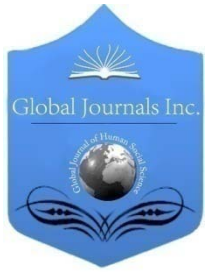
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'Bogir' Woodcarving of Pasuruan Furniture form and Style of Urban People in East Java Province of Indonesia

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Abstract- Woodcarving furniture with artistic value in the past is only commodity to fulfill the needs of elite society, the Javanese bourgeoisie who called as 'Priyayi' (Elite class society). They lived in traditional house with classical Java architecture style. But now, furniture has become people needs from various social level, including urban people who live in various residence with simple house type. Some of this interior furniture product appears with local decoration identity, and some other are modern. This condition is targeted by woodcarving crafter in Bogir - Pasuruan - East Java. Woodcarving furniture crafter society in Bogir Center are still produced by various style. The research uses qualitative approach with field report technique, and deeper analysis to understand the furniture product various design. Analysis technique is focused in form development and carving style which changes all over caused by mid-lower class society demand. They want to find their local identity, besides looking for prestige position as development in modern 'Priyayi' (Noble) class. So, in this Bogir Center furniture product, there found several forms and typical woodcarving style to fulfill urban society demand.

Keywords: *furniture, artistic, carving.*

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‘Bogir’ Woodcarving of Pasuruan Furniture form and Style of Urban People in East Java Province of Indonesia

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Abstract- Woodcarving furniture with artistic value in the past is only commodity to fulfill the needs of elite society, the Javanese bourgeoisie who called as 'Priyayi' (Elite class society). They lived in traditional house with classical Java architecture style. But now, furniture has become people needs from various social level, including urban people who live in various residence with simple house type. Some of this interior furniture product appears with local decoration identity, and some other are modern. This condition is targeted by woodcarving crafter in Bogir - Pasuruan - East Java. Woodcarving furniture crafter society in Bogir Center are still produced by various style. The research uses qualitative approach with field report technique, and deeper analysis to understand the furniture product various design. Analysis technique is focused in form development and carving style which changes all over caused by mid-lower class society demand. They want to find their local identity, besides looking for prestige position as development in modern 'Priyayi' (Noble) class. So, in this Bogir Center furniture product, there found several forms and typical woodcarving style to fulfill urban society demand.

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I. Background

Woodcarving furniture is still exist until now, even their form and basic style still exist. Only some parts and size, also various decorative carving elements has experienced many adjustment. Since many people who interested to wood carving furniture are people who live in Urban 'priyayi' (noble) class region. People who now live around urban 'priyayi' (noble) of Surabaya and Malang city previously come by urbanization, from traditional society regions. Just like in village environment which influenced by feudalism society in the past, new 'priyayi' (noble) who work as government employee and teacher (Dwi Cahyono, 55 yo, interview in 23 August 2015).

Second generation of them are not living in village anymore with traditional living style or taking over status as village's 'priyayi' (noble). Many of young people who were born around 50's to 70's, chose to work as employees in big cities. They serve trading or service sector to serve lifestyle For example, as shopkeeper or salesperson in various food product. Those urban society are not living in downtown, they chose to live outside the city. They live in simple public residence. Their social community life are developed in various way, at least they have left traditional living (Rohidi, 200: 55) However, their social genetic couldn't be gone. So that their social intercommunication and lifestyle creation are not really like urban community. They still wanted to form status which is no difference with their parents living in village. Even social taste of new elite 'priyayi' (noble) is still a reference for their lifestyle (Soekiman. 2000: 55). That's why their furniture choices are oriented in classical taste. Material from wood, although it's not from the ancient teak. However, furniture with teak impression become strong obsession to fulfill their modern lifestyle (Dwi Cahyono (55 yo), interview, 22 April 2015).

This aesthetic taste of urban society lifestyle become the market creator for woodcarving center of Bogir - Pasuruan. This woodcarving region is already developed more than 30 years ago. Their experience in improving their profession also turned from new 'priyayi' (noble) demand in 1950's. Now this 'old taste', in fact is not decreasing (Hendro 51 yo, interview in 21 May 2015). Even woodcarving furniture demands are stable. This phenomena is interested to be reviewed as lifestly change form. Even there's a basic question, how is the form and decorative carving variance in Carving furniture crafting center of Bogir - Pasuruan to fulfill urban society lifestyle (Abraham. 1991: 22).

The question gives possibility of description that furniture consumer in woodcarving furniture center of Bogir - Pasuruan has developed. At least from two aspects observation, which are carving form and style produced by woodcarving crafter in Bogir Village of Pasuruan.

II. Research Method

Research method used is qualitative, the early phase is placing object location, which is woodcarving furniture craft center of Bogir Village - Pasuruan City. Next, set the research object, which is design variance of woodcarving furniture product by local center's crafters. And focused on furniture's form design, woodcarving decorative variance design problems. Research collection method uses: interview, observation, and documentation which generally are

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woodcarving furniture products (Bodgan & Taylor, 1993: 67). Data collection tools uses camera, stationery, and recorder to record voices (Soedarsono, R. M. 2001: 22). Data analysis result are descriptive and image visual data or design photos of woodcarving furniture design, woodcarving decorative variance design. *Research found that form characteristic and carving decorative variance* has their local characters: the form uniqueness and ornament variance of those furniture.

The key interviewees for this research are, Hendro (51 yo), Ribut (54 yo), and Fajar (48 yo), they are all crafters and carving entrepreneurs who have experience more than 25 years in their profession.

III. Data Exposure

The biggest woodcarving furniture crafters in Pasuruan City are spread in Gadingrejo sub-district which include 5 villages, they are Krapyak village, Randusari village, Sebani village, Gentong village and Bogir village. Among those five villages in Gadingrejo sub-district region, Bukir village is the largest woodcarving furniture craft. In Bogir, there are various business unit supports the efforts to make better woodcarving, for example sawmill which are managed whether by personal or cooperation, and also wood *show room* to sell wood meauble furniture.

Woodcarving appearance in Bogir, which included into traditional art, is able to develop among the nation developed And the improvement of people socieo-economy, along with education quality caused change in society which tend to direct into more dynamic, efficient, and practical without leaving the aesthetical value *(Sumardjan: 1964, 493).*

Slow but sure, this furniture industry in Bogir as improve significantly, it can be proven by the change of occupation which previously farmer, now they become crafters. Produced result such as table, chair, cupboard, bed, mirror, schetch and others (Ribut (54th, *wawancara 10 April 2015).*

Woodcarving is one of aesthetic activities with economical value, as result of aesthetical taste of functional things supported by skill, knowledge, and technical skill aimed to fulfill the life, those technical skill needs skill, adversity, patience, and continuous spirit. And those skills are achieved through learning or immitating It's also influenced the decorative variance design in woodcarving from their wood decoration design in Bogir. In its early development, wood decoration design in Bogir only emphasize wood texture with simple carving design, then after acculturation from wood carving crafter of Jepara who migrated to Pasuruan region, especially Bogir, create changes in wood carving decoration variance in such region (Fajar (48 th), interview 12 April 2015).

Along with consumer taste change which emphasize aesthetical value without reducing the practical usage of a furniture, wood carving decoration variance is started to be enjoyed. One example is shown in cupboard decoration variance pattern, in the past it is functioned as storage place, currently it has function as high-value interior aesthetic element. So, it can be said that consumer taste will decide the change in wood carving decoration variance pattern in Bogir (Abraham, 1991: 50). Strong will and skill to follow development and always search for new innovation in wood carving decoration variances, made all wood carving furniture craft in Bogir able to survive and develop in the middle of furniture competition whether in our country and abroad (Feldman, 1967: 113).

Wood carving furniture variances in Bogir is applied to furniture items such as chair, cupboard, mirror, bed, leather sofa, buffet, sofa, etc. The carving motive has various forms, there are some using geometrical motive, non-geometrical motive, whether from other region or abroad. Carving decoration variances applied by furniture influenced by motives from Jepara, since there are many wood crafters from Jepara who move into Pasuruan, especially in the Center. Next, it will influence style and technique of working wood carving furniture design in Bogir Center. From accessories craft furniture model from simple carving to the complex one, emphasize on wood texture, related with furniture carving character design (Gustami Sp, 2000: 68).

a) Wood carving furniture decoration form and variances of Bogir

Wood carving furniture form in Bogir village center of Pasuruan could be presented trhough its grouping. Several furnitures applied includes some functional items to complete home interior functions, they are:

i. *Classical dresser furniture product*, which is carving furniture design with floral decoration variances with classical style. Primary plant is a creeper which is distilled so that it forms a series of rope plants which tied each other to create carving with motive elements consist of flower decoration motive, leaf, base leaf, curly, etc. Carving with floral decoration variances consist of *suluran* motive, which is creeper formed a carving, decorating the upper side of dresser head, and supported by blossoming flower motive (*ceplokan)*, growing leaves (*trubusan)*, and buds of leaf (*angkup)* and leaf attached in that ropes. This carving is worked with protrude carving technique *(bulukan)* combination of invisible hole carving (*krawangan)* (Soepratno. 2011: 25).

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Image: Dresser furniture form (Ponimin photo, 2015)

ii. *Classical bed furniture product.* Shapes in bed furniture applies carving decoration variance in head part of bed rest, with classical decoration variance, with *suluran* (creeper), *trubusan* (tumbuhan sedang tumbuh), *bunga ceplok* (blossom flower), grapes, geometrical element, and *dadungan* (ropes shape) decoration motive element. Those decoration motive elements placed third curve pattern - half circle as carving decoration variance. The harmony looks more prominent by *ceplok* flower clustered among leaves.



Image: Classical bed furniture carving decoration variance (Ponimin photo, 2015)

iii. *Design for classical dining table furniture product.* This furniture product applies carving decoration variance in side part (*plisir)* and table legs. Decoration motive shape with minimalist classical style with palm leaves stylized decoration motive *dadungan* (ropes). Combination of decoration motive elements placed flat line pattern, functions as table buffer. Decoration motive element in form of torsion decoration variance. Meanwhile palm leaf stylized decorate side part (*plisir*) with symmetrical pattern and decorate table legs in upper part. Carving decoration follows the edge of table legs. Harmony will be more visible by composition which is not dominating each other.

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Minimalist classical dining table image. (Ponimin photo, 2015)

iv. *Living room table furniture product.* This living room table carving product is a wood carving furniture product with decorating variance with teak leaf main decoration motive with minimalist concept. This decoration variance consist of main decoration motive with teak leaf shape decorating the table surface and table's four side part. The decoration variance is also supported by circular wave line motive elements, points. Application of decoration variance motive in table surface or their side parts with low carving technique or flat carving, which is by gethakan chisel and also low carving (*krawingan)* or simple scratch carving (Toekio, 2009: 47).



Image: Minimalist teak leaf living room table. (Ponimin photo, 2015)

v. Primitive carving living room chair product design. Primitive carving model living room chair product design, is the latest/trend living room chair product with primitive carving style. With such model, craftsman would be able to create simpler carving design, whether shape or technique. Applied to the chair backseat frame and front below part. Carving motive made in various way, which took plant and human motives.



Image: Primitive chair



Image: Chair carving detail (Ponimin photo, 2015)

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vi. *Uliran style living room chair product design.* Living room chair furniture with plant (*flora*) decoration variance with decoration motive element consist of teak leaf decoration motive as backseat frame decoration and ropes grow to form ropes in chair's handhold). Teak leaf decoration motive decorates rectangular pattern in chair's handhold, while ropes decoration motive decorate free pattern formed curly or threaded shape in the end of ropes. In the end of curly shape, there's a growing leaf *(trubusan)* pattern.



Image: Ropes pattern carved chair (Ponimin photo, 2015).

vii. *Classical carving pattern cupboard product design.* Souvenire cupboard wood carving, including classical style decoration variance, which is plant (*flora*) with ropes leaves in growing leaf (trubusan) and *lung-lungan* motives. Leaf shape in the motive is curving and creeping to fulfill the cupboard crown field. In each stalk, there's threaded motive or growing plant (*trubusan*). Besides, this variation also decorates the front glass and field beside the crown.

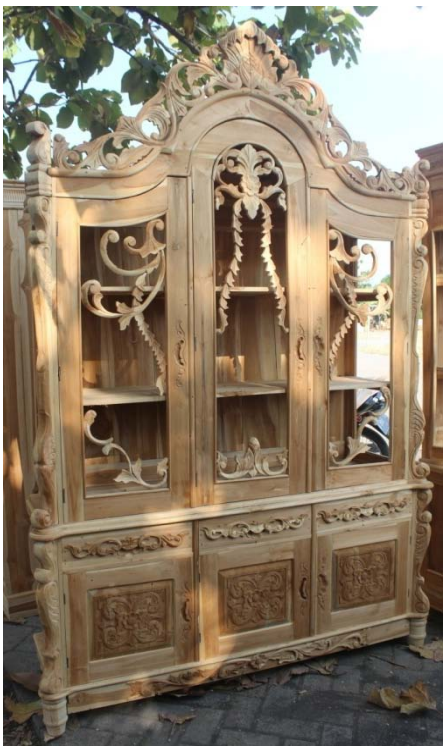


Image: Front sided souvenire cupboard (Ponimin photo, 2015)

IV. Discussion

Discussion collected below is according to data analyzed with function theory. So that observation and interview, also documents collected would be able to give description about furniture shape to be produced by craftsman in carving furniture craft center of Bogir village, and also give significant description between shape and carving they designed. Here is the explanation.

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According to this data exposure, basically in product design aspect, furniture shape produced in Bogir village of Pasuruan consist of some variants, they are: (a) decoration in cupboard shape, bed, or dresser. This furniture is made based on people needs which still has classical or traditional lifestyle. Which shapes fulfilled consumer taste with traditional taste. Actually the model is made to fulfill different society taste, which is differed based on society social class. Society social middle class basically didn't consider 'shape' aspect. They chose furniture with functional characters and suit the room condition. Meanwhile, middle and upper class society also have interest to simple shapes. However, they also consider about 'shape' aspect. *up to date* shape which represent strong taste, but still have strong ethnical character. (b) table shape (living room table, dining table and minimalist chair for living room). Their shapes are various considering taste and tendencious to image aspect. Meanwhile, dresser shape is autonomy of woman. Its shape is standard for their items function. However, there's tendency to fulfill feminism, beauty, elegance, and economical status. Since dresser is autonomous space for woman which give satisfaction when they tried to express themselves. That's why it has many curve, line repetition, and weaker lines. (c) Chair with minimalist primitive and classical carving, chair which basically want to represent their owner's character. Even there's a little bit much variants, which is chair to relax. This elegant status represent character as 'elite society style.' Still strong. Meanwhile, set chair for living room has tendency to be strong and gallant (Eskak. 2014: 67). That's why sometimes their consumer didn't consider in detail room circulation aspect they had. So 80% living room space is used by chair. It rarely become the main problem. However, taste which represent identity as fashionable person is really strong. Classical and primitive style become last. One of the interior decoration which isn't targeted much by people in urban environment. But attracted interest by people in higher economical status. Classical style become option which forced crafter to produce. The selling isn't really fast, but the price is still high. Even the creation couldn't be compared with other furniture models.

When we focused on furniture design shape from Bogir village of Pasuruan, which basically developed from classical and minimalist classical carving style, which by fulfilling modern lifestyle taste. Paying attention to the carving art development in Java. Classical carving style commonly already developed since Hindu, Buddha, and Islamic kingdoms. Even become economical product in the beginning of twentieth century (Koentjaraningrat, 1995: 67). At that time, appears new bourgeois society which identify themselves as noble ('priyayi'). Their furniture taste oriented in classical carving style. Consideration of the orientation is symbolical transform character. They want to get legitimation from various items, including furnitures. Furniture orientation with classical character. Since they can be grouped into higher class society. At least, their furniture taste is not only about shape and carving technique style. But also material selection, which is teak wood. Teak in Javanese originated from word: *Jatos*. Which means truthful. That's why teak wood selection as furniture material is considered by many people.

Classical carving pattern which currently able to be identified in Bogir carving center of Pasuruan has many variances, classical carving is not only oriented in philosophical meaning which give strength to ethnical identity aspect and social level. It looks like craft skill showcase to attract consumer. Since their consumer commonly are people with noble ('priyayi') orientation. It's revealed from Amin's explanation. Amin said that people who often order classical carving are commonly people from strong traditional center region such as Kediri, Blitar, Tulungagung, and part of Madiun (Fajar (48 year old): interview in 20th July 2015).

Besides, their furniture product are also developed into classical minimalist style. *Simplicity of wood carving shape in their furniture expressed throuhg straight and curved line, are form which represent original urban society expressions. They are transitional society who entered technology and mechanical taste world. So this geometrical carving is the beginning of transition from urban society into metropolist taste. Even wood material selection, isn't the main consideration anymore, clearly not material aspect, but line expression which bridging their social image into modern region which is furnitures from metal material.*

V. Conclusion

Analysis of shape and carving decoration variance in wood carving furniture product from Bogir village of Pasuruan shows relation between product, aesthetic taste, shape, style, and function. It can be recognized further, which is wood carving furniture shape with functional character, which can be differed by their consumer, which is urban society with middle economy status, formed an aesthetic taste from simple carving shape and style. Furniture size suits the social activity room condition, not as social expression, but provide historical relation of ethnicity taste. That's why the carving shape and style combination which has Java-Madura character grow stronger. This social aesthetic image also strengthen the middle economy society which trying to find stronger identity in place they settled, just as people in Urban region of Surabaya or Malang. Some of them also live in small cities region which started to grow into modern cities, such as cities in northern coast of Java island.

Shape, complexion, function, and social taste for furniture demanded by higher economy class is oriented to the past. They are searching for identity, so

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teak wood material become the main target. Even they wanted to show more natural product, which the finishing stage not manipulating the material too much. Their demanded carving style is classical and alternative traditional style.

Related with wood carving shape and style from crafters' product in furniture craft center in Bogir village, it has tendency of market oriented. Aesthetical taste former from carving shape and ornament is fulfilling urban people taste. They strengthen their status with furniture as society who have historical orientation to strengthen their ethnical culture, and in the other side, some people tend to strengthen their identity in entering modern society.

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Source List

Name	Sex	Age	Address	Profession
Dwi Cahyono	Male	55 years old	Perumahan sengkaling Indah. Jl. Kenongo 5 Mulyoagung, Dau Malang.	Lecturer in History Department, Faculty of Social Science. State University of Malang
Hendro	Male	51 years old	Bogir Furniture Woodcraft Center of Pasuruan, East Java	Woodcarving furniture crafter
Ribut	Male	54 years old	Bogir Furniture Woodcraft Center of Pasuruan, East Java	Woodcarving furniture crafter
Fajar	Male	48 years old	Bogir Furniture Woodcraft Center of Pasuruan, East Java	Woodcarving furniture crafter

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