

¹ 'Bogir' Woodcarving of Pasuruan Furniture form and Style of ² Urban People in East Java Province of Indonesia

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⁵ *Received: 9 April 2015 Accepted: 5 May 2015 Published: 15 May 2015*

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⁷ **Abstract**

⁸ Woodcarving furniture with artistic value in the past is only commodity to fulfill the needs of
⁹ elite society, the Javanese bourgeoisie who called as 'Priyayi' (Elite class society). They lived
¹⁰ in traditional house with classical Java architecture style. But now, furniture has become
¹¹ people needs from various social level, including urban people who live in various residence
¹² with simple house type. Some of this interior furniture product appears with local decoration
¹³ identity, and some other are modern. This condition is targeted by woodcarving crafter in
¹⁴ Bogir - Pasuruan - East Java. Woodcarving furniture crafter society in Bogir Center are still
¹⁵ produced by various style. The research uses qualitative approach with field report technique,
¹⁶ and deeper analysis to understand the furniture product various design. Analysis technique is
¹⁷ focused in form development and carving style which changes all over caused by mid-lower
¹⁸ class society demand. They want to find their local identity, besides looking for prestige
¹⁹ position as development in modern 'Priyayi' (Noble) class. So, in this Bogir Center furniture
²⁰ product, there found several forms and typical woodcarving style to fulfill urban society
²¹ demand.

²²

²³ **Index terms**— furniture, artistic, carving.

²⁴ **1 Background**

²⁵ Woodcarving furniture is still exist until now, even their form and basic style still exist. Only some parts and size,
²⁶ also various decorative carving elements has experienced many adjustment. Since many people who interested to
²⁷ wood carving furniture are people who live in Urban 'priyayi' (noble) class region. People who now live around
²⁸ urban 'priyayi' (noble) of Surabaya and Malang city previously come by urbanization, from traditional society
²⁹ regions. Just like in village environment which influenced by feudalism society in the past, new 'priyayi' (noble)
³⁰ who work as government employee and teacher (Dwi Cahyono, 55 yo, interview in 23 August 2015).

³¹ Second generation of them are not living in village anymore with traditional living style or taking over status as
³² village's 'priyayi' (noble). Many of young people who were born around 50's to 70's, chose to work as employees
³³ in big cities. They serve trading or service sector to serve lifestyle For example, as shopkeeper or salesperson
³⁴ in various food product. Those urban society are not living in downtown, they chose to live outside the city.
³⁵ They live in simple public residence. Their social community life are developed in various way, at least they have
³⁶ left traditional living ??Rohidi, ??00: 55) However, their social genetic couldn't be gone. So that their social
³⁷ intercommunication and lifestyle creation are not really like urban community. They still wanted to form status
³⁸ which is no difference with their parents living in village. Even social taste of new elite 'priyayi' (noble) is still
³⁹ a reference for their lifestyle ??Soekiman. 2000: 55). That's why their furniture choices are oriented in classical
⁴⁰ taste. Material from wood, although it's not from the ancient teak. However, furniture with teak impression
⁴¹ become strong obsession to fulfill their modern lifestyle (Dwi Cahyono (55 yo), interview, 22 April 2015).

⁴² This aesthetic taste of urban society lifestyle become the market creator for woodcarving center of Bogir -
⁴³ Pasuruan. This woodcarving region is already developed more than 30 years ago. Their experience in improving

5 DATA EXPOSURE

44 their profession also turned from new 'priyayi' (noble) demand in 1950's. Now this 'old taste', in fact is not
45 decreasing (Hendro 51 yo, interview in 21 May 2015). Even woodcarving furniture demands are stable. This
46 phenomena is interested to be reviewed as lifestly change form. Even there's a basic question, how is the form
47 and decorative carving variance in Carving furniture crafting center of Bogir -Pasuruan to fulfill urban society
48 lifestyle ??Abraham. 1991: 22).

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

52 2 II.

53 3 Research Method

54 Research method used is qualitative, the early phase is placing object location, which is woodcarving furniture
55 craft center of Bogir Village -Pasuruan City. Next, set the research object, which is design variance of woodcarving
56 furniture product by local center's crafters. And focused on furniture's form design, woodcarving decorative
57 variance design problems. Research collection method uses: interview, observation, and documentation which
58 generally are woodcarving furniture products ??Bodgan & Taylor, 1993: 67). Data collection tools uses camera,
59 stationery, and recorder to record voices ??Soedarsono, R. M. 2001: 22). Data analysis result are descriptive
60 and image visual data or design photos of woodcarving furniture design, woodcarving decorative variance design.
61 Research found that form characteristic and carving decorative variance has their local characters: the form
62 uniqueness and ornament variance of those furniture.

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

65 4 III.

66 5 Data Exposure

67 The biggest woodcarving furniture crafters in Pasuruan City are spread in Gadingrejo sub-district which include
68 5 villages, they are Krapyak village, Randusari village, Sebani village, Gentong village and Bogir village. Among
69 those five villages in Gadingrejo sub-district region, Bukir village is the largest woodcarving furniture craft. In
70 Bogir, there are various business unit supports the efforts to make better woodcarving, for example sawmill which
71 are managed whether by personal or cooperation, and also wood show room to sell wood meable furniture.

72 Woodcarving appearance in Bogir, which included into traditional art, is able to develop among the nation
73 developed And the improvement of people socio-economy, along with education quality caused change in society
74 which tend to direct into more dynamic, efficient, and practical without leaving the aesthetical value (Sumardjan:
75 1964, 493).

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

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

86 Along with consumer taste change which emphasize aesthetical value without reducing the practical usage
87 of a furniture, wood carving decoration variance is started to be enjoyed. One example is shown in cupboard
88 decoration variance pattern, in the past it is functioned as storage place, currently it has function as high-value
89 interior aesthetic element. So, it can be said that consumer taste will decide the change in wood carving decoration
90 variance pattern in Bogir (Abraham, 1991: 50). Strong will and skill to follow development and always search
91 for new innovation in wood carving decoration variances, made all wood carving furniture craft in Bogir able to
92 survive and develop in the middle of furniture competition whether in our country and abroad ??Feldman, 1967:
93 113).

94 Wood carving furniture variances in Bogir is applied to furniture items such as chair, cupboard, mirror, bed,
95 leather sofa, buffet, sofa, etc. The carving motive has various forms, there are some using geometrical motive,
96 non-geometrical motive, whether from other region or abroad. Carving decoration variances applied by furniture
97 influenced by motives from Jepara, since there are many wood crafters from Jepara who move into Pasuruan,
98 especially in the Center. Next, it will influence style and technique of working wood carving furniture design
99 in Bogir Center. From accessories craft furniture model from simple carving to the complex one, emphasize on
100 wood texture, related with furniture carving character design (Gustami Sp, 2000 Volume XV Issue XI Version I
101 32 (A)

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

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

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

113 Image: Front sided souvenir cupboard (Ponimin photo, 2015)

114 IV.

115 6 Discussion

116 Discussion collected below is according to data analyzed with function theory. So that observation and interview,
117 also documents collected would be able to give description about furniture shape to be produced by craftsman in
118 carving furniture craft center of Bogor village, and also give significant description between shape and carving they
119 designed. Here is the explanation. According to this data exposure, basically in product design aspect, furniture
120 shape produced in Bogor village of Pasuruan consist of some variants, they are: (a) decoration in cupboard shape,
121 bed, or dresser. This furniture is made based on people needs which still has classical or traditional lifestyle.
122 Which shapes fulfilled consumer taste with traditional taste. Actually the model is made to fulfill different
123 society taste, which is differed based on society social class. Society social middle class basically didn't consider
124 'shape' aspect. They chose furniture with functional characters and suit the room condition. Meanwhile, middle
125 and upper class society also have interest to simple shapes. However, they also consider about 'shape' aspect.
126 up to date shape which represent strong taste, but still have strong ethnical character. (b) table shape (living
127 room table, dining table and minimalist chair for living room). Their shapes are various considering taste and
128 tendencious to image aspect. Meanwhile, dresser shape is autonomy of woman. Its shape is standard for their
129 items function. However, there's tendency to fulfill feminism, beauty, elegance, and economical status. Since
130 dresser is autonomous space for woman which give satisfaction when they tried to express themselves. That's why
131 it has many curve, line repetition, and weaker lines. (c) Chair with minimalist primitive and classical carving,
132 chair which basically want to represent their owner's character. Even there's a little bit much variants, which
133 is chair to relax. This elegant status represent character as 'elite society style.' Still strong. Meanwhile, set
134 chair for living room has tendency to be strong and gallant ??Eskak. 2014: 67). That's why sometimes their
135 consumer didn't consider in detail room circulation aspect they had. So 80% living room space is used by chair.
136 It rarely become the main problem. However, taste which represent identity as fashionable person is really strong.
137 Classical and primitive style become last. One of the interior decoration which isn't targeted much by people in
138 urban environment. But attracted interest by people in higher economical status. Classical style become option
139 which forced crafter to produce. The selling isn't really fast, but the price is still high. Even the creation couldn't
140 be compared with other furniture models.

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142 When we focused on furniture design shape from Bogor village of Pasuruan, which basically developed from
143 classical and minimalist classical carving style, which by fulfilling modern lifestyle taste. Paying attention to the
144 carving art development in Java. Classical carving style commonly already developed since Hindu, Buddha, and
145 Islamic kingdoms. Even become economical product in the beginning of twentieth century ??Koentjaraningrat,
146 1995: 67). At that time, appears new bourgeois society which identify themselves as noble ('priyayi'). Their
147 furniture taste oriented in classical carving style. Consideration of the orientation is symbolical transform
148 character. They want to get legitimation from various items, including furnitures. Furniture orientation with
149 classical character. Since they can be grouped into higher class society. At least, their furniture taste is not
150 only about shape and carving technique style. But also material selection, which is teak wood. Teak in Javanese
151 originated from word: Jatos. Which means truthful. That's why teak wood selection as furniture material is
152 considered by many people.

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

159 Besides, their furniture product are also developed into classical minimalist style. Simplicity of wood carving
160 shape in their furniture expressed through straight and curved line, are form which represent original urban
161 society expressions. They are transitional society who entered technology and mechanical taste world. So this

8 CONCLUSION

162 geometrical carving is the beginning of transition from urban society into metropolist taste. Even wood material
163 selection, isn't the main consideration anymore, clearly not material aspect, but line expression which bridging
164 their social image into modern region which is furnitures from metal material.

165 V.

8 Conclusion

166 Analysis of shape and carving decoration variance in wood carving furniture product from Bogor village of
167 Pasuruan shows relation between product, aesthetic taste, shape, style, and function. It can be recognized further,
168 which is wood carving furniture shape with functional character, which can be differed by their consumer, which
169 is urban society with middle economy status, formed an aesthetic taste from simple carving shape and style.
170 Furniture size suits the social activity room condition, not as social expression, but provide historical relation
171 of ethnicity taste. That's why the carving shape and style combination which has Java-Madura character grow
172 stronger. This social aesthetic image also strengthen the middle economy society which trying to find stronger
173 identity in place they settled, just as people in Urban region of Surabaya or Malang. Some of them also live in
174 small cities region which started to grow into modern cities, such as cities in northern coast of Java island. teak
175 wood material become the main target. Even they wanted to show more natural product, which the finishing stage
176 not manipulating the material too much. Their demanded carving style is classical and alternative traditional
177 style.

178 Related with wood carving shape and style from crafters' product in furniture craft center in Bogor village, it
179 has tendency of market oriented. Aesthetical taste former from carving shape and ornament is fulfilling urban
180 people taste. They strengthen their status with furniture as society who have historical orientation to strengthen
181 their ethnical culture, and in the other side, some people tend to strengthen their identity in entering modern
182 society. ¹ ²



Figure 1:

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¹'Bogor' Woodcarving of Pasuruan Furniture form and Style of Urban People in East Java Province of Indonesia
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a) Wood carving furniture decoration form and variances of Bogir

Wood carving furniture form in Bogir village center of Pasuruan could be presented through 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 (ceplukan), 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).

[Note: 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. 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 (krawangan) 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)]

Figure 2:

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