

Exploration of Design Development Borobudur Chair with The *Aèng* Method (strange)

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Abstract The Borobudur chair originated from the reconstruction of seat image (two-dimensional) in the Borobudur Temple relief in Central Java Province Indonesia. This reconstruction process produces a replica of Borobudur Chair and has redesigned the chair with *wangun* or *indah* concept (Javanese beauty concept). In the Javanese context culture, the anti-thesis of *wangun* concept is *aèng* or weird, both come together in the creation of Javanese beauty concept. There are some problems when the Borobudur Seat is explored and developed by various possibilities of design with the *aèng* method. The *aèng* method in the Western world is similar to the method of distorted changes (refraction) and destruction (destruction) and others. As a result, there is a chair that enters into group of artwork. The Borobudur chair as an artwork cannot be judged from the calculation of material prices, a cost of artisans, final settlement, and profit gained. Artwork is appreciated for its beauty that is highly valued by the public, critics, and art collectors. Certainly, the Borobudur Chair design development with the *aèng* method is still processed. The stages which have to be taken is an exhibition to measure how this work accepted by the society.

Keywords Exploration, Borobudur Chair, The *Aèng* method

THE REPOSITION OF TRADITION-BATIK IN THE CULTURE-MERCANTILISM

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Abstract: The globalization in the fields of economics, information and culture has driven the culture of tradition batik to post itself into a new situation. The method used in this research is the case study. Mercantilism is the result (effect) of the globalization era, because it causes to happening an interaction among several elements. The position of the tradition culture, which is still strong, will exploit an interaction to maintain its identity, but the weak tradition culture will tend to follow the current, the orthogonal transformation even breaks down in the globalization era. The concept that must be done soon in the art of tradition batik is to make a cultural reposition

Keyword: Mercantilism, Tradition, Culture, Batik Art.

***Aeng* Visual Ornament of The Surakarta Palace's Building**

(RUPA *AÈNG* ORNAMEN BANGUNAN DI KERATON SURAKARTA)

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Abstract – Persoalan muncul ketika ornamen bangunan bagi kalangan arsitek dan dunia arsitektur modern dianggap tidak bermanfaat. Sebenarnya ornamen pernah hadir menjadi bagian penting bangunan istana-istana kerajaan dari zaman Mesir Kuno sampai dengan masa *Renaissance*. Tidak jauh berbeda dengan di Indonesia, ornamen menghiasi candi-candi, istana-istana kerajaan, sampai datangnya pengaruh modern membuat ornamen tidak lagi dihargai bahkan dibenci. Konsep modern (dunia arsitektur) dalam perkembangannya kurang mampu memecahkan berbagai persoalan, sehingga budaya etnik milik sendiri (seperti ornamen) dirindukan kembali kehadirannya. Ornamen akhirnya bersifat paradoks berdiri di antara benci dan rindu. Menggunakan sudut pandang *wangun* konsep estetika yang digali dari budaya Jawa, ternyata ada temuan menarik yaitu ornamen mempunyai dinamisasinya sendiri, bukan sekedar warisan yang diturunkan dari generasi ke generasi. Ki Praja Sukemi arsitek Kasunanan Surakarta memelopori menciptakan ornamen gaya baru campuran dari Jawa dan Barat (Eropa), hasilnya ornamen *aèng* (aneh) yang dikategorikan sebagai ornamen *Kajiman* (dunia Jin). Tulisan ini akan membahas rupa, makna, dan estetika ornamen tersebut yang dilandasi latar belakang budaya Keraton Surakarta.

Keywords – *Aèng*, Ornamen, Keraton Surakarta

Developing of Indonesian Animation Based on Local Culture

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Abstract In developing the Indonesian animation has a lot of opportunities in using the potential of local culture. The animation creation that referring on the characteristics of traditional arts is the best choice. This study uses a practice-based research. Research procedures conducted in two phases, namely analysis and development/implementation. Analysis involves identifying and studying the research object such as puppet motion, *wayang beber*, batik, relief of temple as a reference and the creation of animated films. The results of this research showed that a) Indonesian folklore as inspiration for animation stories can be explored with new narratives style such as remake the stories, so it relevant with taste and development of the times. b) Elements of traditional arts can be applied in character and environment visualization, and provide imaginative effects, and c) Movement shadow puppets can be used as a reference animated motion. The development of stories, character designs, and animated movements that refer to the ancestral art tradition is an attempt to

discover the uniqueness of Indonesian animation that has a clear base. So that, Indonesian animation can be an identity for the Indonesian people to be different from other nations.

Keywords Indonesian animation, local, and culture

The Existence of Batik Esuk-Sore Pekalongan Style

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Abstract

The purpose of this research is to examine the existence of *Esuk-Sore* batik style in Pekalongan. This research uses qualitative research methodology, with descriptive research form, supported by phenomenology theory of hermeneutics, sociology, and aesthetics. Research location covers Pekalongan City, and ex Residency of Pekalongan. The data sources include informants consisting of culturalists, historians, collectors, designers, batik entrepreneurs as well as data in the form of batik cloth artifacts, hard copies / soft copies of documents, sosifact and mentifact. The results of this study indicate the existence or existence of batik style *Esuk-Sore* in Pekalongan still maintained artifact, especially on *sinjang*. In the *Esuk-Sore* style is no longer used in marriage ceremony or welcome the Chinese new year, but essentially the concept of *Esuk-Sore* (concept of mix-match to produce harmony) is widely used for fashion trends that develop today.

Keywords: batik, *Esuk-Sore* style, Pekalongan.
