




Traditional Indonesian carved ornaments in *Rancangan* contemporary gamelan to support fine arts learning

Ornamen ukir bercorak tradisional Nusantara dalam gamelan kontemporer *Rancangan* untuk mendukung pembelajaran seni rupa

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ABSTRACT

The teaching process in the form of teaching, training and research can be a means to strengthen steps in living in the world so that achievements in the fields of knowledge and skills are expected by everyone, namely a way to fully enjoy life based on the world. These human needs and desires can be fulfilled by the emergence of creative thinking ideas and innovative thinking ideas which are achieved by studying one's education. The aim of this research is to increase students' love for Indonesian culture through "Nusantara Ornaments". The design of this research is qualitative research. The population and sample in this study consisted of MAN Batu students in class. The results of this research are that students can describe works of applied art through analytical sketches which include application, installation and combination columns. We conclude that the activity of observing and carrying out art criticism can help students gain information about works of applied art, the artists who created them, and the process of creating sculpture according to the students themselves.

KATA KUNCI

pengajaran,
Nusantara,
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seni

ABSTRAK

Proses pengajaran berupa pengajaran, pelatihan dan penelitian dapat menjadi sarana untuk memantapkan langkah dalam menjalani kehidupan dunia sehingga diperoleh prestasi dalam bidang ilmu pengetahuan dan keterampilan yang diharapkan oleh setiap orang, yaitu cara menikmati hidup yang berlandaskan dunia sepenuhnya. Kebutuhan dan keinginan manusia ini dapat terpenuhi dengan munculnya ide-ide berpikir kreatif dan ide-ide berpikir inovatif yang dicapai dengan mempelajari pendidikan seseorang. Adapun tujuan penelitian ini yaitu untuk meningkatkan rasa cinta siswa terhadap budaya Nusantara melalui "Nusantara Ornaments". Desain penelitian ini adalah penelitian kualitatif. Populasi dan sampel pada penelitian ini terdiri dari siswa MAN Batu kelas XI IPA dan IPS tahun pelajaran 2022/2023 yang terdaftar sebagai siswa pada ekstrakurikuler seni dan musik di sekolah MAN Kota Batu. Hasil penelitian ini yaitu siswa dapat mendeskripsikan karya seni terapan melalui sketsa analisis yang meliputi kolom penerapan, pemasangan, dan penggabungan. Kesimpulan dari penelitian ini adalah bahwa kegiatan mengamati dan melakukan kritik seni dapat membantu siswa dalam menggali informasi tentang karya seni terapan, seniman yang menciptakannya, dan bagaimana proses terciptanya seni pahat menurut siswa itu sendiri.

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Introduction

Education plays a vital role in developing both character and knowledge, helping create self-aware individuals. It enhances our maturity in thinking and behavior, particularly in academic contexts. Through education, we can eliminate illiteracy and develop various capabilities, including practical skills and mental abilities. The diverse insights gained through education contribute to personal growth and development. This educational process strengthens our ability to navigate life successfully, helping us achieve both academic and practical goals. Ultimately, education enables a well-rounded life filled with knowledge, skills, and well-being, fostering creative and innovative thinking that helps fulfill human potential.

A teacher becomes the holder of the role that is considered very important and most important in the so-called learning process of teaching: to be able to educate people to be better (Hall, 2010; Mesías-Lema, 2018). By providing science in the field of knowledge and science in the area of skills that will be required by the student or student participant. An educator is expected to improve his abilities because he can give his knowledge to students who need it and will receive and get knowledge from him (Krishnaveni & Anitha, 2007; Triemstra et al., 2021). A glance in the minds of some artists who are in the town of Batu thinking about how to make an interesting change by creating and creating new innovation that in the end can be accepted by the millennials who at this time tend to begin to leave the traditional nuances to become modern that effect on foreign culture that is in love that is far from the order of the traditional culture of the nation's own nuances, would this kind of thing we will leave without doing anything so that at the end will boomerang themselves and make the culture of Nusantara to be purged at last.

Art education can also be referred to as education carried out through the science of art or art as a tool or medium in the educational process that includes some aspects of the taste and behavior of each individual (Kuncoroputri et al., 2023; Tarsa, 2016). In the world of art, there are so many expressions of human imagination or people with various forms of ideas of creativity that it is the trigger for the creativity of everyone involved in it. In art education, there are some parts that need more attention than others. The field of musical arts plays a role in the world of education, especially multicultural education (Desyandri, 2014; Ellefsen & Karlsen, 2020; Sina et al., 2023). In the world of art education, it serves as a medium or is an educational tool that can create and grow well in terms of the personality of the student, who can fully build good students who can generally do according to the matter that is in the lessons through learning. In particular in the field of arts education is an effort that is considered to have a consciousness in preparing students through a program of activities on guidance, teaching processes, and exercises to be able to master rather than the ability to perform according to a role it will perform (Kovalchuk et al., 2022; Soehardjo, 2012). In the world environment of education at school, which is generally an educational institution, it is very good to expect that the students can have a good performance and pride.

With the activity on the extracurricular scope, the student or student will get a place to be able to channel the talents, interests, and expertise that are owned by the student so that it can be more able to maximize the ability in the field that is in this regard in

the art (Magdalena et al., 2020; Narmoaatmojo, 2010). In essence, the results that students want to achieve in this case, especially after students take part in activities in extracurricular programs at school, will have a big impact on increasing learning achievement, especially in the subjects they are studying or want, in this case, namely the field of musical arts, in In general, students who are actively involved in extracurricular activities at school will have more added value to their abilities and are more skilled in various things, including organizing, socializing, and can more easily answer existing problems according to the type of extracurricular that the student or students participate in (Nofianti, 2018; Wulan et al., 2019). So that students have various experiences and have broad insight into organizations. Students, in addition to gaining organized experience, will also gain more experience in the field of science they inhabit

The presence of extracurricular activities of contemporary music in the school, MAN Batu with an artistic packaging in terms of the appearance of performances that use *gamelan* music tools and media and in collaboration with *ukir* Nusantara ornaments increasingly adds the aesthetic value of cultural art in the *pagelaran*, remembering as a means of a performance of traditional or contemporary art also needs innovation and creativity by the presenters in the packaging of its performances so that it looks more attractive and can be accepted by all artists as a very good and interesting entertainment.

In addition to *gamelan* as a tool or instrument to practice playing music because of the ornament ornaments that exist on the *gamelan* there is definitely a meaning and purpose that is more essential because the symbols in the work of art on the *rancak gamelan* itself can give its own meaning and philosophy. The understanding of this is already in a work of art that is a number of elements and is created and made with the form of its organism, as in the tree of the question that is in it (Peursen, 1993; Rahman, 2020). The value contained in the physical of the media or contemporary *gamelan* music tools gives a very aesthetic nuance at the time of the art performance takes place and gives a high added value in the field of architecture works similar to the *gamelan* is the *ukir* ornament that exists on the media *gamelan* musical tools (Agus Ngurah, 2019; Hananto et al., 2021; Wadiyo et al., 2021).

Researchers' interest in studying such *gamelan* ornaments could potentially strengthen more comprehensive learning outcomes. This makes it possible to find findings that differ from the research that has been done in the past. During this time, the *ukir* ornament on the *gamelan* body is intended only as a decorator that works for beauty only. The researchers intend to understand the existing meanings and educational values that are found in the ornament ornaments and can very well introduce Nusantara culture to the efforts to preserve culture by studying Nusantara ornaments that exist on the instrument or instrument of contemporary *gamelan* music that exists on the extracurricular music activities that exist in the school of MAN Batu, the aim is to be an appreciation medium for teachers and learners, so they are expected to obtain reinforcement during the art activities.

Motifs of traditional *ukir* art that are applied to contemporary *gamelan* music tools in the school Kota Batu, among others, is the traditional *ukir* motif in Jepara style, Surakarta style, Yogyakarta style, Mataram style, and also the style of Pekalongan. The forms of the ornament pattern and the traditional motif of the *ukir* are a picture of

the animal form or the form of plants, which in this case consists largely of some parts that are obviously already arranged in such a way in order to fill, enhance, and decorate in the shape of the field of *ukir* that exists on the *gamelan* media or decorative ornaments that exist on the background of the *gamelan* itself.

We realize that the current of globalization that gradually enters the country of Indonesia has greatly influenced the existence of traditional art and the identity of the Indonesian culture itself that we have, and without our realizing it, the cultural wealth of the nation now begins to deteriorate and fade (Nurhasanah et al., 2021; Suneki, 2012; Velthuis, 2014). In dealing with the situation, one of the efforts that can be made is through the program of art education and also to navigate the preservation of culture into new materials such as inculturation, or what can be called contemporary art, which can blend all kinds of instruments, either traditional, modern, or contemporary (Amalia & Agustin, 2022). According to the history of *gamelan* (Iswantoro, 2018), *gamelan* is an original form of art. *Gamelan* instruments have been developed into new forms to this day (Darmawan & Krishna, 2020).

Considering the purpose of this investigation is to explore the roles and activities of students in educational institutions, particularly the extracurricular programs at MAN Batu, the focus is on the performance of students in contemporary music, art, and related disciplines. Various information sources were consulted to highlight the role of extracurricular activities in enhancing learning performance in music and similar arts. When individuals identify qualities or values in a piece of work, they are likely to express and communicate their appreciation for its merit. Conversely, a lack of productive engagement may foster an attitude of openness to receiving constructive feedback on an artwork (Gusliati, 2019; Rondhi, 2017).

Method

In this research, we employed a qualitative research method, as outlined in the research approach above. The goal is to obtain data directly and naturally from MAN Batu, specifically from students in classes XI IPA and XI IPS. Data collection was conducted through observations and interactions with students during extracurricular music and related activities. These observations were made by the researchers themselves, using the media or tools available to both teachers and researchers. The focus of the research was on analyzing descriptions derived from written sources and the data collected. The results of the observations were supported by data from interviews, field observations, and documentation of student activities during extracurricular music and similar programs.

The qualitative approach in research is the process and procedure that produce descriptive data in the form of speech or writing as well as observable behavior of the subject of research, in this context, the student (Moleong, 2003). This research is carried out in a natural setting, and the data collected tends to be qualitative. In the stages of preliminary study and model development preparation, this study uses a qualitative approach involving the researcher himself.

The methods used in this study, namely observations, interviews, and documentation, are considered correct by the authors. Observation methods allow researchers to

pay attention to what users actually do in a particular context. Direct observation provides benefits by revealing activities of which one may have previously been unaware. This is done through direct interaction with student participants, as well as indirectly through online media.

Using this method of observation, the author can test the previously defined hypotheses and analyze the data that has been collected. In addition to observations, the research also involves the study of libraries or literature studies. Library studies are used as a theoretical study in the research process, with the aim of obtaining information and references from library sources. Written data relevant to research topics, such as textbooks, articles, theses, journals, and research reports, is obtained from such written sources. In addition to being part of theoretical studies, such written sources can also be used to analyze research data. Thus, observation methods, interviews, and documentation, as well as library studies, play an important role in this research to collect and analyze relevant data.

Regarding the existing research location, it is in reference to the Islamic School in the Batu City, which is MAN Batu, which becomes a place for research on ornamental innovation on the contemporary *gamelan*. Of course, at this time, the *gamelan* used in school in general is a *gamelan* or traditional musical tool that is generally used in various places, in particular in the school that is still noted to use traditional *gamelan* music tools that are used to protect students' activities in order to preserve the culture of the nation, in particular the art culture that has been recognized by other nations.

The *gamelan* at MAN Batu is utilized in various activities related to extracurricular art learning, as well as for practical exams focusing on contemporary music. The *gamelan* at MAN Batu requires unique nuances or ornaments based on innovative designs, serving as the foundation for creating captivating art performances (*pagelaran*). The incorporation of these *gamelan* instruments enhances the visual and auditory appeal of the *pagelaran*, making the performances more engaging and aesthetically pleasing.

This can enhance the impression and extraordinary essence of the art performance, with ornaments crafted to create a refined and captivating aesthetic. These ornaments may be incorporated as intricate carvings, whether adorning the *gamelan* itself or serving as a decorative background for the performance. Such additions contribute to the overall beauty and visual appeal of the show. During the performance, the combination of the *gamelan* and the ornamental backdrop creates a striking and harmonious impression, elevating the audience's experience.

The data collection must be adapted to the size of the population. The population is the number of the entire group of people, the location of events, and the events that will be studied by the researcher, while the sample is the subgroup that is present in the population (Sekaran & Bougie, 2016). The number of samples for this qualitative research was decided by the researchers when entering the field, and the research took place at the MAN Batu. Below are the sources of data obtained:

The primary data for this study was collected from students in the XI IPA and XI IPS classes at MAN Batu during the 2022–2023 academic year. Among the students participating in extracurricular activities in music and fine arts (*seni rupa*), two demonstrated exceptional abilities compared to their peers. These students exhibited strong

communication skills and were adept at describing narratives that provided researchers with valuable insights and supporting data for this study. The collection of primary data involved observations, interviews, and documentation conducted by the researchers during case studies in the educational institution.

This study focuses on the application of traditional Nusantara *ukir* (carving) ornaments in contemporary *gamelan* instruments as a medium for extracurricular learning. The research examined student activities during extracurricular sessions at MAN Batu, particularly in the field of contemporary *gamelan* music. By incorporating traditional *ukir* ornaments into *gamelan* instruments and other performance elements, students have showcased performances featuring these decorative designs. The integration of contemporary *gamelan* with *ukir* ornaments enhances the visual appeal of the performance, creating a more engaging and captivating experience, especially through the intricate carvings featured on the *gamelan* instruments during the show.

An instrument is a tool designed to fulfill academic requirements, serving as a means to measure an object or collect data on a variable (Sappaile, 2007). The instruments used in this study included observation (audio and video recordings during interviews) and documentation.

Data analysis

In this article, data analysis follows the model developed by Miles et al. (2014) to examine the data. The first phase involves data condensation, which is the process of selecting, focusing, simplifying, abstracting, and transforming the data from field records. The results of this step are presented as the aspects studied in the research. The second phase is the assessment of data, which aims to facilitate understanding by organizing and interpreting the data from the previous step. This phase also helps formulate potential research directions or areas for further exploration. The third phase involves drawing conclusions and verification. At this stage, the preliminary conclusions are considered temporary and may change if no strong evidence supports them in subsequent data collection. However, if the preliminary conclusions are backed by valid and consistent evidence as the research progresses and additional data is collected, these conclusions can be considered credible.

To avoid misunderstandings during the research process, it is essential to address the role of the researcher as an instrument in the study. To ensure the validity and reliability of the data, triangulation techniques were employed. Triangulation is a method used to verify and validate research findings by using multiple sources or methods, beyond the primary data collected. The purpose of triangulation is to obtain diverse and complementary perspectives, ensuring that the researcher's observations align with the actual reality of the study object. By applying triangulation, researchers can minimize bias, enhance the reliability of the findings, and ensure that the observed data accurately reflects the existing reality. This approach reinforces the confidence in the validity of the data obtained.

Results

The analysis of these qualitative data is obtained from some data derived from observations and interviews. The data is used to determine the improvement of

understanding of the character values contained in the application of Nusantara *ukir* ornaments on contemporary *gamelan* media in the learning process in extracurricular music and similar activities at MAN Batu School. The technique analyzes data, which is a process of compiling data that has been obtained so that it can be explained and written in the form of descriptions. The technique of data analysis that can be used in this research is by using several steps, namely: (1) data collection, (2) data reduction, (3) data presentation, (4) conclusion drawing or verification (Sugiyono, 2013).

The interview results reveal that the concept of developing extracurricular contemporary music learning, incorporating traditional Nusantara *ukir* ornaments on contemporary *gamelan* instruments at MAN Batu, is a completely new approach. The application of *ukir* ornaments on contemporary *gamelan* media is unique and adds an interesting dimension to the art performances at the school. With the presence of extracurricular contemporary music, the integration of Nusantara ornaments from various regions enhances the aesthetic quality of the performances. This approach has proven beneficial for students, helping them to better understand the diverse cultural heritage of Nusantara that is not widely known.

The results of the interview also show that the contemporary music program at MAN Batu is unique and engaging, particularly in extracurricular activities, as this application of ornaments on *gamelan* instruments has not been done before. The new approach allows for more effective and engaging music performances, capturing the students' interest. The development of these ornaments provides students with an opportunity to learn more about Nusantara culture, especially *ukir* art, through their integration into contemporary *gamelan* media. However, it is important to note that the sources of inspiration for creating these ornaments are not fixed or absolute. Multiple sources of inspiration can lead to the creation of several works, and it is common for artists to draw from various influences in their creative process.

The next stage in the creative process involves refining and developing ideas. At this stage, artists test their concepts and begin transforming them into concrete forms. The process of developing these ideas in art can be enhanced through different methods, such as researching relevant literature or conducting field observations. This approach helps to gather data and strengthen the understanding of the subject being studied, ultimately supporting the creation of artwork that reflects the application of traditional *ukir* ornaments on contemporary *gamelan* instruments for extracurricular learning media.

Discussion

After presenting the results, we now reflect on the research concepts and data previously discussed. In this section, we provide further interpretation of the collected data. This study offers an interesting insight into Indonesian cultural ornaments, which are described as geometric or other stylistic designs resulting from traditional handicrafts and architectural practices. These ornaments are not merely decorative additions but are intentional forms created for aesthetic and cultural purposes, reflecting the rich artistic heritage of Indonesia.

It can be concluded from the above that the development of traditional Nusantara ornaments on contemporary *gamelan* music instruments, as a learning medium, is essential for introducing the significance of *ukir* art. Ornaments are not merely decorative elements placed in empty spaces without meaning; they hold deeper significance. The ornament motifs, especially those created in the past, have served multiple functions. Beyond their aesthetic role, these motifs may carry symbolic meanings or represent a living philosophy for those who believe in them.

This research aims to explore and explain the forms of ornaments found on contemporary *gamelan* instruments and how these artworks embody aesthetic values. The study focuses on the ornaments and *ukir* motifs applied to contemporary *gamelan* media. The aesthetic value derived from these ornaments or motifs is created through variations in design, the combination of differing motifs, and the development process. Additionally, the placement, composition, and processing of each motif play crucial roles in shaping the overall aesthetic. Factors such as continuity, balance, and the emphasis on certain parts of the motif significantly influence the aesthetic value of contemporary *gamelan* instruments.

The next step is the design and development of *ukir* ornaments. The initial stage is crucial and should involve using various simple and accessible media or materials that students can easily work with. This approach ensures that students can effectively understand and engage with the process of creating *ukir* ornaments. Additionally, fostering comprehension of the cultural and artistic significance of *ukir* is an integral part of the learning process. The development of Nusantara *ukir* ornaments is further reinforced through their integration into extracurricular activities, particularly in the context of contemporary music learning.

Table 1. Raw materials as media motives and ornaments





No	Example Raw materials as media	Motives and ornaments
1		
2		



Figure 1. Example of the media creation process for the use of *ukir* ornaments on contemporary *gamelan* musical instruments



Figure 2. Showing the results of works like *ukir* ornaments as a similar learning medium on contemporary *gamelan*

Conclusions

This study has focused on the elements present in the fine art of *ukir*, with a particular emphasis on the application of traditional Nusantara ornaments in contemporary *gamelan* instruments as extracurricular learning media. These ornaments convey values and messages inherent in the art, emphasizing the need for creativity and innovation in the development of cultural and educational tools, such as musical instruments and teaching materials.

The results of the study reveal two key aspects: (1) the ornaments often feature leaf-shaped designs, symbolizing persistence and continuity in the formation of personal character, and (2) the limited integration of *ukir* motifs, like those seen in temple reliefs (*candi*), into traditional *gamelan* instruments highlights the need for further exploration in this area.

To address these challenges, teaching materials should be developed and tailored to meet the needs of students, incorporating decorative patterns from traditional *gamelan* instruments. This approach will instill character values through art education, particularly in the context of ornament *ukir*.

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