

EXPLORATION METHOD OF ROSTER DESIGN DEVELOPMENT WITH METAL WASTE IN TUMANG VILLAGE CEPAGA BOYOLALI

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Abstract In Tumang village as a center for copper handicrafts, the problem that arises is the abundant metal waste but has not been used optimally. The aim is to develop a roster design made from metal waste with consideration of aesthetic appearance and commercial value. The method used is related to qualitative research and visual creation. Results and discussion, namely the exploration stage of design development include 1) Collecting waste, 2) Tidying the waste, 3) Arranging waste and finding the desired form as a roster, 3) Welding waste, 4) Finishing waste. The method of creation found was 1) Relying on the aesthetic sensitivity of the maker in composing pieces of metal waste into abstract shapes. 2) Relying on the association of forms based on the experience of the creator so as to bring up analogous forms of flora, fauna, and others.

Keywords *exploration, development, design, roster, metal waste*

1. Introduction

This study is needed considering that the roster is an important part of the house for the maintenance of the house so that air circulation can run well and residents become healthy. In addition to the standard dimensions that are standard in the aesthetic context, there is something that needs to be considered. During this time the aesthetic development of roster has experienced significant progress, but related to the use of waste materials for roster material has not been much considered. Tumang Village, Cepaga District, Boyolali Regency, is a metal craft center mainly made of Copper, Brass, Aluminum and Zinc. Its products are for household use, various forms of crafts, to architecture, interior and garden purposes. The craftsmen have aesthetic provisions that are not in doubt because every day they wrestle and produce with these materials. Waste or residual material for production purposes is also a lot. Previous studies were limited to the development of production such as the development of design, marketing and others, with the aim of being accepted by the wider community, or for economic purposes. Strengths Cempaga Village has human resources, aesthetic sensitivity related to its field, experts in production, rich in waste. Based on this there is a vacancy in terms of utilizing waste to be explored into something useful. Roster is one that is offered considering the flexibility of design considerations, but still looks attractive. With the exploration of the development of roster designs made from waste can be used the rest of the unused material becomes useful and supports the economic interests of the makers. Enriching copper handicraft designs so that

they will add more varied design alternatives that will add value to craftsmen [1]. The team of writers is currently active in research and service in the context of the exploration of the design development of various products such as furniture, crafts to support the creative industries. Based on this study found an exploration method of developing a roster design made from waste in terms of aesthetics, namely bringing up abstract forms and analogies of flora and fauna forms. The findings from the material side, so far the roster is made of wood and cement, currently from metal waste materials.

2. Literature and Theory

Some literature and theory related to the exploration of roster design development, which are as follows.

2.1. Wangun Concept

The concept of wangun in the visual context includes 1) the shape of the wangun consists of the wangun elements and the basic structure of the wiring which is generally accepted in Java, 2) the principle of the arrangement of the wiring placement pattern or the placement of the wangun form in the context of the image field or space that is generally accepted in Java, 3) members and authority or regulations and prohibitions that apply locally or in an area in Java, 4) sacred, 5) meaning in the context of visual form and wider meaning or meaning in various contexts. Concepts outside the appearance and placement of the wangun are called ora wangun or aèng or strange [2]

2.2. *Aèng* Concept

Aèng connotes *anèh* or *ora njawani* (not Javanese), this happens if it is not based on the natural basis of the Javanese mind. *Aèng* stand between *wangun* and *ora wangun*, because *Aèng* can enter the *wangun* group, and can be included in the *ora wangun* group, or just stay *Aèng* or *anèh*, *ora njawani*. *Aèng* can become *wangun* if you are loved or become a trend. *Aèng* can also be *wangun* if it has become a habit of being married or considered normal. *Aèng* can become *wangun* if you get the legitimacy of kings - royal times. *Aèng* which *wangun* is built because it becomes the custom and legitimacy of the king is outside the Javanese mindset [2].

Western literature that is close to the concept based on the author's observations is distortion (refraction) and distraction (destruction).

Distortion of deformation; deviations; the state of being bent. In photography it is called *pemiuhan*. Needed in making art, because it is one way to try to explore other possibilities in a form / figure.

Distraction or distraction of a state that confounds to divide people's attention [3].

The application of a roster on a building or the interior of a building can add to the beauty of a building or its interior and can be an aesthetic element that is the elements of beauty that are applied in interior design [4].

3. Data and Method

The data as a starting point to be explored in terms of design are wood roster, cement molding, metal roster. Based on the forms that are already on the market, the size is taken as a standard size guideline. Based on these measurements then arrange the waste that has been tidied up into various desired shapes.

The method used to arrange the forms of waste that have been tidied up is based on the aesthetic sensitivity of the maker. Arrangement of forms can produce various variations of forms can be either abstract or analogous forms in the shadow of the maker.

4. Result and Discussion

When applying the concept of *wangun* the results are symmetrical shapes, but it is difficult to do considering it is difficult to find metal waste that has the same form. When applying the concept, it is easier and faster to produce the desired form, but its form is limited as an abstract or non-figurative form. Abstract in the context of appearance is intangible, formless [5].

When given the freedom to create, the results of the preparation of metal waste produce more varied forms. This form is an analogy form of things that are familiar in the mind of the maker. So that there are forms of human analogies, flora, fauna, natural analogies and so forth. Analogy is

the similarity or correspondence between two objects or different things [6].

The roster's color matches the character of the metal material: copper brown, brass gold, aluminum gray, zinc shiny gray. Specifically for zinc, it can be colored with iron paint, the goal is to get a lot of color variations and the maintenance function is rust resistance.

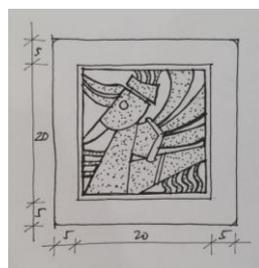
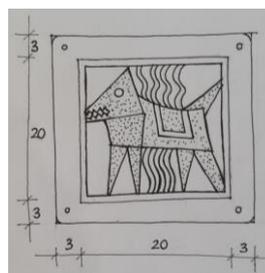
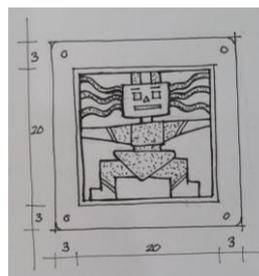
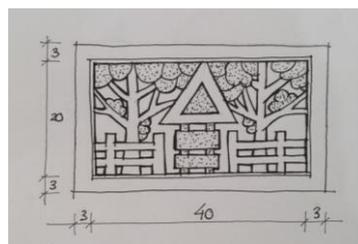
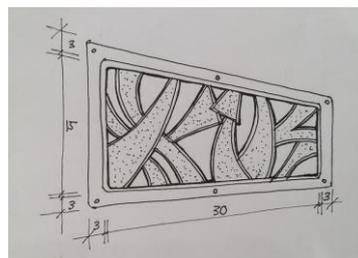


Figure 1-5. Various roster decorations in abstract form, views of fence houses and trees, humans, and animals with a *aèng* style

5. Conclusion

Based on a study conducted exploratory development of the design of roster with metal waste, the composition of shapes *wangun* in a symmetrical form appears; forms that *aèng* in the abstract form; and there are forms of analogy based on experience recorded in the minds of the makers. The colors as the appeal of the appearance of his form, in addition to that is the color in accordance with the character of the material.

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