating the existence in urban society. This is in line with the movement of street art which is always associated with graffiti and mural art. But in the development of mural art, it is more accommodated into a work of art that

can provide the beauty and atmosphere of an environment or space of a building, so that what becomes an idea of a space or architecture becomes more lively and religious characters that would appear in a work of art mural painting.

Urban street art is graffiti art as an expression of the existence of an urban community channeling aspirations through graffiti art, in line with mural painting, it's just that mural art in the development is more appreciated by the public and the public, interesting and distinctive mural art. But mural painting as a powerful tool in reflecting urban experience, triggering the involvement of urbanites with their environment, and in re-socializing public space. Meeting urban street art in daily life creates blemishes or other aspects of social reality, opening up ways of seeing and feeling the world differently; allows for creative feedback between artists, individual audiences and the public.

Through the lens of urban street art becomes a phenomenon of the development of a city that requires a more dynamic and flexible way of thinking in seeing an urban development, thus mural art that is environmentally involved, this paper explores how this artistic and social movement reconnects the natural world and social in urban life which is increasing. By disconnecting from the world around us, we have forgotten the natural and social attachments that shape the order.

Urban context, and as such we continue to create irreparable damage to the environment. With environmentally friendly city street art that disrupts the mainstream experience of the city, the audience is given an alternative vision of the world that plays a role in everyday settings. As a result, it is proposed that at the intersection between city street art and everyday life, viewers evolve from passive to active participants in the contemporary composition of urban cities. By generating new insights and raising awareness, urban street art that is involved in an environmentally provokes the re-engagement of urbanites with the environment, acting as a catalyst for transformative social change.

The media is also experiencing a lot of development, adapted to the character of the wall surface. Mural art becomes a work that has the ability to actualize problems of the reality of social life in life over time in line with the times, but mural painting as a matter of theme as a note of technological advances that provide mural art becomes more developed not just works mural art but has become a three-dimensional mural art that involves space and time, so it becomes an installation art that uses mural art techniques, even though mural art is based on painting.

Mural art does not only pay attention to aesthetic issues or ideas in making mural art, but also the continuation of the mural art that can last long with color quality that does not fade quickly. Likewise what this work will damage the quality of the wall, with a peeled surface because there is a mural painting. Creating mural art in an interior or inner space is not only limited to the surface of the wall, but also the surface of the work of the wall, iron, plate and ceramics that require consideration in using the media of paint used.

Murals are works of art that are painted or applied directly on walls, ceilings or other permanent surfaces. A distinctive feature of mural painting is that the architectural elements of space that are rendered harmoniously are incorporated into the picture. Some wall paintings are painted on large canvases, which are then affixed to the wall (for example, with marouflage), but this technique has been commonly used since the end of the 19th century.

Mural painting technique as one of the developments in painting in the implementation of

works in several media, thus providing an overview of the painting. In addition to the techniques carried out in a mural work in the next period so that it becomes a consideration and knowledge in making mural paintings in the next period

([https://www.jonssonsworld.com/A\\_Brief\\_History\\_of\\_Murals\\_andainting\\_Mural\\_Phtml](https://www.jonssonsworld.com/A_Brief_History_of_Murals_andainting_Mural_Phtml)).

Narrative painting, type of painting which flourished in the 19th c; it relies on anecdotal subject matter to create interest. The title is an important part of the whole; Last Day in the Old Home by Martineau and 'And When Did You Last See Your Father? By William Frederick Yeames are examples. (Herbert Read. 1994: 256)

However, the development is in line with the ability of mural art techniques on a wall surface by considering the technical abilities and quality of the media used. Provide an ability in communicating about an idea to be offered as views and expectations or information about the problem to be conveyed.

In line with that, the development of mural painting has become part of a digital technology. Recently, artists have introduced digital mural painting techniques, such as wall curtains - large advertisements, which can be painted directly or printed as vinyl and then attached to surfaces. Very often, they are assigned by customers, public institutions or large companies, for demanding work and the price of murals, and sometimes also made against the law.

Today, in many places throughout the world and most of South America, mural art is used to speak on behalf of and to describe community, nation and culture. At the same time, murals represent aesthetic elements that help them integrate into their environment and turn them into true cultural artifacts and even monumental works. Apart from the obvious meaning, murals are also made with other purposes, such as advertisements or just for the sake of beautiful pictures on the wall. (<https://www.widewalls.ch/what-is-a-mural-the-history-and-meaning/>).

Urban art is becoming more mainstream, many big brands often collaborate with mural artists in creating promotional campaigns and designs, and many world-famous street and graffiti artists have managed to paint their murals everywhere, showing the extraordinary skills and talents that shape their own art a very distinctive style. With a legacy of extraordinary artists such as Keith Haring, Shepard Fairey, Os Gemeos, FAILE and many others, a team of young artists came to produce truly extraordinary works, such as the works of Nychos, Blu, Seth Globepainter, Millo, Phlegm, Icy & Many and many, many more, create extraordinary oeuvre to be enjoyed and connected by the world.

At the same time, mural art uses canvas and digital printing to make walls look tasteful and beautiful by using a coating known as wallpaper. Thus wallpaper as a wall covering material used in interior decoration as a form of media to decorate the walls of an interior wall building both domestic and public. This wallpaper is usually a compact material that is sold in the form of rolled sheets. Where the wide sheets and lengths that adorn the walls are applied to perfect the building walls. Initial wallpaper as an uneven wall covering in plain paper according to the shape and character of the wall. Then in the development of coating paper it can be painted or used to help the wall surface to be better and in line with the walls of the building. Making wall paintings gives a more beautiful and good surface. Wallpaper then experiences a very significant development by having textured (such as Anaglypta), with regular repetitive design patterns that characterize wallpaper, or by making a large design that is not repeated transported set in wide and long sheets.

c) Aesthetics Mural Painting



Aesthetics as an experience and knowledge into a form that is understood as the value of beauty, beauty knowledge and beauty of the form of an observation form into a beauty. Thus beauty, according to etymological meaning, is a theory of the science of sensing. The use of the five senses as a starting point from the discussion of aesthetics is based on the assumption that the emergence of a sense of beauty was initially through the stimulation of the five senses. Universal beauty is the beauty of a form of art that consists of various aesthetic elements such as lines, shapes, materials that make beauty widely understood.

So far, the theorists of the history of western aesthetics that connect emotions and art, so that they have the assumption that the emotions voiced in art are the emotions of one's daily life; mercy, fear, joy, sadness, love. Only Clive Bell distinguishes the existence of aesthetic emotions in his book *Aesthetics* 1914 with the peculiarities of aesthetic emotion. Emotions are present. forma music. Also when enjoying Cezanne and Gauguin's paintings, people are touched by their emotions because of the colors, expressions have been "formatted" on canvas paintings like the expressions of Gauguin or Van Gogh (2010: 124).

In this way, various types of aesthetic responses - from ugliness and terrible beauty to the great - can all give us a way to pay attention to diversity in nature and refrain from going past what we might find too challenging. This approach seeks to broaden the range of interesting and valuable aesthetic experiences to study theoretical points of view, because they have meaning for us in phenomenological terms. (Emily Brady 2013; 180)

d). Mural Painting Techniques

Our painting technique will refer to the notion of technological art or also called Tech or Tech art, Corporate art, is art that was created with the help of technology. But now, the word "technology" signifies a broader concept than just the ability of this particular skill to show the technical knowledge, processes and methods of the use of knowledge combined with massive material resources, capital and workers spread by modern industry. This understanding is seen in the formal sense, the technique in painting is more on the ability to master painting techniques well. Techniques relating to using media and developing technical knowledge with other media. In accordance with the ability and development of ideas and ideas from a painter. (Painting, Concepts and Methods, 2018: 179)

Mural painting technique is the development of painting techniques that are on the flat surface of canvas and paper, into painting on a flat surface in two dimensions and three dimensions. One of the oldest methods is fresco painting, applying it to plaster on walls or ceilings. Mixed with water in the pigment for the plaster when the wall surface is wet, the paint will interact with air, causing chemical reactions that improve the pigment particles in the plaster. Nowadays, the technique of painting uses projector technology and acrylic paint which gives the quality of the work to be better and more beautiful.

## **RESEARCH METHOD**

The interpretation effort and development model are actually revealing a deeper purpose, namely bridging cultural differences and differences. The Interpretation Method according to Paul Ricoer, from the perspective of Freud, Marx and Nietzsche, is different from Bultmann's. Sigmund Freud's Psycholysis Method, that dreams are only a false reality or an illusion, the interpretation

effort is directed to destroy the illusions. Whereas Marx and Nietzsche consider the reality that appears on the surface to be false and deceptive. Bultmann Method, demythologization concept. Double conventionality in modern art, Realist and Romantic paintings. The Principles of Interpretation according to Terry Barrett in his book *Criticizing Art Understanding the Contemporary*. The interpretation research method must include the contextualization of substantial creative work. The Principles of Interpretation according to Terry Barrett in his book *Criticizing Art Understanding the Contemporary*, as follows:

1. Interpretation is a persuasive argument. Interpretation must be based on evidence and internal and external information from artworks that are read persuasively.
2. Some interpretations are better than other interpretations. That the interpretation is set forth with a strong argument, with a stronger foundation and evidence, because of this it makes more sense, is more convincing and is more easily accepted.
3. A good interpretation is an interpretation that talks more about the relevant artwork in question, not about the critic himself.
4. Taste is a guide for interpretation, one's ability to respond to a work of art is both emotional and intellectual. Appreciating art works is a mixture of reasoning and the ability to appreciate with a sense - a mixture of influences coming from the brain and heart.
5. Interpretations of the same artwork can be different or even conflict with each other.
6. Interpretations are often based on a worldview, critics who use a psychological or philosophical approach.
7. Interpretation can be assessed by looking at its coherence, correspondence and inclusive nature.
8. An artwork does not have to be what the artist wants it to be. Interpreting an artwork, lest the exploration of its interpretation is merely limited by the framework of thought or intent of the artist as the maker of the work of art.
9. Critics should not be spokesmen for artists whose work is discussed. But a critic must criticize what is lacking or which is more or less accurate.
10. Interpretation should present the best state of the art that is peeled off, not the worst. The only thing that needs to be done is to create or play that is fair, ethical and in accordance with culture that is notified (contextual and particular)
11. The objects of interpretation are works of art, not artists. In criticism, what should be discussed are the objects that are being interpreted and sensed, and not the person who made them.
12. All works of art contain something related to the world / state in which the work appeared. Culture which is the place of origin and life of an artist always shapes the perspective of his world.
13. All works of art contain something in themselves relating to or concerning other works of art. All works of art can be interpreted based on how they are influenced by other works and in some cases, specific works of art that are specifically about other works of art.
14. There is no one interpretation that can fully embrace the meaning of a work of art.
15. The meaning of the work of art according to an interpreter may be different from that captured by other viewers.
16. Interpretation is ultimately a communal endeavor and it is the community that ultimately

corrects itself.

17. A good interpretation invites us to interpret the work according to our own interpretation.

What about Paul Ricoeur's view of interpretation is a thought that invites viewers, readers, observers of a text, works of art to provide opportunities for texts, works of art itself to reveal their deepest meanings.

Interpretation as an activity to hold a description of a work in a work of art. Providing a unity between research practices, analysis into a work of art interpreted as a research activity of works of art. As a form of reflection of an artist in seeing art works so as to provide an understanding and view of art as part of their views.

In making the practice of mural painting as part of the making of paintings that implement flat surfaces, be it canvas, wall, wood or other media. As a mural painting presented in a room as part of a mural art. The mural painting is interpreted by a painter as a reflection of a work process to find what is an idea, sketch and design so that it becomes a mural painting that is part of the inpatient ward of pediatric patients.

According to Borg and Gall define research and development as follows: Research and development is an industry-based development model in which the findings of research are used to design new products and procedures, which then are systematically, evaluated and refined fields - tested until they meet specified criteria of effectiveness, quality, or similar standards (Borg and Gall, 2007: 589-596).

The development of an awareness model in art where in the process of creating art there is always a desire to develop the form of art as appropriate which is different from the previous work. For this reason, development is carried out in the process of creating art in order to obtain other works of art, different from before, in accordance with what is in the mind of an artist.

As a stage of research relating to the work of mural painting Interpretation as an activity to hold a description of a work in a work of art. Providing a unity between research practice, analysis into a work of art that is interpreted as a model of mural painting. As a mural painting that represents a form of art, but also provides aspects of space that have relations with the space and environment related to the public, thus providing mural painting. Also gives reflection to the painter in seeing the process of creating mural painting, so that there is something that makes it even better in seeing all the problems in the perception of mural painting.

To be able to build awareness on a life value about the relationship of human beings to themselves, other people and the environment of the universe that provides an understanding and indication of a concept of life in a mural painting work brings awareness of work on a view and value about the idea of working in art not can stand alone and not for self-interest but for the benefit of a better life. Thus one can feel that life must indeed be fought for as a value of human life that becomes human in the life of this world.

During this time the patient's inpatient room wall is only in plain paint using soft or pastel colors. Because the patient's inpatient room is only as a patient observation room for doctors to be able to conduct surveillance and patient reahability of patients. As a temporary room in the handler of the doctor for the healing process. In the case of inpatient room patients not only require good space in the sense not on medical issues but also on issues of comfort and tranquility and beauty so that it will indirectly help patients during the doctor's view.

## **RESULT OF INTERPRETATION AND DEVELOPMENT MODEL**

Interpretation research methods and development models must include contextualization of substantial creative work. This critical assessment or analysis not only clarifies the basis of the claim for originality and location of the original work, but also provides a basis for the assessment as to whether general scientific requirements are met. As a mural painting that represents a form of art, but also provides aspects of space that have relations with the space and environment related to the public, thus providing mural painting. Also gives reflection to the painter in seeing the process of creating mural painting, so that there is something that makes it even better in seeing all the problems in the perception of mural painting.

The mural painting must include the contextualization of creative work related to the patient and the patient's companions, be it the patient's parents or patient's guardians who are there in looking and feeling like a mural painting in a child's inpatient room. A substantial mural painting work on a theme and value of beauty leads to an experience of beauty in patients and people in the child's inpatient room. The technique of working on mural paintings is done with sincerity with the ability to paint sen students in the Jakarta Art Institute. with British painters making mural paintings showing the ability of techniques to make mural paintings that foster imagination about what is painted on the canvas surface.

From the results of painting research on the surface of the canvas or on canvas, using three layered fields or leyer in the mural painting, namely, the foreground, middle and background, by using pastel colors and strong colors to highlight objects that are subject matter. From the format of mural painting like that, then the wall is glued to a mural painting work. The technique of glueing a painting on a walled canvas is one of the techniques of painting murals which directly paint on the walls.

Mural paintings of pediatric patients in the inpatient rooms are spaces that provide a pleasant atmosphere and give the child a presence in his world. Mural paintings for both children and their parents. Got something different with the child's inpatient room.

Cognitive change as a view reflected in behavior change, such as the change from not knowing and feeling to knowing and feeling. Knowledge as a procedure for deleting a word in a word processing program at a better understanding. If there is no change, the process of a view value will not occur. Richard tends to see the concept of learning in changing ways of thinking that involve reason in thinking and processing better as words that exist in everyday life (Richard E. Mayer, 2008: 7).

The approach taken with Inductive, sees mural painting as a part of the space as a relationship that has a relationship with that in the child lotus inpatient room to be interpreted into a mural painting in a hospital environment related to patient children as a mural painting to be able to see better as a part that provides a view of mural painting as a work that has an awareness of the daily life of a work of art and the beauty of a mural painting work in everyday life.

Responding to a work, departing from the work itself, with the steps:

- a. Describe the main or main characteristics in a mural painting work to get a picture of what is a presentation of a mural painting in a child lotus room.
- b. Describe the relationship between the elements or parts of a painting into a relation of a child's room in a treatment room.

- c. Observe the persial and overall qualities of a mural painting in the wall surface in a nursing room.
- d. Observing aspects that are trying to be portrayed or shown as a mural painting in the role and function of being a mural painting as part of healing or conditioning in something and the atmosphere that leads a pediatric patient to the healing process.

The Empathy Method, relies on the theory that if it occupies a work of art, it assumes that the work being observed is like an observation that has a certain feeling and capacity. The line feels moving, the shape depicted has its own taste; The steps taken are,

1. Don't rule out the obvious, if you see a boat, call it a boat, although it can be described as an attractive line and color arrangement
2. Don't do the opposite, forget about pure visual quality
3. Use analogy or metaphor as a poet can, in order to establish the relationship between what is seen and what is felt
4. Use your knowledge and experience gained
5. Try to stick to an aspect, if that aspect is indeed not yet understood
6. Try to be involved in creation physically and imaginatively
7. If desired, make a judgment or assessment

Implied models of a representation of reality are presented with a degree of structure and order, and models are typically idealized and simplified views of reality (Rita C Richey, 2011: 8). Research and Development is the process of researching consumer needs and then developing products to fulfill those needs. (Peter (2009: 18). Research and Development is the process of researching community needs and then developing products (mural paintings) to meet those needs

The development of the mural painting model found a mural painting work that has a message from the work that adorns the walls of the building both interior and exterior as part of identity, signs and character as well as a part of participation in involving the public in an awareness of the beauty of mural painting as a socio-cultural reality value. Sign, something that shows something on the subject of viewing, so mural painting as a hint of something specific. Character, as an inherent trait in a person related to values, is ethical moral. Value, something that has the ability and the fundamental strength of something that it has.

Model of mural painting in the inpatient room of Fatmawati Hospital. The model of mural painting as a form of instrumentalist work of art that has a purpose and functions as the beauty of a child's inpatient room in order to provide more peace, coolness and peace to pediatric inpatients. Art appreciation in the social reality of the community, efforts to see works of art are in everyday life. Because the appreciation of art for the community requires preparation and steps that will be carried out by art experts in an area in the surrounding community. For this reason, a mural painting model is seen as a form that has an understanding that can be well understood, as follows,

- 1) Identity, mural painting as an entity in something that is owned and attached to each person or something that shows something unique, from a personal or an institution that wants to be recognized by everyone or the public into something that marks itself in the social reality of society as something that shows subjects who have the same background and history as part of the life of socio-cultural reality.
- 2) Sign, something that shows something on the subject who sees, so that mural painting as a hint about something unique, from someone or an area or place that can be known by



everyone in the social life reality of their people, thus giving a form that can and easy to remember as something in socio-cultural reality.

- 3) Character, as an inherent trait in a person related to values, moral ethics and religion as a character, so that mural painting shows identical to the character of a person and institution of an institution, as something or form that is known in social reality people who have diverse ethnic groups.
- 4) Value, something that has the ability and the fundamental strength of something that it has, so that mural painting as a work of art that has a load of beliefs that have become part of itself, inherent from the socio-cultural reality, is within the scope of the rules and values of society , culture and religion.

## CONCLUSION

Development of a mural painting model as part of a work of art that is on an inner wall known as wall painting and outside the mural painting wall. The beauty and expression of mural painting work provides a model of a social reality of its people, about identity, signs and characters and values as part of its participation in involving the public in an awareness of the beauty of mural painting. As an awareness in seeing an environmental reality that has a relationship with what is in the lives of the people. Mural painting as a socio-cultural reality value that gives the community a reality that makes them aware. That what is captured as an experience, reality, knowledge and joy is about himself as a human being who is in the socio-cultural reality.

Interpretation, the model of developing mural painting finds the meaning of works of art that have relevance to the meaning of the life of a small child who is in the inpatient room. Mural painting provides a transformation of himself and experience of something different in life, namely enlightenment from beauty and tranquility so as to lead to the reality or situation of humanity in general.

Assumes that mural painting always has clarity or implication on ideological content, because human art is inseparable from aspects of the socio-cultural and religious value system. Can see and confer both the conceptual statement of the artist with the presentation of the work in its aesthetic achievement. Interpret artwork carefully as part of the quality of its appreciation and to find meaning in the unity of the work. An organizational idea or principle that is closely related to formal description and analysis material.

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