

BAB V. PENUTUP

A. KESIMPULAN

Kekaguman penulis pada tanaman yang menghasilkan bunga beraroma menjadi alasan utama karya seni ini diwujudkan. Dalam karya "*Bunga Kenanga Sebagai Sumber Ide Perhiasan Rambut Beraromaterapi*" penulis meninjau *bunga kenanga* dari bentuk hingga aroma. Aroma *bunga kenanga* memiliki kekuatan untuk membangkitkan ingatan dan bentuknya memiliki lekukan kerinting yang sangat estetik untuk diolah menjadi objek seni. Rangkaian karya yang terdiri dari 3 set ini berjudul "*Taman Bunga Kenangan*" karena memaknai proses dalam ruang dan waktu dapat menciptakan kenang-kenangan baru. Menjadi sebagai simbol kesimpulan dari perjalanan penulis selama tinggal di Indonesia yang dipersonifikasikan dalam tiga rangkaian hiasan rambut.

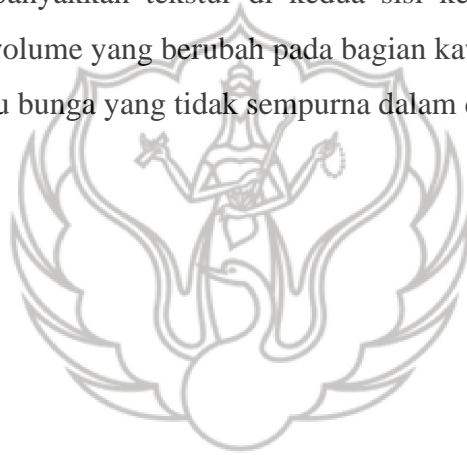
Pendekatan yang diadopsi buat penciptaan ini terdiri dari estetika dan menggunakan landasan teori realisme sebagai cetakan penciptaan karya. Pendekatan realisme membantu dalam proses mereplikasi dan menonjolkan keindahan yang sudah wujud di alam ke dalam benda seni menggunakan bahan logam. Tahap pelaksanaan karya menggunakan *practice-based research* yang mengangkat proses kreatif seniman sebagai struktur eksekusi karya. Secara aplikatif, penulis menarik ciri-ciri dari jenis penelitian praktek yang meliputi kegiatan-kegiatan seperti persiapan, mengimajinasi, pengembangan dan pengerjaan. Tahap persiapan terdiri dari pengumpulan analisis data. Berpindah ke tahap imajinasi melibatkan eksplorasi ide (imaji abstrak) dan merealisasikannya dengan eksperimen bahan (imajinasi konkret). Pada tahap pengembangan, karya mencapai kematangan hasil dari evaluasi dan perbaikan dari pokok permasalahan yang ditemukan. Tahap akhir melibatkan pengimplementasi keputusan-keputusan desain yang diperoleh dari sebuah konsep matang.

Pelaksanaannya penciptaan karya terbahagi kepada dua; (1) membuat bagian keramik dan (2) bentuk logam. *Stoneware* dari Sukabumi dibentuk menjadi *cabochon* dengan teknik *handbuilding*. Tanah liat tersebut kemudian dicat dengan engobe menggunakan warna hitam, kuning dan biru sebelum melanjutkan ke proses pembakaran. Pembuatan bentuk perhiasan menggunakan bahan plat dan kawat kuningan. Bentuk desain pada plat dan kawat dipotong, diberi tekstur, dibentuk dan di gabung menggunakan teknik pengelasan. Setelah selesai, karya yang telah dibersihkan akan berlanjut ke proses plating emas.

Hasilnya adalah rangkaian karya yang terdiri dari delapan buah perhiasan rambut. Lima di antaranya diterapkan manik-manik keramik yang berfungsi sebagai tempat tetesan minyak esensial. Distribusi aroma memiliki rentang yang rendah dan paling dapat dinikmati oleh pemakai perhiasan. Meski pencapaian jarak aromanya minimal, retensi aromanya bisa bertahan hingga 24 jam. Pemakai pada akhirnya akan kehilangan kemampuan untuk mencium aroma tertetes karena fenomena *nasal fatigue*. Berdasarkan uji coba, tiupan angin mampu mengembalikan aroma minyak dan menyalakan kembali indra penciuman pemakai. Rasa tenang dirasakan ketika pemakai mencium aroma manis yang disebar dari bagian *bunga kenanga* yang mekar. Proses paling menantang dari perjalanan berkarya ini adalah proses mencari tahu bagaimana memaksimalkan difusi aroma dan penentuan bentuk. Penulis juga menemukan bahwa masih banyak yang harus diperbaiki dari segi aspek perician bentuk-bentuk *bunga kenanga* yang diterapkan pada perhiasan.

B. SARAN

Terdapat banyak perhiasan aromatik di pasaran yang berbentuk gelang dan kalung. Membuat karya seni yang terinspirasi dari alam juga bukan suatu hal yang baru. Ini adalah pertama kalinya penulis mengeksplorasi penerapan aroma dalam sebuah desain perhiasan. Maka masih ada banyak ruang untuk eksplorasi dan perbaikan. Penulis menyarankan kedepannya untuk mengeksplorasi bentuk, tekstur dan ketebalan keramik aromaterapi – contohnya bentuk yang memanjang dengan lubang-lubang untuk memungkinkan penyerapan minyak yang lebih baik. Detail pada bentuk bunga dan daun masih bisa diperhaluskan lagi untuk mencapai hasil realisme yang maksimal. Seperti memperbanyakkan tekstur di kedua sisi kelopak dan daun, bermain dengan volume yang berubah pada bagian kawat dan menambah bentuk daun atau bunga yang tidak sempurna dalam desain.



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LAMPIRAN 1

KATALOG



"LIVING IN ASIA, WE ARE SO USED TO THE SAYING THAT SCENTED FLOWERS ATTRACT SPIRITS"

"FLOWERS USE THEIR POWER OF SCENT FOR ATTRACTION - TO CALL ON POLLINATORS!"

"DOING SUCH A GOOD JOB TO THE POINT THAT HUMANS FOUND THEMSELVES ALSO DRAWN TO ITS SWEET BLOOMS"

"THE WRITER HAS ALWAYS HAD A FASCINATION FOR SCENTED FLOWERS FOR ITS MORPHOLOGY, SCENT AND MYSTIQUE"

"THE DREAM IS TO WEAR AND SMELL LIKE FLOWERS ALL THE TIME"

"HENCE THE SEED IS PLANTED"

"THIS BODY OF WORK IS AN EXPLORATION INTO THE POSSIBILITY OF WEARABLE SCENT VESSELS"

"MIMICKING ONE OF NATURE'S GREAT WORKS (FLOWERS) INTO WEARABLE ORNAMENTS THAT DECORATE THE CROWN (HAIR)"

"HOLDING NATURE CLOSE"

"BUNGA KENANGA WAS CHOSEN FOR ITS CURLS THAT DANCE IN THE WIND, RELEASING COMPLEX ENHANCING PARTICLES"

BUNGA KENANGA SEBAGAI SUMBER IDEA PERHIASAN RAMBUT BERAROMATERAPI
ANISSA BINTI MD RAZALI
PROGRAM STUDI S-1 KRIYA SENI
FAKULTAS SENI RUPA
INSTITUT SENI INDONESIA, YOGYAKARTA
1612106022
13-17 JUNE 2022
GEDUNG KRIYA

"THROUGHOUT THIS JOURNEY, I AM HUMBLED BY HOW MUCH THERE IS TO LEARN FROM FLOWERS"

SPECIMEN 01
BUD (21CM X 6CM) BLOOM (20CM X 11.5CM)
GOLD PLATED BRASS, STONWARE CERAMIC
2022

"CANANGA ODORATA/ BUNGA KENANGA"

"ONE OF THE HERBARIUM SPECIMEN COLLECTED ON 18 FEB 2022 BY ANISSA FROM HER GRANDMOTHERS HOME, SELANGOR, MALAYSIA"

SPECIMEN 02
 VARIABLE MEASUREMENTS (SPCS)
 GOLD PLATED BRASS, STONEWARE CERAMIC
 2022

SPECIMEN 03
 12CM X 18.5CM
 GOLD PLATED BRASS, STONEWARE CERAMIC
 2022

"ADD YOUR SCENT"

"ADD THE ESSENTIAL OIL OF YOUR CHOICE USING A DROPPER TO THE CLAY BEADS"

"APPLY A FEW DROPS AT A TIME AND WAIT FOR IT TO ABSORB BEFORE REAPPLYING"

"ENJOY"

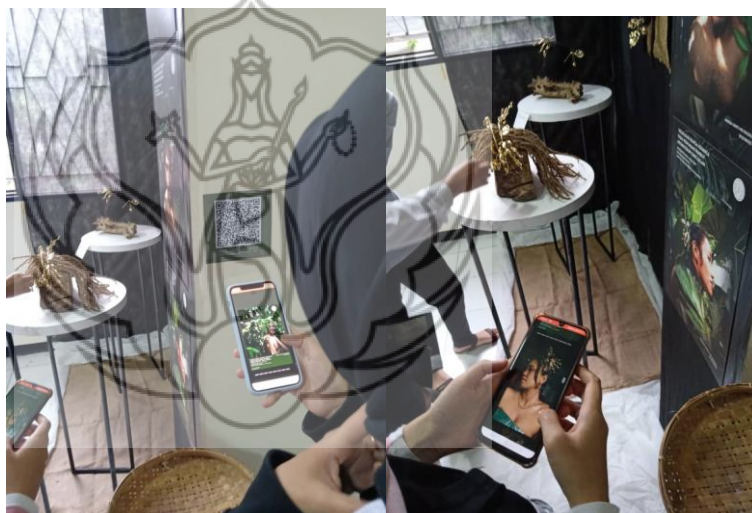
ANISSA BINTI MD RAZALI
 AUGUST 1994

BORN AND RAISED IN MALAYSIA, SHE HAS ALWAYS BEEN FASCINATED WITH ASIAN TRADITIONAL CULTURES. SHE ESPECIALLY ENJOYS LEARNING ABOUT HUMAN INTERACTIONS WITH NATURE. A FINE ART DIPLOMA GRADUATE IN 2014, SHE CONTINUED TO EXPLORE TRADITIONAL DANCE DURING HER DARMAISIWA SCHOLARSHIP IN 2017. CURRENTLY, SHE CALLS YOGYAKARTA HOME.

"BEFORE" "AFTER"

LAMPIRAN 2

SUASANA PAMERAN



LAMPIRAN 3

REPOST SOSIAL MEDIA



BIODATA (CV)



NAMA: Anissa Binti Md Razali

TEMPAT / TANGGAL LAHIR: Kuala Lumpur, Malaysia / 24 Augustus 1994

JENIS KELAMIN: Perempuan

ALAMAT: Taman Desa Segambut, Kuala Lumpur, Malaysia

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EMAIL: anissa.razali@gmail.com

PENDIDIKAN:

2012 – 2014 Diploma in Fine Arts di Malaysia Institute of Arts

2017 – 2018 Darmasiswa Scholarship in Dance di Institut Seni Indonesia Yogyakarta

2018 – 2022 S1 Kriya Seni (Logam) di Institut Seni Indonesia Yogyakarta

PENGALAMAN KERJA:

2014 – 2015 Carpenter di KEDAI Art Space

2015 – 2017 Performer and Head of Costume Psycusix Circus Troupe

PAMERAN:

2013 *"Usually we call it untitled, untitled! untitled?"* di 12 Art Space, Kuala Lumpur, Malaysia

2014 Opening KEDAI di KEDAI Art Space, Kuala Lumpur, Malaysia

2014 Malaysia Artist Intention Experiment (MAIX) di Art Row, Publika, Kuala Lumpur, Malaysia

RESIDENSI:

2021 Feb – April KOTAK KU Virtual Art Residency

KEGIATAN KAMPUS / NON KAMPUS:

2013 Collaborated with National Visual Art Gallery Malaysia to host Aliran Semasa (Rear-View Forward): "Confluence and Branching of Media Technology in Recent Malaysian Art" di Malaysia Institute of Arts, Malaysia

2015 Production & stage crew for *"Alchemy"* by Starlight Alchemy for Singapore Night Festival di Singapore Art Museum, Singapore

2016 Performer and costume and make-up director for *"Rendezvous"* by Psycusix di The Square Publika, Kuala Lumpur, Malaysia

- 2017 – sekarang Penari Klasik Yogyakarta di Ndalem Pujo Kusuman, Yogyakarta, Indonesia
- 2019 Organizer of Blooming Market di Yogyakarta, Indonesia
- 2019 Thai Classical Dance Workshop di Institut Seni Indonesia Pascasarjana, Yogyakarta, Indonesia
- 2020 Graphic Designer and Admin for Solidarity Public Kitchen Yogyakarta di Yogyakarta, Indonesia
- 2021 Illustrator for The Retelling of the Malay Annals by Alvin Chua supported by Museum Volunteers JMM di Kuala Lumpur, Malaysia

PERTUNJUKAN:

- 2014 Live Painting Performance in conjunction with "Moving Pictures" organized by Malaysia Philharmonic Orchestra (MPO) di Petronas Philharmonic Hall, Kuala Lumpur, Malaysia
- 2017 Penari "Bhumi – Setangkai mawar Untuk Ibu" di Concert Hall Taman Budaya, Yogyakarta, Indonesia
- 2017 Penari "Sampah Harapan" oleh Darimana2 di Bedog Art Festival, Sungai Bedog, Yogyakarta, Indonesia
- 2018 Penari "Generasi Menunduk" karya Hangga Uka untuk Paradance and Theater Project di Balai Budaya Minomartani, Yogyakarta, Indonesia
- 2018 Penari di Festival Goa: Metamorfosis di Blora, Indonesia
- 2018 Penari di Boyolali Art Festival di Boyolali, Indonesia
- 2019 Penari Tari Klasik Yogyakarta di Kraton Yogyakarta Hadiningrat, Indonesia
- 2019 Penari Contemporary Classical Thai Dance A-Na(d)tayaSati karya Tugas Akhir Pascasarjana Potchanam Pantham, Ndalem Suryowijayan, Yogyakarta, Indonesia