

TRUCKS AS INSPIRATION FOR BABY BED CREATION

Agus Triana¹ and Sri Marwati²

¹ Indonesian Institute of the Arts Surakarta, Indonesia

² Indonesian Institute of the Arts Surakarta, Indonesia

E-mail correspondence: agusetes1414@gmail.com

ABSTRACT

Baby bed is one type of furniture which the existence is very necessary to meet the needs of the community, especially in family groups who have children / babies. The idea of creating the work is divided into two problem formulations, namely, how to design a baby bed in the form of a truck with decorative elements of Punakawan and how to visualize the design into works of art. The approach used is Dewitt H. Parker's aesthetic theory. The method of creation includes 3 stages, namely: the exploration stage, the design stage, and the embodiment stage. The baby bed produced in this artistic research is a work that has functional and aesthetic values with reference to the character of Punakawan. The symbolic value contains the exemplary teachings of Punakawan become a substance in this baby bed artwork. These baby beds are created creatively and innovatively for the renewal of baby bed shapes.

Keywords: Baby beds, *punakawan*, and trucks

ABSTRAK

Ranjang bayi merupakan salah satu jenis mebel yang keberadaannya sangat diperlukan untuk memenuhi kebutuhan masyarakat khususnya dalam kelompok keluarga yang memiliki anak/bayi. Gagasan penciptaan karya dibagi menjadi dua perumusan masalah yaitu, bagaimana membuat desain ranjang bayi bentuk truk dengan elemen hias punakawan dan bagaimana mewujudkan desain ke dalam karya seni. Pendekatan yang digunakan adalah teori estetik Dewitt H. Parker. Adapun metode penciptaan meliputi 3 tahapan yaitu: tahap eksplorasi, tahap perancangan, dan tahap perwujudan. Ranjang bayi yang dihasilkan dalam penelitian artistik ini adalah sebuah karya yang memiliki nilai fungsi dan estetis dengan mengacu pada karakter punakawan. Nilai simbolik memuat ajaran keteladanan dari punakawan menjadi substansi dalam karya ranjang bayi ini. Ranjang bayi ini diciptakan secara kreatif dan inovatif untuk pembaruan bentuk ranjang bayi.

Kata kunci: Ranjang bayi, *punakawan*, dan truk

1. Introduction

Basically, human life continues to develop art as a symbol, expression, or statement of beauty. Indonesia is a country that is rich in traditions and a variety of arts. One of the arts that has developed up to now is craft. Craft (“Kriya”) is a unique and original Indonesian word which means expertise, capability, handicraft and perseverance (Bahari, 2007).

Art crafts are the result of human activities related to objects, an activity that involves proficiency in combining the use of materials and tools into objects (functional), an activity that reflects precision, skill of reasoning to produce works that are humane, elegant and have an art beauty. with the prevailing norms (Toekio, 2013). Crafts occupy a very important and very reliable place in human life. Various craft items such as furniture, batik, textiles, ceramics, and so on.

Furniture includes tables, chairs, cupboards and many other pieces of furniture that cannot be mentioned all one by one. A baby bed is one type of furniture that the existence is very necessary to meet the needs of the community, especially in family groups who have children or babies. The creation of a baby bed does not only pay attention to the functional aspects, but also its aesthetic value, because it can serve as a means of introducing the values of traditional Indonesian art and culture to the wider community. A baby bed can be equipped with a cupboard that is attached to a bed frame structure or it can stand alone, functioning as a place or container for baby supplies. In addition, there are also hanging toys to support the baby's activities in expressing themselves and playing.

The inspiration for the creation of this baby bed refers to the shape of a transport truck. The shape was processed into a unique and creative bed design by utilizing the truck cabin as a cupboard and the container as a baby bed. The decorative element used is the punakawan puppet. The choice of Punakawan as a decorative element for a baby bed has a purpose. Apart from the unique physical form of the Punakawan figures, the Punakawan figures characteristically represent the general profile of human. They are multi-role figures who can become advisors

to rulers or warriors and even gods. They also act as entertainers, critics, as well as convey the truth, the wise and good advisor (Kresna, 2012). Punakawan consists of four characters with various characters and their own uniqueness, namely, Semar, Gareng, Petruk, and Bagong. Punakawan decorative elements are visualized using wood carving techniques, *sunnging*, and batik. The ornament has the highest visual power as the center of attention, so that the baby bed becomes eye-catching.

The idea of creating a baby bed design can be divided into two problem formulations, namely, how to make a truck-shaped baby bed design with decorative elements of Punakawan and how to visualize the design into craft work.

2. Literature Review

This artistic research uses several books as references related to the themes and works created. The books include:

- a) A book entitled *Punakawan* (2012) by Ardian Kresna, which discusses the origin of the Punakawan puppets, stories and their character. This book provides in-depth knowledge about wayang (puppets), their characteristics and the story of the Punakawan's life.
- b) A book entitled *Butir-Butir Mutiara Estetika Timur Ide Dasar Penciptaan Seni Kriya Indonesia* (2007) by SP. Gustami, which contains the basic ideas of crafting art creation, Indonesian crafts artwork from a historical perspective, and the influence of regional culture on the resulting craft art. This book is useful for writers to deepen the knowledge or theories related to crafts.
- c) A book entitled, *Tinjauan Kosa Karya Kria Indonesia* (2003) by Soegeng Toekio M., which discusses the scope of the craft with various aspects contained in it. This book helps writers to know more about the craft and its various aspects.

Apart from books as references, the creation of art work cannot be separated from conducting a visual review, namely the observation of real images and objects related to this topic. The author made observations on several objects including the shape and characteristics of the *punakawan* puppets and the various forms of baby

beds. Objects used as references for extracting ideas are as follows:

a. Baby Beds



Figure 1. Baby Beds
(Source: *masyaaha.blogspot.com*, 2019)



Figure 2. Baby Bed
(Source: *www.furnizing.com*, 2019)

b. Miniature of Trucks



Figure 3. Miniature of wooden truck car
before finishing
(Source: *www.kanalindonesia.com*, 2019)



Figure 4. Miniature of plastic truck car
(Source: *www.m.bukalapak.com*, 2019)

c. Punakawan



Figure 5. Punakawan
(Source: *www.pikdo.net*, 2019)



Figure 6. The form of the Semar figure.
(Photo: Agus Triana, 2018)

This visual review is intended as a reference in extracting ideas, so that there is no similarity and difference from previous works.

3. Creation Methodology

Craft work is created because of the encouragement to express the emotional soul of an artist. The creation of a baby bed in the shape of a truck with decorative elements of Punakawan goes through various processes ranging from imagination, encouragement to express moral messages, to creating a work of art.

Craft creation can be done intuitively, but it can also be pursued through scientific methods that are carefully planned, analytically and systematically. In a methodological context, there are three main pillars of crafting art creation, namely exploration, design and visualization (Gustami, 2007).

This process begins with an exploration process that is based on the knowledge and experience of the writers, so as to generate ideas which are then designed for an art work. Likewise, the embodiment of a baby bed creation requires a certain method of creation to explore sources of ideas and data related to: tools, materials, techniques, construction and concepts to achieve visual quality works.

The exploration stage includes exploration activities to explore the source of ideas by identifying and formulating problems; searching, digging, collecting data and references in addition to exploring and deep soul reflecting; then proceed with data processing and analysis to obtain important conclusion of theoretical problem-solving concept which the results will be used as a design basis.

The design stage is an understanding in the design stage to determine the accuracy and success of the work made. The embodiment of work is an activity in the process of art working that has gone through the sketch stage, namely making several alternative sketches and determined as the selected sketch. Then, design a working drawing in detail along with the size and working image. The intended design included to prepare materials and tools to facilitate the working process. After the above stages are then visualized into a baby bed work. The embodiment stage is carried out using ideas, concepts, foundations and designs into works that have been

compiled and planned.

4. Discussion

4.1. Creation Process

4.1.1. Work on Baby Beds / Truck Tubs

The work of the baby bed includes several stages, namely *pengetaman* (flattening of surface), measuring the woods, cutting, drilling, assembling, sanding, construction, hinge installation, making drawers, mosquito nets hangers and bed legs. *Pengetaman* is done to flatten or smooth the surface of the wood, so that the wood used has a flat and neat surface.



Figure 7. Flattening and construction
(Photo: Agus Triana and Waluyo, 2018)

Measurement of wood is carried out according to the work design. The wood is cut according to the size that has been determined using the '*serkel*' wood cutting machine. Drilling is carried out to make holes in the cross section of the components in the supporting bed. After the wood perforation is complete, the next step is to assemble the bars by gently hitting the bars components with a wooden or iron hammer. Then, the wood arrangement is pressed using clamps so that it does not shift and change shape during the process of *pendowelan* (locking permanently).

The surface of all the components of the baby bed is smoothed with sandpaper. In addition, to make the join neat is carried out from the remaining work of the *dowel*. The finished railings are then assembled together to form a box. Construction joints using pen and hole techniques. Apart from being easy to work with, the joint is

very strong because the area of wood bound with glue is quite wide. The hinge installation process is carried out by measuring the part to place the hinge so that the appropriate length and thickness are produced. Then, do a hole with the thickness of the hinge so that the hinge and wood are aligned and neat, then it is plugged in using screws.



Figure 8. Baby bed and legs
(Photo: Waluyo, 2018)

The bottom of the box has a drawer consisting of 4 drawers, right and left of 2 drawers each. The manufacturing process is done by using wood that has been cut to the required size and then assembled using nails and a ruler, to ensure its precision.

4.1.2. Work on Bed Cupboard

The bed cupboards are made by joining the wooden through clamps and glue using G glue to be left for a while so that the wood can stick properly. The wood that has been smoothing is then cut using a ‘*serkel*’ machine according to the baby bed design. The first assembly is to make the box head / cabin. The box head construction uses nails and screws to strengthen the construction.

The bed cupboards are made by joining the wooden planks through clamps and glue the wood planks using G glue to be left for a while so the wood can stick properly. The wood that has been smoothing is then cut using a *serkel* machine according to the baby bed design. The first assembly is to make the box head / cabin. The box head construction uses nails and screws to strengthen the construction.



Gambar 9. Construction tecnich
(Photo: Waluyo, 2018)

4.1.3. The Carving Process

The making of carvings on this baby bed includes: affixing motifs, *nggetakki*, *mbukaki* and *mбенangi*, *mbabari*, and caulking (*pendempulan*). *Nggetakki* is to outline by following a design pattern that has been affixed to the wood so that the pattern is imprinted on the wood and it will be carved, or called duplication of motifs in wood. *Lemahan* is prying with a carving chisel or with a rooter machine on wood to make the base of the carving smoother and lower than the main carving motif. *Mbukaki* and *Mбенangi* are worked to form carvings on the *dadung* motif or rope on the frame and carving the *punakawan* ornament according to the body. *Mbabari* is done by tidying and smoothing all parts of the carving of the *punakawan*. The last is *pendempulan* (caulking), which is to close the wood pores with putty so that the next step, namely finishing or *sungging*, works well and perfectly.



Figure 10. Caulking
(Photo: Agus Triana, 2018)

4.1.4. Colouring of Punakawan Ornament

Penyunggingan (colouring) of the *punakawan* ornament is carried out in stages including: basing, modeling/ patterning, mixing colors, and *penyunggingan*. The base (base color) on the material is white. Brush white paint evenly and repeatedly so that the pigment or oil contained in the wood will not penetrate the surface to be coloured. Patterning uses a pencil to facilitate colouring, such as adding calculated motifs of soil, clouds and trees according to the desired shape. Color mixing is quite easy, first put a white base color on the tray, mix it with the desired color pigment, then add a little water as a diluent.

The final stage is the coloring which is done by using a paint brush with size 01. Color is applied gradually starting from the lightest then going darker or vice versa.

The colouring of the ornament background uses with bright colors, namely shades of blue for the clouds, green shades of trees, and shades of brown for parts of soil *lemahan*, pink for Semar, violet color for Gareng, yellow for Petruk, and blue for Bagong. While the yellowish brown color is applied to all parts of the skin colour of the *punakawan*, black on all the hair of them. The choice of various colors of clothes or scarves with the aim of making it appear more cheerful for children.



Figure 11. Coloring of *punakawan* and *kawung* motifs
(Photo: Agus Triana, 2019)

4.1.5. Finishing

The finishing of the baby bed works includes: insecticide application, caulking process, polishing, painting, glass installation, and handle installation. The wood is smeared with Trimatec liquid to protect it from wood-eating insects. Caulking uses two materials, namely Impraputty to seal wood pores and Alfa Polyester Putty to repair wood texture defects. Grinding or smoothing the wood using sandpaper with a size of 40. After spraying the first and second paint, sandpaper with the size of 80. After spraying the third paint, sandpaper with a size of 150-180, and after spraying the last paint, sandpaper with the size of 240 size with an extra smooth surface. Installation of glass into the cupboard in front of the baby's bed uses clear glass measuring 19 x 67cm with a thickness of 5mm. The process of installing the handle using screws.



Figure 12. The process of installing the handle
(Photo: Waluyo, 2019)

4.1.6. Batik

Making batik for bed cover, bolsters, and pillows is done in a common way in batik, starting from patterning, *penyantingan*, *penembokan*, coloring, *pelorodan*, and washing.



Figure 13. The process of batik coloring
(Photo: Rizki Lestari, 2019)

4.2. Art Work

The result of baby bed craft with the following specifications:

- a) Title : Anomali
- b) Size : Lenght 197cm x width 80 cm x hight 162 cm
- c) Medium : Mahogany wood, Mori fabric
- d) Year : 2019

Anomaly in the Big Indonesian Dictionary (*Kamus Besar Bahasa Indonesia*) means a deviation from uniformity. The title Anomaly contains several layers of meaning. Strangeness, uniqueness, and beauty in a work of art are needed to bring out something new. The difference between this baby bed with a touch of tradition is different from other boxes in general. The author is committed to tearing, developing what is standard by bringing up innovative work with full of consideration. The work of a baby bed consists of 4 components, namely a basket or back box as a baby bed, a cupboard for the head of the box, a complete mattress, pillow, bolster, and toy accessories.



Figure 14. Baby bed work and its accessories
(Creator: Agus Triana, 2019)

Working techniques used include: construction, wood carving, *sungging*, batik, and finishing. Each technique has a long series of processes. The works have very different working techniques from one component to another. This is what makes the work unique and different from other baby beds and has a high artistic value.

4.2.1 Baby Crib Wardrobe

A baby bed wardrobe specifications: Length 70 cm x Width 80 cm x Height 100 cm; mahogany wood material, cloth, and glass. The cupboard has the shape of a truck cabin. Apart from having a function as a storage area, this work is also a symbol or an effort to convey the exemplary values implicit in the *punakawan* stories which consist of Semar, Gareng, Petruk, and Bagong.

The symbol is visualized in carved ornaments and *sunggingan*. Semar *jumeneng* (domiciled) as a wise man (*begawan*), but he is also a symbol of the common people. So, Semar was also said as a demigod. In a spiritual perspective, Semar represents a simple character, calm, humble, sincere, not hypocritical, never

too sad, and never laugh too cheerfully. Gareng is a symbol of grief, sadness, and misery which is described by its physical form such as: crossed eyes as a reminder so that we are not to be jealous of what other people have, and crooked hands symbolize that we cannot take other people's property. Petruk has another name, namely Kanthong Bolong (perforated pocket), his character likes to give and help each other, Petruk's face is always smiling, a friendly and sincere face, has a wide area of chest, which implies that Petruk has a big and patient soul. Bagong was created from Semar's shadow. Shadow is a true friend of living things, shadow also means dreams / ideals that make people alive and excited to pursue their dreams.



Figure 15. Wardrobe works
(Creator: Agus Triana, 2019)

4.2.2. Baby Bed Shaped Like a Truck

Baby bed is used as a bed or rest. This work is one part of the entire baby bed work. The box forms a miniature truck, made with 88 bars as a fence, with a distance

of 5cm, so that when the baby is inside it can be seen from the outside and as an air gap. The sides of the upper, the front and back of bed can be opened and closed to make it easier for mother to take or lift baby from the bed. At the bottom of the box there are 4 drawers that can be used as a storage area for items such as shoes, toys and other equipment. To facilitate the activities of a mother caring for her child, a handle or pull is attached which is different from the others.



Figure 16. Baby bed
Dimenssion: 127 cm x 76 cm x 162 cm
Material: Mahogany wood and Mori cloth
(Creator: Agus Triana, 2019)

4.2.3. Equipment

The equipment in the baby bed is a facility for baby's needs. In addition, it serves as a decoration to beautify and give artistic value to the bed. The intended equipment include mattresses, bumpers, pillows, and sheets featuring *punakawan* ornaments. The cloth is made with the batik technique using the blue color on the ornament part and the white bone colour on the background part.

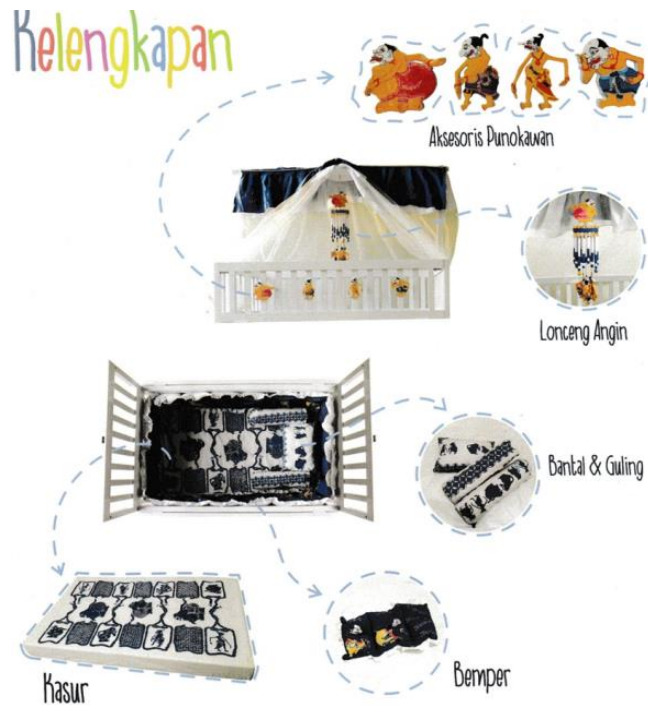


Figure 17. Baby bed accessories
(Creator: Agus Triana, Agustus 2019)

Wind bells as moving objects are made of aluminum, mahogany wood, with a thickness of 1cm. The form refers to the figures of Semar, Gareng, Petruk, and Bagong. Mosquito nets are used to prevent the entry of mosquitoes which can disrupt the comfort of the baby's sleep. The mosquito nets are arranged by circling the box with a net cloth combined with a blue batik cloth. The completeness equipment of the baby bed provides added value to the box itself. Apart from being useful, baby beds also contain of artistic value, which makes them different from boxes in general.

5. Conclusion

The truck was chosen as the inspiration for the creation of a baby bed based on the suitability of the truck itself to be visualized in the form of a baby bed. *Punakawan* figures are chosen as decorative elements for the creation of baby beds based on the many ethical values of each of the characters who have been known as role models and symbols of humility and wisdom spreaders.

The decorative elements of the *punakawan* are visualized in two different materials, namely wood and cloth, so that the technique of working on them is different, including wood carving, *sungging*, and hand-written batik. The work is done by making the figures of the *punakawan* figures (Semar, Gareng, Petruk, and Bagong) as decorative elements for baby bed works. This baby bed was created to be used as an object to fulfill the needs of families who have baby and to store baby items. In addition, this baby bed identifies the owner.

6. References

- Bahari, N. (2007). *Kritik Seni: Wacana Apresiasi dan Kreasi*. Yogyakarta: Pustaka Pelajar.
- Gustami, S. (2007). *Butir-Butir Mutiara Ekstetika Timur: Ide Dasar Penciptaan Seni Kriya Indonesia*. Yogyakarta: Prasista.
- Kresna, A. (2012). *Punakawan Simbol Kerendahan Hari Orang Jawa*. Yogyakarta: Narasi.
- Toekio, S. (2013). *Tinjauan Kosa Kata Kriya Indonesia*. Surakarta: STSI Press.