

## **Aesthetic Values of Classical Batik as the Source of Contemporary Painting Ideas**

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**Abstract** As one of the Javanese culture centers, Surakarta is known to have batik tradition that has reached the top of the classical ones. The Surakarta classical batiks have taught the values of ideals, life expectancies, existences, establishments, behaviors, glories, and noble guidance as contained in the symbols of classical batik patterns: *sidoasih*, *sidomukti*, *sidodrajat*, which are still used by the people in various traditional ceremonies or important events. The philosophical values within Surakarta classical batiks can be extracted and used as a source of inspiration to create contemporary artworks. Materials that are related to the forms, meanings, norms and values of traditional aesthetics can be developed, explored, and linked to the present life. This research aims to create contemporary artworks with local characters. The creation methods of these works include: exploration, incubation, illumination, and verification/ production. The method is elaborated in several steps: analyzing the documents, determining the ideas and themes of painting, sketching/ creating the designs of the painting, selecting the media and techniques, and producing the painting. This research has produced 3 pieces of contemporary paintings through the development of ideas, themes, and visual forms of classical batik of Surakarta. Visually the paintings are made with a photographic painting technique that considers the aspects of visual illusion such as: perspective, light and shadow, and also chiaroscuro. Philosophically, those works represent aesthetic values of classical batik and contain symbolic meanings that are relevant to the life condition today.

**Keywords** aesthetic, painting, classical batik

## **The Application of Kertha Gosa Ornamental Tables and Chairs in Interior as an Evocative Design**

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**Abstract** The use of ornaments as interior esthetic elements to embellish spaces, interior components, or interior accessories can imply personal or universal characteristics of a public space, government agency, or even a house, which depends on the purpose of designing a space meant for the users of those spaces. The considerations on ornaments placement, material compositions, colours, proportion of shape should be taken into account by an interior designer, practitioner of the fine arts, or even the people who are eager to learn them in order to customize their themes and styles at the planning and designing phases. There are still many problems encountered when the application of ornament could not adjust to the shapes, quantities, placement, colours, and materials, which actually can reduce the esthetic aspect. As an example can be found in this research, particularly for the traditional architecture of Bali. In general, Balinese architecture embodies a form of ornament retrieved from the natural components like the ornaments applied on tables and chairs in Kertha Gosa that can be a source

of inspiration for designing details of a space that stimulates senses and feeling, or evocative. This research discusses types of the ornaments, shapes, colours, production and placement, until the process of interpretation which arises from the ornaments of tables and chairs in Kertha Gosa applied in designing a space with a Balinese architectural style and holistic approach. Thus, this research is meant to obtain discoveries of cognitive research.

**Keywords** The ornament of tables and chairs in Kertha Gosa, Balinese Traditional Architecture Design, Evocative

## **IDENTITY SHIFT ON TRADITIONAL CLOTHES FOR WOMEN IN TUBAN, EAST JAVA, INDONESIA**

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**Abstract** Tuban, East Java, Indonesia has a long history. Since centuries ago, Tuban has playing a role as one of ancient trading ports between western and eastern world. It has been explained Sedyawati, et al (1992) that foreign people who came to Tuban were traders came from North India, South India, Sailan, Burma, Cambodia, and Campa. As an international port, Tuban has received many foreign cultures in addition to its local culture, such as culture that was brought by Tionghoa and Gujarat people. Therefore, Tuban's development that involves international relationship also impacted to the manifestation of tradition and culture that appears in Tuban until now. One of the effects is on traditional cloth products. As has been explained Achjadi, et al (2010) that the cloth's making and coloring processes performed by Tuban community has been running since a long time ago, around 1319 AD. In addition to be used as basic material for clothes, these cloths are also used to meet special needs such as: to show social status, group's identity, ritual, and is also a part of their life philosophy. But nowadays, visualization and the use of Tuban's cloth has shifted where it no longer follows traditional standard/rules, it instead is a free and dynamic creation upon economic motivation. This condition proves that possibilities of which tradition experiences transformation as the effect of cultural reception and assimilation towards foreign tradition/foreign culture emerge. Through qualitative methodology with cultural transformation and oral tradition approaches, this research focuses on the attempt on looking at the shifting process occurs to visual identity and comparison in terms of the use of cloth as traditional clothes of Tuban community back then and now.

**Keywords:** Shift, Identity, Traditional Clothes, Tuban

## ***Keris Symbols in The Emblem and Brand Logo***

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**Abstract** The Keris as a result of Indonesian culture that existed in the archipelago was born since this ancestor experienced a cultural change from agrarian culture to metallurgical culture that synergize with human behavior. As a worthy artifact, keris has a personal philosophy value for the wearer, where the keris contains elements of prestige result of the wrought process is quite complicated. If modern civilization the keris disappears from the nation's cultural behavior is due to the process of cultural hegemony outside and erodes the value of the local culture. This study uses a qualitative descriptive approach to analyze the function of keris icon in the symbol or brand in hermeunitic and interpret it in semiotic. So that the current keris interpreted as a symbolic visual element, then the form of a keris that curves and kris straight into the aesthetic elements of the logo or symbol in it. From several symbols or logos showing positive values have a strong philosophy of spirit and unity in the symbols of provinces and districts in Indonesia. Similarly

there is the national army corps like corps Marines, symbols in the world of sports such as martial arts and exist in the college logo. But there are other things as a symbol element that is worth the economic identity, as in the brand Batik Keris, and also on other brands in the realm of postmodernism contains elements of capital.

**Keywords** Keris, emblem, logo, brand, and corporate identity

## **Kamasan Puppet Painting, Balinese Traditional Comics**

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**Abstract** The development of comics in Indonesia at this time so rapidly besides the interest and public interest especially among children and teenagers so big. The tendency of comic visuals in Indonesia is dominated by Japan and America. Many of them have not yet learned that comics in Indonesia have been started since the past as the tradition of making reliefs on temples, *wayang beber* paintings as well as in ancient texts such as the tradition of writing on palm leaves. The creation of tradition comics in Bali can be seen in works of art such as kamasan puppet paintings and manuskrip *lontar prasi*. Kamasan puppets paintings is a visual-speaking media of his era, which raises stories related to the philosophy and teachings of the Balinese view of life. As a medium of information the form of this tradition works to have common elements and aspects of modern comics. This research is to know the elements of traditional comic formation as media of information in its era. And the shift of symbol values in the form of the work of the tradition. This study uses qualitative methods and visual analysis with data collection and information techniques using observations, interviews both structured and unstructured and observe traditional objects. Then to confirm the field data is done by literature study either book or via the internet. As a form of artwork, the tradition of a great ancestral heritage needs to be preserved the values and local wisdom it has.

**Keywords** kamasan, puppet, comic

## **Processing *Limbukyu* as Supporting Material in the Java Furniture Producing**

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**Abstract.** The waste of wood powder produced from timber industry has not been utilized optimally, its use is limited for firewood alone. Through the process by formulating with other materials can produce new materials that can be used as a supporting material of furniture industry. This study aims to make a formulation of the utilization of waste wood powder (*limbukyu*, Javanese) teak as a supporting material of furniture manufacture. This purpose is taken considering the utilization of wood raw materials in Indonesia increasingly scarce. The government also appealed and directed to be more efficient in the utilization of wood materials. Innovation through re-use by reusing useless materials becomes more useful and environmentally friendly is an option. The selection of materials with the concept of re-use will be more advantages, in addition to unique, and efficiency, waste wood powder can be used as a substitute for the main raw materials of teak wood. To achieve the goal required the research methods by using experiments. Data sources are in the form of artifacts, literatures, and informants. The analytical technique uses inter case analysis. The results showed that the use of wood

powder waste as an interior supporting material, especially furniture source on the culture of archipelago, such as the backrest, the top of the table, feature wall, wall lamp, ornament, standing lamp can be produced by adjusting the material characteristics.

**Keywords:** Waste wood powder, re-use, furniture, and Java styles.

## The Java Furniture as A Local Cultural Response and Preservation In Surakarta

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**Abstract** This study aims to preserve ethics and Javanese manners through understanding the Javanese society sitting culture on the temple relief. A specific target in this discussion is the discovery of information about the form of Javanese furniture in the development of the best furniture design in Surakarta. The method used is explorative, to identify the form of furniture based on the information from the temples in Java. The sources obtained from the temple artifact, literature, document or archive and informant then analyzed with interactive model. The results of the analysis show that: (1) The form visually visible in the form of: pads, four-legged bench or *amben*, six-legged bench or *amben*, eight-legged *amben*, chairs, and thrones or *singgasana*. (2) Seat size is seen based on lines forming large or high plane, the form is visualized with consideration of the using for group or individual seats, social status, and materials. (3) Furniture material looks based on the thickness of the size and the technique work indicates the existence of wood and stone materials. (4) Techniques used for the completion of the sitting tools and forming the profile seen as the technique of carving and lathe (*bubut*). The sitting facilities are having functional: physical, personal, and social. Physical function, a sitting tool is visualized in an appropriate form of activity. The personal function, the sitting tool is visualized with the consideration of function based on differences in social status seen in the different shape and size. The social function of the sitting tool is visualized in various shapes, sizes, ornaments, and the *ngrawit* profile, the form is fully visualized proportional consideration between the shape of the ornament, the size, and the technique as the evidence of intelligence existence in the high artistic taste also the evidence of the civilization existence.

**Keywords** Relief, sitting tools, shape, and function

*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.

**Inovasi Desain Produk Batik Tulis dalam Konteks Pariwisata**

*oleh*  
*Sujadi R. Hidayat<sup>1</sup>*

***Abstrak***

Sentra batik yang awalnya hanya sebagai pusat industri batik sekarang banyak yang berubah menjadi daerah tujuan wisata. Perubahan kehidupan perbatikan menjadikan tuntutan yang berbeda terhadap produk batik yang dihasilkan. Artikel ini membahas tentang strategi inovasi desain produk batik dalam konteks pariwisata. Pembahasan dilakukan berdasar pada analisis data yang diperoleh melalui penelitian lapangan pada tahun 2016 s/d 2017 utamanya dari sentra batik yang telah mengembangkan konsep

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pariwisata. Strategi dalam inovasi produk batik dalam konteks pariwisata adalah menciptakan produk beragam jenis produk namun harus khas, unik, sesuai kebutuhan wisatawan.

Kata kunci: Inovasi, Batik, Pariwisata





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