

Kawung Kreto Kencono Harmonius Motif Batik

Oleh : Noor Sudiyati



WEDNESDAY, 2 NOVEMBER 2016
CHIANG MAI HOLIDAY GARDEN & RESORT

14:00-15:30

SESSION 3A
CULTURAL INDUSTRIES & HERITAGE

BAGUA AND POSITIONS OF STARS USED IN DESIGNING
TRADITIONAL SETTLEMENTS IN CHINA'S JIANGNAN

Li XU, Shang-Chia CHIOU

KAWUNG KRETO KENCONO HARMONIOUS MOTIF IN BATAK

Noor Sudyati DJOHARI

FROM INDUSTRIAL HERITAGE REGENERATION TO CREATIVE CLUSTER FOR THE WOOD INDUSTRY INNOVATION IN YILAN, TAIWAN.

Tien-Li CHEN, Wei-Chun LAI

CULTURE-BASED INNOVATION THROUGH A FIELD STUDY OF YANCHUAN PATCHWORK

Bai XUE, Mingxi TANG

A STUDY CHINESE WOMANESE SCRIPTS (NVSHU) FOR CULTURAL PRODUCT DESIGN

Ya-Juan GAO, Rungtai LIN, David Chang-Hsi DAI

SESSION 3B
INTELLIGENT SYSTEM DESIGN

INTEGRATION QUALITY FUNCTION DEPLOYMENT AND ANALYTIC HIERARCHY PROCESS METHODS TO IMPROVE HUMAN COMPUTER INTERACTION SERVICE DESIGN

Chieh-Ju HUANG, Sheng-Ming WANG

A STUDY ON SELF-HEALTH-CARE SERVICE USING ICT FOR CONSUMER IN JAPAN

YI DING, Yasushi TOGO, Ryoichi TAMURA

SMART TV INTERFACE PROTOTYPE TOUCH-POINTS EVALUATION FROM EYE TRACKING SYSTEM

Sheng-Ming WANG, Chieh Ju HUANG

STUDY ON USER INTERFACE DESIGN FOR ITV OF REMOTE AIR FLIGHT INFORMATION SERVICE OPERATION

Yuto FUKUCHI, Satoru INOUE, Kazuhiko YAMAZAKI

APPLYING USER-CENTRED-DESIGN PROCESS TO THE SYSTEM INTERFACE OF THE REMOTE AERODROME FLIGHT INFORMATION SERVICE

Satoru INOUE, Shinya NAGASHIO, Yuto FUKUCHI, Shoka NAGATA, Kazuhiko YAMAZAKI

15:30-15:40 BREAK TIME

15:40-17:10

SESSION 4B

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ABSTRACT

Batik is closely related to Yogyakarta which is rich of such patterns, motifs, styles, and variations. Yogyakarta comprises districts of Sleman, Bantul, Kulon Progo, Kota and Gunung Kidul each of which has its own motif. The created motif has uniquely local cultural and environmental background. The motif of Kawung is closely attributed to the people of Java. This motif has been particularly used by the Javanese people of particularly Yogyakarta region. Kawung is rich of historical and interpretative works. It is believed to result in a firm belief and spiritual power for the people, while it equally presents aesthetic values harmonious to the life of the Javanese people. As a batik motif, kawung's development has been in line with the expression of the Javanese people. This motif is frequently combined with other objects taken from the relevant actual narration. With its visually aesthetic, dynamic, and elegant appearance, kawung motif has been strategically combined with other artifact objects either as the clothes or artworks. Among the various cultural artifacts, Yogyakarta has kind of traditional horse cart. Currently, classic horse carts are kept in the Sultan Palace of Yogyakarta Hadiningrat. In rural villages, horse carts are used to transport people and goods. Royal horse carts have their own unique names, shapes, and values and they are treated as the respected heirlooms by the people. The object of traditional transportation can be applied in combination with the kawung motif to result in new motif variants. Therefore, kawung motif can be reserved over generations and relevant to respond the growing public need with its up-to-date aesthetic alternatives. To ensure the sustainable visualization of newly applied motif, we have to encourage batik artisans in order that they get familiar with and appreciate to motif of kawung for their earning. With the application of the traditional transportation vehicles, it is expected that local culture can be reserved along with the development of kawung motif.

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Batik is closely related to Yogyakarta which is rich of such patterns, motifs, styles, and variation. Yogyakarta comprises districts of Sleman, Bantul, Kulon Progo, Kota, and Gunung Kidul each of which has its own motif. The created motif has uniquely local cultural and environmental background. The motif has been to particularly used by the Javanese people of particularly Yogyakarta region. Kawung is rich of historical and interpretative works. It is believed to result in a firm belief and spiritual power for the people. While it equally presents aesthetic values harmonious to the life of of the Javanese people. This motif is frequently combined with other object taken from the relevant actual narration. With its visually aesthetic, dynamic, and elegant appearance, kawung motif has been strategically combined with other artifact objects either as the clothes or artworks. Among the various cultural artifacts, Yogyakarta has kind of traditional horse cart. Currently, classic horse carts are kept in the Sultan Palace of Yogyakarta Hadiningrat. In rural villages , horse carts are used to transport people and goods. Royal horse cart have their own unique names, shape, and values and they are treated as the respected heirlooms by the people. The object of traditional transportation can be applied in combination with the kawung motif to result in new motif variants. Therefore, kawung motif can be reserved over generations and relevant to respond the growing public need with its up to date aesthetic alternatives. To ensure the sustainable visualization of newly applied motif, we have to encourage batik artisan in order that they get familiar with and appreciate to motif of kawung for their earning. With the application of the traditional transportation vehicles, it is expected that local culture can be reserved along with the development of kawung motif.

Keyword; Batik, pattern, Yogyakarta, tradition,vehicle, motif