

Relief and Naladerma Metal Statue Design Based on Wayang Beber as an Alternative of Pacitan Tourism Icons

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Abstract: *Wayang Beber as an artwork of the original tradition of Pacitan contains local wisdom. Preservation efforts, research, creation of wayang shape development, performances, and other alternative efforts can improve the tourism sector in the Pacitan region. Wayang Beber in this study was used as a source of ideas in the creation of the iconic Pacitan as a city of tourism. This applied research aims to produce design works, artworks in the form of metal-based reliefs and sculptures, and their representations as exterior works. As an alternative chosen Naladerma who refers to Wayang Beber for one of the iconic designs of the Pacitan city of Tourism. The method of creating this work with a hermeneutical approach was carried out using an interactive model. The process of research and creation of craftworks goes through stages: problem identification, planning, design drawings, trials in the form of reliefs and sculptures based on metal craft. Naladerma figures were chosen as an alternative icon that was combined with the gunung puppet motif and complementary decorative motifs. Materials, equipment, manufacturing processes, the meaning of reliefs and the meaning of the statue of Naladerma will also be explained in more detail.*

Keywords: *Wayang Beber, Naladerma, Metalwork, Tourism Icon*

I. Introduction

Puppets have grown and developed for a long time now, traversing the long journey of Indonesian history. This long wayang journey has been tested in facing various challenges from time to time. Indonesian Puppet on 7 November 2003 has been named by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity, or a Cultural Master of Peace of the World. By the world, the existence of puppets is recognized as a masterpiece of non-material world culture. This determination is a momentum to arouse awareness of various groups towards the culture and strength of the nation, thereby elevating Indonesia's image in the eyes of the international community. Moreover, it is hoped that wayang will get a positive response and demand for the community, especially the younger generation (Sarwanto, 2012: 12). This article is the result of a National Competitive Applied Research entitled: "Creation of a New Tourism Icon in Pacitan District through the Design of Relief and Sculpture of Wayang Beber based on Metal Craft Arts as an Effort to Preserve and Enhance Creative Industries".

The durability and development of Wayang Beber have been tested in the face of various challenges from time to time with the content of local wisdom that always accompanies the wayang journey in every period. The existence of Wayang Beber in Karangtalun Hamlet, Gedompol Village, Donorejo, Pacitan Regency, East Java, as a native art tradition of Pacitan, is still maintained. Wayang Beber is a cultural artwork that stores local wisdom as a result of the intelligence of the local community (local genius) in interacting with the surrounding environment. The history of Wayang Beber painted on palm leaves contains fragments, contained in the epics of Ramayana and Mahabharata. The next era with depictions on cloth (paper) which takes the story of Panji Asmarabangun with Dewi Sekartaji (SP. Gustami, 2007: 70).

Until now, the development of Wayang Beber is threatened with extinction, so that preservation efforts are needed both by the community and the government. This preservation must be carried out from upstream to downstream, both from the aspect of making Wayang Beber, staging, becoming a public spectacle, as well as

alternative development efforts so that the existence of Pacitan Wayang Beber is maintained. It encourage the huge impact, particularly in improving the field of tourism and other creative industries. This study will describe the character Naladerma in the Pacitan Wayang Beber, as the basis for the design work and the process of its realization with metal materials (aluminum, copper, and brass). This work is an alternative iconic form of the city of Pacitan that can be used as a city landmark.

Cultural arts and tourism are two interrelated aspects, both of which are very important for the development of tourism. All types of tourism in the world can be grouped into three types, namely: culture, nature, and adventure. Culture encompasses all creations of human power such as arts (theater, dance, music) crafts, festivals, museums, architecture, religion, health, and others. Nature in tourism is seen as all kinds of activities related to nature. Type of adventure that is more personal, where there is a merger between culture and nature, but added to the challenges and adventures (Sapta Nirwandar, 2014: 157). In the last few years, the Pacitan tourism sector has developed quite rapidly, including beach, natural caves, and homestay. This is inseparable from the construction of the JLS/Jalur Lintas Selatan (South Crossroad), as well as support from the Pacitan Tourism office.

Related to this, we need an icon of tourism based on cultural wisdom that can be used as a city landmark as a marker of Pacitan City Tourism. Besides, this icon also greatly contributes to improving the city's brand as the original city of the Pacitan Wayang Beber. A place/region can bring out its uniqueness and can be different from its competitors, not only in its slogan or tagline, which is now impressed as me too product, but in its ability to offer something unique and different and crystallize as a strong identity in public perception (Murfiandi, 2010:15). The design of icons that will be used as city landmarks in the form of reliefs and sculptures based on metal craft (aluminum, copper, and brass plates) by taking the idea of Naladarma figures in wayang beber. The icon of tourism as a landmark of the city is expected to improve the economy of the community through tourist visits to the city.

II. Methodology

This research was conducted in the Pacitan region as the origin of the existence of Wayang Beber with a hermeneutical approach, which analyzes art in art anthropology by seeing art as a stand-alone phenomenon and also in the socio-cultural context. Here, art is seen textually and contextually. The creation of relief works and sculpture of the new wayang beber-based tourist icons as objects of research will be interpreted concerning Javanese culture, philosophical, ethical and aesthetic values as the basis for innovation in the development of traditional arts to promote Pacitan as the city of origin of Wayang Beber.

To support the data sources in the creation of this artwork, excavations will be carried out, and data searches will include literature data in the form of journals of scientific articles, textbooks, mass media, and other written sources related to the research context. Some informants who collaborate are puppeteers, sculptors, craftsman, traditional arts actors, especially puppets, cultural figures, tourism practitioners, and related academics. Data collection techniques were carried out by literature review of Wayang Beber performances, character, story and sculpture design techniques themselves, field observations, interviewees, documentation, recording, and holding discussions on research results in Focus Group Discussion (FGD). The mechanism of the analysis process is carried out continuously as the cycle interacts between the components until the information sought is truly complete.

The stages of the design of the statue of the Naladerma figure include 5 steps that must be done (Bandem, 2005: 254), namely: (a) Preparation in the form of observation, gathering information and ideas; (b) Elaboration to establish key ideas through analysis, integration, abstraction, and generalization; (c) Synthesis to realize the conception of works of art, (d) Realization of concepts into various art media, and (e) Completion into the final form of art.

III. Discussion and Embodiment of the Work

3.1. The Existence of Wayang Beber Pacitan

Wayang Beber was born in the last days of the Majapahit kingdom in East Java, then developed in Pacitan, East Java and ended in the absence of generations of puppeteers. The form of Wayang Beber in the form of narrative images of wayang stories depicted in the lontar leaves, became a milestone in the origin of Wayang Beber originating from the XI century Jenggala kingdom (Bagyo Suharyono. 2005: 51). Wayang Beber has the same function as puppets in general, depending on the quality of the material, technique, and the final purpose of making the Wayang Beber. But in broad outline, it can be divided into two types, namely: as a medium for puppet shows and as craft artwork or decorative objects. Wayang Beber as part of the arts generally has three functions that have been known among the people, namely for ritual purposes, for the sake of or populist festivals, and function as a spectacle or are merely entertainment of inner satisfaction (Y. Sumandiyo Hadi, 2005: 260). The appearance of puppets both in terms of characterizations and stories will contain a noble philosophy. The values of wayang stories can be a reflection of the identity and character development of a nation.

3.2. Tourism Based on Creative Industries and Local Culture

Indonesia has thousands of interesting stories about the traditions of the community and local wisdom that is still alive and entrenched. All the cultural and environmental wealth mentioned above is certainly an extraordinary attraction for tourists, both from domestic and abroad. Coupled with natural tourist attractions, such as mountains, lakes, rivers, valleys, beaches, and forests which when combined with the local culture can be a magnet for tourists.

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3.3. Statues and Monuments in Pacitan City

As far as the researchers searched, the number of sculptures and monuments found in Pacitan is relatively small. This is understandable because Pacitan is a small city or one of the regencies in East Java Province, and is located in the southwestern corner, the city farthest from the provincial capital (Surabaya). Since the 2000s there have been quite a number of changes that have taken place, especially the construction of the city parks in Alun-alun and several city parks.

The Pacitan area is an area with uneven contours, areas up and down or mountainous, with many winding bends. Only in the town of Pacitan, the majority of the land is flat. Pacitan has a slogan "Kota 1001 Goa", its mean city of 1001 caves, because many have natural caves including Tabuhan Cave, Gong Cave, Kalak Cave, etc. In the last ten years along the coast which stretches around 100 km, there are many new tourism objects on the South Sea Coast. Whereas those that have long been a coastal tourist attraction, such as Teleng Ria, and Watukarung stand many homestay for tourist to stays. With the construction of the " Jalur Lintas Selatan", which is a pilot road in the southern part of Java, it greatly affects the increase in tourist arrivals in Pacitan.



Fig. 1. Left: Slamet Riyadi and Jendral Sudirman Heroes Monument, in Tumpak Rinjing, Pringkuwu Subdistrict. Right: Welcome Monument above the “Jalur Lintas Selatan” Highway with Grindulu River Bridge



Fig. 2. Pacitan area has the potential of natural tourism in the form of the South Sea Coast in the southern part of the island of Java which stretches for 100 km and a dozens of karst caves.

3.4. The Process of Choosing the Main Character of Pacitan Puppet

The Origin of Pacitan Wayang Beber is still stored in Donorojo, Pacitan and is well maintained. Pacitan Wayang Beber consists of 6 rolls containing 24 Jagongs (scenes), each roll consists of 4 Jagongs, but in the performance of the Wayang Beber used are duplicates, of mori fabric and acrylic paint coloring.

The selection of the main character in a scene or arrangement of motifs requires a short time, because it needs to be explored, sought, and pondered based on data analysis obtained in the form of library data, photographs and the experience of creating art from its creators. The data obtained as a basis for the creation of relief works and statues is quite a lot and varied, such as works of Wayang Purwa form creation (Punakawan figure, Pandhawa figure, puppet performance monument), puppet statue people, Westayuda War Monument, welcome monument/boundary monument district cities, and various reliefs and statues with copper or brass plates.

As for the types of Wayang Beber references that can be found include documentation in the form of The Original Pacitan Wayang Beber photos that have existed for hundreds of years, which are stored in Gedompol Village, Donorojo District, Pacitan. There are 6 scrolls containing 24 jagongs (scenes), each reel containing 4 jagong. The Original Pacitan Wayang Beber is made of Daluang paper/cloth, some of the material has been damaged, the color is faded, so it is not used anymore for staging, only stored in a special puppet box. When performances are performed, duplicates will be used with stronger fabrics. To choose the main character

in this Wayang Beber story, you need to read the storyline, then look for the image or character which is the most emerging/dominant, and look for various information from the experts. Based on this, the main characters in the Pacitan Wayang Beber story, Joko Kembang Kuning, selected five figures namely Dewi Sekartaji, Raden Panji Kembang Kuning, Naladerma, Tawangalun, and Raja Klana.

Dewi Sekartaji was the daughter of Raja Kediri who escaped because she did not want to be proposed by Raja Klana. In her silence, Dewi Sekartaji was helped by Naladerma and Tawangalun. After the competition, Raden Panji, with the help of Tawang Alun, won, so Dewi Sekartaji became a match for Raden Panji. The five figures will be selected to be appointed as Pacitan Tourism Icons. After the drawing design is complete, time is still needed to coordinate with the leadership of the local government and the Pacitan Regency Tourism Office. The following is an example of The Original Pacitan Wayang Beber for Roll I and the results of the selection of five main figures of Pacitan Wayang Beber and design drawings of their development creations.



Fig. 3. The Original Pacitan Wayang Beber Gulungan, consisting of 4 jagongs.



Fig. 4. The Pattern of Gulungan I, Jagong 1: "Rent in the Throne Ward of the Kingdom of Kediri" King Kediri Prabu Brawijaya held a meeting, attended by the delegates of King Klana and Prince Panji to propose a beautiful Sekartaji. The King told the two applicants that anyone who found Dewi Sekartaji had the right to become his wife.



Fig. 5. Gulungan V, Jagong 18: "Kediri Kingdom: In the Sekartaji Apartment at the Palace" Klana who is dressed as Ganda Ripa approaches Sekar Taji who is sitting. He knew him, then removed his keris (threatened to commit suicide), and turned his head.

Right: Sekartaji patterns that are developed by cloth



Fig. 6. Gulungan I, Jagong 4: "Playing music in Paluh Amba Market" and the improvement results for the Raden Panji and Tawangalun Patterns. The independent figure Raden Panji Asmarabangun and Tawangalun: the shape of the original pattern of the head, body, and the characteristic of the guardian are preserved, which is enhanced by the costume, namely beautifying facial lines, jewelry and added decorative motifs on the underside. For Panji, the wiron is added in the middle, decorated with the Batik Parang motif. As for Tawangalun jarit added wiron and decorated with Kawung Batik Motifs.

Dewi Sekartaji's figure is very interesting to be the main character of the Tourism Icon in Pacitan because this woman figure is a symbol of a beautiful woman, the main actor who is told, disjointed, and becomes a fight between Raden Panji and Raja Klana. What's interesting is that Dewi Sekartaji holds the Keris in a backward position as a form of rejection of the proposal of King Klana. The carpet symbol in the visual can be interpreted as a flying prayer mat in Aladin's story. While the Garuda bird is a symbol of the Palace. Not only beautiful, but Dewi Sekartaji also has power as the daughter of King Kediri.

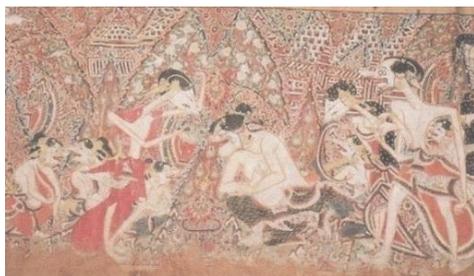


Fig.7. Naladerma in Gulungan III, Jagong 11: "Referring to the Residence of Kyai Demang Kuning" for the basis of the development of the Naladerma Figures, and the pattern of Raja Klana.

The shape of the original pattern of the head, body, and characteristic of the wanda/character of the independent figure of Naladerma (Punakawan Wayang Beber) is maintained, while the refined costume is to beautify facial lines, jewelry and added decorative motifs on the underside. This Naladerma is added with wiron in the middle, the size of the dagger is reduced and decorated with Batik Kawung motif, while the shawl is decorated with floral motifs. Naladerma figures are also interesting to be the main figures of Tourism Icons from the choice of Pacitan Wayang Beber pattern because Naladerma is an important figure as a helper and a loyal servant of Panji and Sekartaji. After analyzing this Pacitan Wayang Beber storyline, there are two

Punakawan figures, Naladerma and Tawangalun. While Raja Klana is said to be a determined and evil person. Although he already knew that Sekartaji did not want to accept his proposal, King Klana continued to try by disguising himself and challenging the war, which was finally defeated by Raden Panji and his friend Naladerma and Tawangalun.

3.5. Ornamental Plant Motives in Pacitan Beber Puppets



Fig. 8. Ornamental motifs of the upper plants of Scroll III, Jagong 10, and their patterns.

After selecting and identifying the forms of plant decoration based on the motif found in the original Pacitan puppet, the plant ornamental motifs are found that are often repeated and have similarities, including plant motifs at the top, middle, and bottom of the puppet scene. Beber, and there is the shape of a tree that grows sideways and trees that grow in pots. The findings of this unique Wayang Beber plant motif can be used as a basis for development in designing new creative Wayang Beber works, as supporters of the main character.

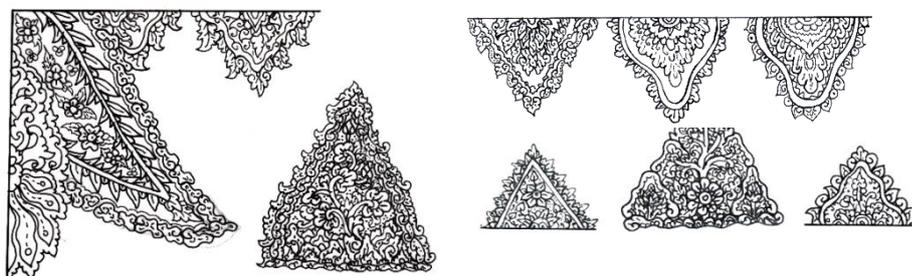


Fig. 9. Plant motifs found at the top and center of the wayang beber scene.



Fig. 10. Plant motifs that are usually in the middle of the beber puppet background.

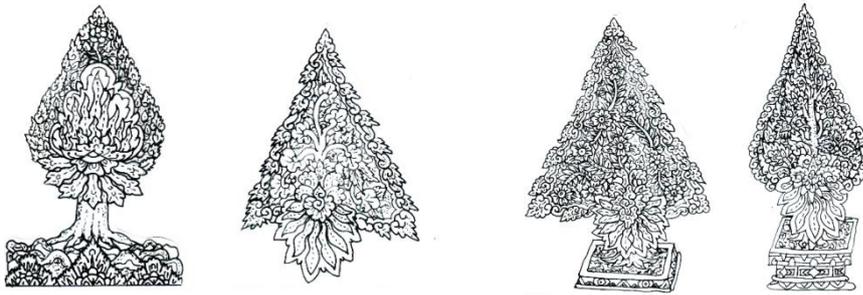


Fig. 11. Four tree-shaped plant motifs with pots in the Beber puppet.

The identification of plant motifs in the Pacitan Wayang Beber scene needs to be done because there are so many and varied forms. Once identified, plant decorative motifs that are typical of Pacitan Wayang Beber puppets will be found.

3.6. Design Results and Naladerma Character Relief



Fig. 12. Design of "Naladerma Service" for the Relief Work pattern. Can be made using aluminum, brass, or copper plate materials. (Design: Agus Ahmadi and Bening, Carver: Suwardi, 2018).



Fig. 13. Left: Relief work "Naladerma Service". Aluminum material 0.6 mm. Right: Relief of Naladerma as a souvenir for the Regent of Pacitan. FGD activities to give feedback about the new icon of Pacitan City of Tourism, 21st of June 2019

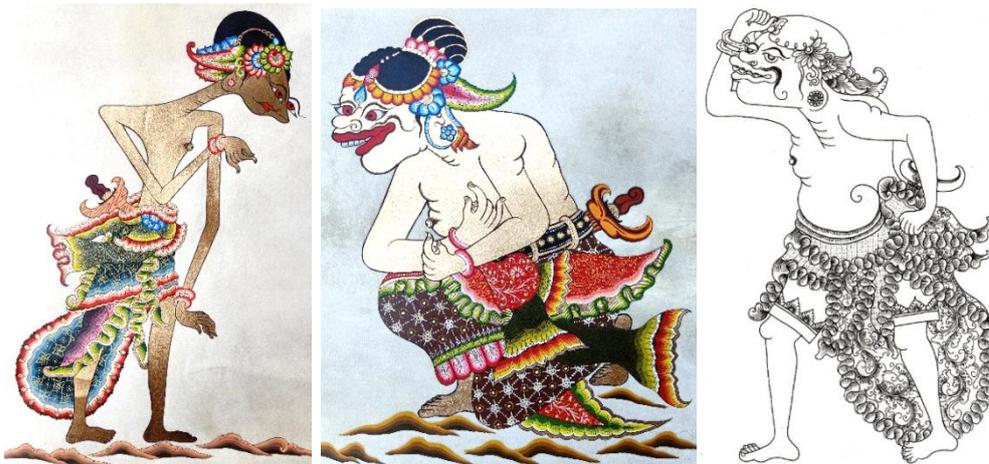


Fig. 14. Left-Center: The results of the development of Wayang Beber for souvenirs are still in process, including Panji and Naladerma drawn with acrylic paint coloring. Right: Development of a design for the Naladerma pattern that is standing / walking.



Fig. 15. "Mbarang Kentrung" Designs and Works, Aluminum, carving & sungging techniques. (Design: Agus Ahmadi, engraver: Sudarto, and pengungging: Sutopo, 2018). Has obtained a Copyright, with a Registration Number: 000125393, November 19, 2018.

3.7. The Embodiment of Relief Works "Mbarang Kentrung"

Naladerma is positioned doing "Mbarang Kentrung", meaning playing music around with a kentrung (stretch, shalawatan tool). The appearance of the form and meaning of Naladerma when "Mbarang Kentrung" is depicted while the road squats which means ready to serve. The staple relief work "Mbarang Kentrung" is an aluminum metal plate and iron paint for finishing sungging/coloring. Aluminum material is chosen as a test because this material is not rusty, durable and the price is relatively cheaper. The raw material is a box and joins for sticking the base of the aluminum relief engraving.

The main tool for making this work is a set of carving chisels and iron chests for carving/relief forming. The tool is a brush of several sizes for paint application when applying for relief on aluminum. Relief formation process with an aluminum plate as follows:

1. Cutting of 0.8 mm aluminum metal plate, with a size according to the design pattern.
2. Attachment of aluminum metal plate that will be carved on a hot junction.
3. Attach the design pattern to the metal above the jabung box (after it is cold)
4. Engraving, is sculpting all the lines in the form of a relief pattern, using nailing and polishing tools until smooth, producing concave/cawen lines.
5. Engraving, is sculpting lowering all the background/base of the relief carving using a low (concave) sculpting tool.
6. To level the bases of relief to be flat, each basin is made flat.

7. After all the bases are flat, then a dotted texture is made, meeting each of the relief bases, using sharp-pointed chisels.
8. Removing relief carvings from combustion by burning using a gas stove.
9. Clean the relief carvings by rubbing them with a brass brush, then dousing them with water.
10. This relief work is finished by coloring using synthetic iron paint, on the aluminum plate after it has been carved. Coloring with paint is only done in the form of carvings arising. The base of the carving is left to remain aluminum white. Synthetic metal paint is carefully satisfied in the form of carvings that arise, using a small brush. The last coloring applies the gold color to some of the relief motifs. To produce a beautiful blend of color gradation and white metal aluminum. Furthermore, this relief work is given a frame.

3.8. Design Work and Embodiment of the Naladerma Metal Statue

Naladerma is a servant or cleric figure in the Pacitan Wayang Beber. In the Wayang Beber story, his struggles to protect, help and serve faithfully to Raden Panji and Sekartaji. Naladerma was also used as the name of the first puppeteer as a pioneer of the Wayang Beber performance in the mid-18th century. The idea of the shape of a statue is based on the image of the Naladerma pattern of the Original Pacitan Wayang Beber style, then designed with the style of three-dimensional statues, such as puppets or Gupolo statues (usually at the gate, Javanese traditional house). Naladerma was walking squat, for the Javanese to mean being ready to serve while carrying bamboo spears was a symbol of the struggle. At the top, there is a flag that reads "Pacitan Tourism Icons". The runway was designed in the form of a small Garuda-headed Wayang Beber, and combined with the shape of the "Wavy Sea Ocean" foundation, which symbolizes a journey/sailing across the sea of South Java.

1. Sketch, Design, and Pattern of Craft Sculpture "Naladerma Struggle"

The Naladerma figure in the Pacitan Wayang Beber story is presented in its original form in the form of a colored drawing on a sheet of cloth/paper. Naladerma, is someone who lives as a servant (servant), his job is to serve everything that is desired and needed Raden Panji. Sincerity in the story of Naladerma in her service should be emulated and respected in the social life of the community. The appearance of the characters is interesting to be used as the theme of the creation of the work of the statue of "Perjuangan Naladerma" as a new tourism icon in Pacitan, East Java.

In this sculpture design, the description of Naladerma in the Beber Pacitan puppet was changed, developed into a sculpture craft "The struggle of Naladerma" begins with the search for shapes through several sketches. Selected sketch drawings are enhanced by a manually drawn front view, left side and right side view, and top view. In the practice of making this work, small size was made as a trial to realize the shape of the prototype, which later on for the actual Tourism Icon statue will be made with a larger size.

The original form of Naladerma in wayang beber Pacitan, the sketch, and design of the statue will be described as follows:



Fig. 16. Sketch Looks: Right, Front and Left Side, and Naladerma Wayang Beber. Copper Sculpture, height 50.d. 60cm (width & length adjust).

The Naladerma statue is designed in a squatting position, front, left and right. Height 80 cm, width, and length adjust. The runway design depicts "Jatayu Bird Boat" sailing across the South Java Sea in the Pacitan region, East Java. The creation of this sculpture craftworks as an alternative design icon "Pacitan City Tourism". Naladerma acts as a loyal servant of Raden Panji Asmara Bangun. His struggle was carried out with a sincere spirit. After being creatively designed to be Naladerma in the form of three human beings, Punokawan wore a "keris", a kind of javanese sword, and carried a flag. This statue depicts Naladerma in a squat walking position (intended to be ready to serve), holding a spiky bamboo (symbolizing being struggling) with the flag of Sekartaji. The runway depicts Naladerma being on a Jatayu boat and sailing on water/sea.

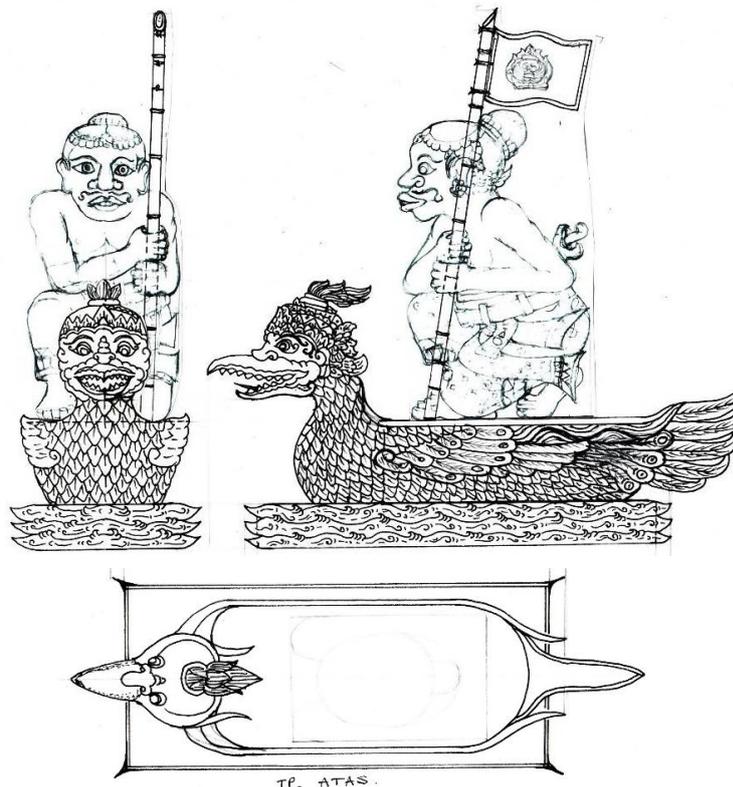


Fig. 17. Design "NALADERMA STRUGGLE", Statue Tourism Icon District. Pacitan. Media: Copper & Brass Plate. Technique: formation, title, and carving of metal. (Design: Agus Ahmadi, Embodiment Technique: Sudarto and Suryanto, 2018).

2. Material for Making Metal Sculptures

Jatayu boat (height x length X width) = 35 x 90 x 28 cm is made of 0.8 mm copper metal plate. The platform on the bottom of the boat is flat, the size of 12 x 70 X 28 cm is made of 0.8 mm copper metal plate. This sculpture is formed by a combination of engraved engraving techniques, sediment, wudulan, kenteng and etching, and assembled with welded solder construction. The flagpole and pillars are made of brass. Long and wide and short adjust the design.

3. Equipment for the manufacture of Metal Sculpture Crafts

The main tools of making Naladerma metal sculptures are meters, scissors, ablation metal carving tools, iron condenses, welded solder, bur, grinding and so on. The tools are picture equipment, tappers, and other cookers. In the process of manifesting this sculpture, workers must understand the properties of violence, flexibility, the liquid temperature of metals and others.

4. The Embodiment of the Craft of the Sculpture "Struggle of Naladerma"

The embodiment of this sculpture depicts a three-dimensional form of Naladerma riding on a Jatayu boat in the South Java Sea. This statue consists of: the figure of Naladerma, Jatayu boat, and south seawater patterned runway. The realization process is carried out in stages, full of calculations and sequences related

to the nature of the material, size and shape to be made. The sculpture embodiment process can be explained as follows:

a. Formation of the Head, and Body for Naladerma



Fig. 18. Left: negative carving results that need to be formed with positive carvings (the front). Center-Right: The results of the face formation and the shape of the head of half-finished Naladerma.



Fig. 19. Left-Centre: The technique of joining two copper sections, by assembling welded solder. Right: Some pieces of a copper plate for the body of the statue of Naladerma.

The process of forming copper plate pieces for some elements of the shape of the head and body of the statue of Naladerma in the following ways:

- 1) Heats up to make liquid mixtures and pour them into the provided wooden box, to the brim.
- 2) Attachment of the design pattern of several pieces of copper plate, as elements of the body shape of the statue, chest, abdomen, hands of the statue of Naladerma.
- 3) Engraving a negative form of ablation, which is formed from the back or the inside of the motif. In the formation of this statue, in addition to using a jug foundation, it also uses sand or fine ground foundation.
- 4) Carve positive ablation, which is to make a concave shape from the front, or form a plane of embossed / concave body using a convex chisel, also smooth the shape to completion.
- 5) The copper metal plate that has been repeatedly forged must be heated/burned (annealing) again to approximately 4000 C.
- 6) After the formation of the high and low dimensions of the basin, the shape of the face and head of the statue is formed as expected, then released from the jabung.
- 7) Joining a positive-shaped metal engraving plate. The trick, the side of the engraved sheet is turned behind to be positive. Dimensions become arising forms, the opposite of which comes from negative forms.
- 8) Removing the jade from carving a positive form of wudulan, after the engraving of the ablation the positive shape is finished, then carving is washed thoroughly.
- 9) Tools for assembling welded solder using one unit of welding device. The welding wire is copper wire.

Making the shape of the back, chest, and abdomen, buttocks and knees of the Naladerma statue before the welded solder are assembled.



Fig. 20. The results of the formation of carved part of the head, chest and abdomen. Carved witts form positive face and back of the head assembled by using a welded solder construction.

b. Making of the "Jatayu Boat" Platform.

The foundation form of the Naladerma statue is manifested in the form of a boat, a model of the Jatayu garuda bird, as a symbol of sailing in the water or the South Java Sea. The formation of the Garuda bird boat is the head, body, and tail, as follows:

- 1) Prepare various materials and tools for forming sculpture works.
- 2) Measurement of copper metal plate width/length according to the design.
- 3) Copper metal plate cutting using metal scissors.
- 4) Provision of junk boxes and softwood as a working platform for metal plate titles.
- 5) Making the body/body of the boat by bending the copper metal plate to form a boat-like basin by being titled.
- 6) Combining the boat body. The way to cook it into liquid is poured into the body of the vessel until it is full.
- 7) Attachment of the design and engraving patterns of feathers and wings of Jatayu feathers according to the design.

The making of the head of the Garuda Jatayu statue: Attachment of the Jatayu Garuda bird head pattern design, attached to two pieces of a metal plate (back and forth head motif) that have been incorporated in a wooden box. Next is the formation technique, the engraving of the motif and dismembered with welded solder.



Fig. 21. Left: carving half of the head of Jatayu carving left. Right: the result of the integration of a single head full of Jatayu.



Fig. 22. Left: Work on connecting boat bodies with eagle heads. Right: The result of connecting the head of Garuda Jatayu to the front end of the ship.

c. Making Jatayu boat holder boxes by:

- 1) Measuring the design and cutting of brass metal plates according to the design.
- 2) Sticking to the metal plate above the storage box.
- 3) Attachment of seawater relief patterns to stuck metal plates.
- 4) Engraving the design technique first becomes a flat relief. Then carved endings, based on the design pattern.
- 5) Removing relief carvings from jabung, then rubbed using brass brushes, doused with water until clean.
- 6) Combining four sides of relief carving into one, for the statue holder.

d. Assembly and Meaning of Sculpture "The Struggle of Naladerma"

Linking the position of the two legs Naladerma is placed snugly in the holder on the boat arranged in a form of tupa, then the connection is strengthened with welding strained construction. The welding solder material is a copper wire or metal plate. The body of the Jatayu boat whose front end (outrigger) is shaped like the head of a Jatayu garuda with its beak open (neatly toothed mouth), as if breathing heavily. The body of the boat resembles the shape of a dimple with a flat base, the top is wide open, carved into the shape of the body feather and wing feathers open as if it were flying. The rear end of the boat (stern) is in the shape of a Jatayu bird boat tail structure. The Jatayu Garuda boat was posted as a means of living vehicles, boarded Naladerma sailing across the South Java Sea, Pacitan Regency, East Java.

Poles and flags made separate, can be installed and removed. This is to make it more practical and make it easier to package and be concise if it will be taken for delivery of the display of works. The meaning of the symbol of the statue of "Perjuangan Naladerma" means that in this Pacitan Wayang Beber story, the figure of Naladerma is a devoted warrior in order to help, serve and save to Raden Panji (Yellow Jaka Kembang), so that he can defeat King Klana and meet Dewi Sekartaji.



Fig. 23. The creation of the statue looks perspective, left side and back. Material: Copper and brass plate. Techniques: carve out, carve arise, and patrilas. Prototype works of length x width x height: 90 cm x 40 cm x 100 cm. 2018. Design: Agus Ahmadi. Graver: Surang Art Metal Business Tumang, Cepogo.



Fig. 24. Discussion "Determination of Design for Pacitan City Tourism Icons" Friday, June 21, 2019.

Cooperation of ISI Surakarta with the local government of Pacitan Regency, the Education Officer, and the Tourism Office. Besides the discussion also exhibited the work of Kriya Logam in the form of copper, brass and aluminum reliefs and sculptures that developed the Original Pacitan Wayang Beber.



Fig. 25. Statue of "Struggle of Naladerma" as one of the artworks in the Exhibition Tradition, in the Central Java Cultural Park in Surakarta, on July 23-26 2019

IV. Conclusion

The Pacitan area has a lot of natural tourism potential, namely a beach that stretches for 100 km in the southern part of East Java and has many karst caves. The construction of the South Crossroad/JLS (Jalur Lintas Selatan) encouraged the development of tourism in Pacitan. Therefore the creation of the Tourism Icon as a landmark city based on the Original Pacitan Wayang Beber, with a design that can be applied to the monuments, exterior, interior and souvenirs, accompanied by scientific writing on a national and international scale, and supported by promotion through a variety of media, both print, electronic, and social media, will be able to attract local and international tourists, which certainly will have an impact on improving the economy of the community through the tourism industry in Pacitan.

After observing and identifying plant figures and motifs in the Wayang Beber scene, five main characters were chosen, namely Sekartaji, Panji, Naladerma, Tawangalun, and Prabu Klana. While the decorative motifs of plants are found motifs of trees, leaves, and flowers, which are characterized by Pacitan beber puppets. Based on the five main characters selected, after going through the process of designing a new scene pattern, plus the edge shape with the gunung wayang pattern created creatively, has produced aesthetic and innovative works.

The Naladerma figure was chosen as one of the main figures in the Pacitan Tourism Icon because Naladerma was an important figure as a helper, and a loyal servant from Panji and Sekartaji, as well as the name of the first Wayang Beber. The form and meaning of Naladerma relief when "Mbarang Kentrung", is described as walking with a squat that has meaning ready to serve.

The creation of the work of sculpture "Struggle of Naladerma" was used as an alternative design of the Icon of "Tourism City Pacitan", because Naladerma played a loyal servant and always struggled to defend Raden Panji. After being creatively designed to be Naladerma in the form of three human beings, using a keris and carrying a flag. This statue depicts Naladerma in a squat walking position (intended to be ready to serve), holding a spiky bamboo (symbolizing being struggling) with the flag of Sekartaji. The runway section describes Naladerma being on a Jatayu boat and sailing on water/sea.

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