

PROCEEDING

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6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



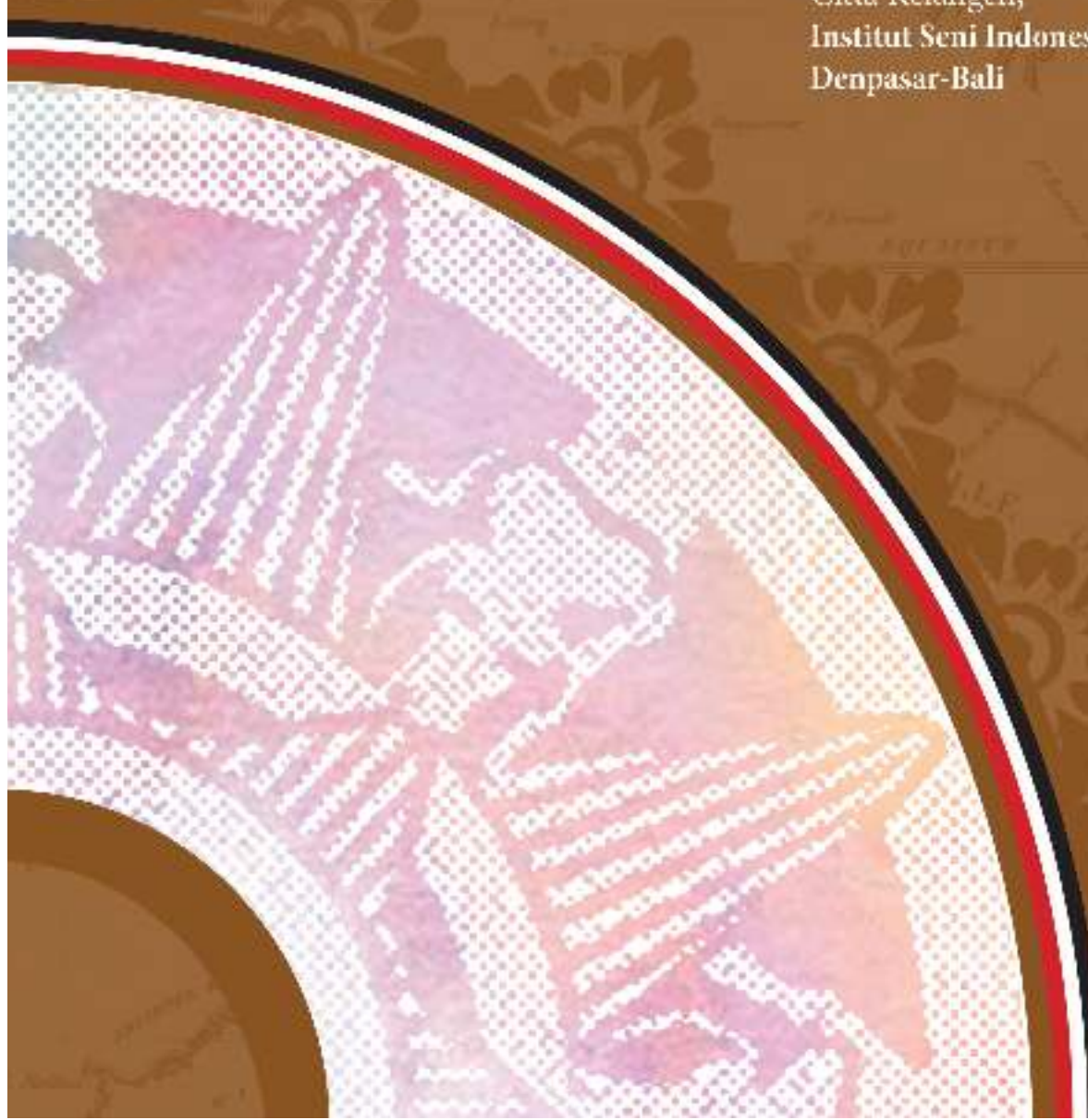
25th September 2017

Gedung Natya Mandala and

Citta Kelangen,

Institut Seni Indonesia

Denpasar-Bali



Proceeding

6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

“Nusantara’s Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society’s Development Value.”

Person in Charge : Prof. Dr. I Gede Arya Sugiarta, S. SKar., M.Hum

Council Committee : Prof. Dr. Setiawan Sabana, MFA
Prof. Dr. Tjetjep Rohendi Rohidi
Prof. Dr. Ismail Ibrahim
Prof. Madya. Dr. Abdul Halim Husain

Peer Reviewer : Prof. Dr. Setiawan Sabana, MFA
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Deputy of Steering Committee : Dr. I Komang Sudirga, S.Sn., M.Hum

Editor and Layout : I Kadek Dwi Norwatha, S.Sn., MDs
I Gusti Ngurah Wirawan, S.Sn., M.Sn

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TAHUN 2017



**PROCEEDING
THE 6th INTERNATIONAL
SEMINAR ON NUSANTARA
HERITAGE**



*“Nusantara’s Cultural Arts
Diversity as Inheritance
Source of Tolerant
and Inclusive Society’s
Development Value.”*

**INSTITUT SENI INDONESIA
DENPASAR
2017**

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THE 6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



**INSTITUT SENI INDONESIA (ISI) DENPASAR
SEPTEMBER 25th 2017**

GREETINGS

HEAD OF STEERING COMMITTEE GREETING



Praises we extend to God Almighty, Ida Sanghyang Widhi Wasa, for His abundance of blessings has help the launching of the 6th International Seminar on Nusantara Heritage held on Monday, September 25th, 2017 at Natya Mandala and Citta Kelangen Building, Institut Seni Indonesia Denpasar Bali. The theme of this year's Seminar is **“Nusantara’s Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society’s Development Value.”** Diversity of Nusantara Art Culture, is a beauty that is worthy to be appreciated and developed. This latent knowledge can be a source of inspiration and scientific development to establish character into Nusantara in Southeast Asia as a

tolerant allied nations.

Lately the problem of intolerance has arisen in society and social media in its various forms. Researchers as a scientific society should respond in ways that are wise and sensible, collectively seek solutions and ways of handling them. In the past the values of Nusantara have been proven to bind kingdoms, islands, ethnics, religions and cultures in Southeast Asia. Therefore, the extraction of latent knowledge in the past, makes it necessary to get researchers' attention so that the development of grounded knowledge can be improved on an ongoing basis. Intense excavation of the values of this Nusantara heritage needs to be done to compensate for the various modern knowledge that is sometimes less precise with the culture of Nusantara. The ideas, suggestions, acts and works of that era ran in unison throughout Southeast Asia without violence and warfare. Nusantara has creations and even masterpieces such as Borobudur, Angkor Wath, Prambanan and others, can be an inspiration for the development of craft, design and culture in this modern era.

In this regard, the committee would like to thank all the participants involved, from the Board of Committees, Keynote Speakers, Reviewer, Formulating Team, and all presenters who have been actively participating in this International Seminar on Nusantara Heritage. As head of committee, we also extend our gratitude to all the committees who have worked hard to launch this 6th International on Nusantara Heritage. Final word on behalf of the organizing committee, we apologize as much as possible if in the implementation there are wrong words, speech, or unsatisfaction in the services we do. For the attention and contribution we express our deepest gratitude.

Denpasar, September 25th 2017
Head of Steering Committee,

Dr. Anak Agung Gede Rai Remawa

NUSANTARA HERITAGE COMMITTEE GREETING ON THE 6TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



Prof. Dr. Tjetjep Rohendi Rohidi, MA
Nusantara Heritage Seminar Committee

Assalamualaikum Wararahmatullahi Wabarakatuh.
Salam sejahtera,
Om swastiastu.

First of all we would like to welcome you, glad to meet you again, and welcome to join the annual event "*Nusantara* Heritage Seminar" which is the 6th international seminar held at Institut Seni Indonesia (ISI) Denpasar, Bali. As we know and participate together, this "*Nusantara* Heritage Seminar" is a series of annual seminars starting at the *Universitas Malaysia Sabah* (first seminar), *Universitas Negeri Semarang* (second seminar), *Institut Teknologi Bandung* (third seminar), *Universitas Pendidikan Sultan Idris, Malaysia* (fourth seminar), and *Institut Seni Budaya Indonesia, Bandung* (fifth seminar). And, this time the sixth seminar was held at the *Institut Seni Indonesia Denpasar, Bali*.

This seminar was initiated by several parties, representatives from universities in Indonesia and Malaysia, who share the same vision and commitment in viewing *Nusantara* as a potential source for advancing civilization with a strong foundation in establishing identity in one way and affirmation of integration on the other. Therefore, the issues related to the *Nusantara* are what has always been the main topic in every seminar. The consideration to discuss such issues is based on the fact that the present-day *Nusantara* is facing challenges caused by changes that occur both in the world and in the internal interaction of its locality.

In regards of that, by looking at art as a strategic cultural element, then the discussion or dialogues in the seminar is bound in this field; is not art a subtle medium for linking cultural differences in empathetic and appreciative networks. Through it, the dialogue is freed from prejudice and also physical and superficial pressures. The seminars, followed by academics from various universities, especially universities in Malaysia and Indonesia, provide space for realizing the dynamics of life that bridges fraternities from time to time; about the story of the past, the life that is lived during this time, and the hopes and aspirations of the future.

The International Seminar of "*Nusantara* Heritage VI" this time, has produced a collection of writings related to the study of various issues in art (in the context of *Nusantara*), new understandings, meaning and paradigms that

become alternatives in understanding the art of *Nusantara*, in its preservation and development. The contribution of thoughts from the participants of the seminar may be able to enrich understanding of our culture, and the academic community in general, on various matters relating to *Nusantara*, in order to advance the arts, science and technology sourced from *Nusantara*. At the same time, also in this case, increasing cooperation between Indonesia and Malaysia in the field of culture, especially in the arts with the same source.

So, have a pleasant seminar, and until we meet again at the International Seminar of "*Nusantara* Heritage VII" later.

Salam budaya.

Denpasar, September 25th 2017

RECTOR OF ISI DENPASAR GREETING



I kindly extend my special regard and warm greeting to all people and all parties who have made this event possible. Special thanks and gratitude as well is addressed to the organizing committee of The International Seminar on Nusantara Heritage. It is a great delight to bring six outstanding keynote speakers to this wonderful International Seminar on Nusantara Heritage. Namely: Prof. Setiawan Sabana of the Bandung Institute of Technology, Prof. Madya Dr. Abdul Halim Husain of Sultan Idris Education University (UPSI), Malaysia, Prof. I Wayan Rai of the Indonesia Institute of Arts and Culture, Papua, Dr. Jean Couteau of France, Dr. Diane Butler of USA and Yamaguchi Shinobu Ph. D of

Toyo University Japan and all other distinguished guests.

I believe this special event would be a great success to promote public recognition among all people in accord with the diversity and value of Nusantara Heritage. I highly appreciate the unwavering efforts and significant contribution of the organizing committee of The International Seminar on Nusantara Heritage through this tremendous program. This year I proudly present our esteemed keynote speakers to share their thoughts and views on Nusantara Heritage both tangible and intangible.

I hereby reaffirm with delight to meet this opportunity and challenge to this year's participants to shine for the purpose of broadening the scope of understanding the precious cultural heritage of humanity in the spirit of cultural diplomacy. I hope through this special event we can strengthen our ties with all peoples and cultures of the world to build a strong relationship based on respect and mutual understanding. In this special occasion from the bottom of my heart I would like to thank and congratulate the organizing committee of The International Seminar on Nusantara Heritage for their success in hosting this remarkable event.

Again thanks and congratulations in this special milestone.

Warm regard,

Prof. Dr. I Gede Arya Sugiarta, S.S.Kar, M.Hum
Rector of Indonesia Arts Institute, Denpasar
Bali-Indonesia.



THE 6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



INSTITUT SENI INDONESIA (ISI) DENPASAR
SEPTEMBER 25th 2017



KEYNOTE SPEECHES

BUILDING CULTURE CREATING NATION'S PERSONALITY

Wellcoming Speech By
Prof. Dr. I Gede Arya Sugiarta, S.S.Kar, M.Hum
Rector of ISI Denpasar



Om Swastyastu
Assalammualaikum Warohmatullahi Waborrakatuh
Salam Sejahtera

In opening this event, let us thank God for his grace that he has bestowed upon us this day so that we have been granted the ability to meet in health and happiness. May we always be under His divine protection. On behalf of our family at ISI Denpasar, I wish to welcome you all to the campus of “budaya mandala” and extend my sincere gratitude for your attendance and participation in this seminar. To the steering committee of Nusantara Heritage, I would like to extend my deepest and most sincere feelings of gratitude for your belief and trust to ISI Denpasar for bestowing upon us the task of organizing the International Seminar on Nusantara Heritage 2017, hope we can deliver this belief and trust well. In accordance with the current theme, “Nusantara's Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society's Development Value”, I would like to entice all of you to contemplate, exchange dialogue and together search for solutions to our Nation's challenges that have surfaced over the past few years.

The socio-cultural problems that challenge our nationality have penetrated into public space. Ranging political, economic, educational, health, to humanity these problems have become an issue that can be clearly seen and freely witnessed through the mass media. The occurrence of tragedies such as the *SARA* conflict, armed conflict, the disintegration of our nation and the increasing presence of terrorism networks mark our nation as a “danger area” that can threaten everyone here at any time. In the past, our country was a highly developed and glorious geographical and political area often described as the “*tata tentrem karta raharja*” or “the kingdom of peace” The success stories of the Sriwijaya Kingdom, the Majapahit Kingdom uniting our nation, the birth of various works, such as Borobudur, Prambanan, and Angkor Wat showcase the world of wonder that is our nation. This is a proof that this nation is a safe place that gives artists an opportunity to thrive and produce new works. Today, we have to explore the true meaning of success and the birth of archaeological wonders that are inherited to us through this nation.

Southeast Asia is facing decline in social solidarity, intolerance, fanaticism and rapid despair because a failure to seek guidance from cultural heritage of the past. Until now, we are remain in the way of thinking of logo centric, structuralism and binary oppositions in great admiration, whereas history shows that great discoveries such as the Law of Archimedes, Quantum Physics and others are not achieved solely through rational scientific methods but through making use of the inner potential of non-ratios such as the

sharpness of intuition, emotional sensitivity and spiritual awareness (Amien, 2005: 318). Our lack of attention to the development of human non-human potential implicates the birth of individuals who are individualistic, selfish, indifferent, and insensitive to socio-cultural issues. Nusantara Heritage contains much wisdom that can be used as a guide to form the personality of our archipelago. One of which is to build a cultural heritage.

There is a phrase that states "no culture, no future", meaning without culture, a future cannot exist. The basic characteristics of culture are cross-country, cross-national, inter-religious, and cross-binding primordialism, thus causing culture to be a powerful force in building a sustainable world (Ariefandi in Kultur Magazine, 2013: 8). For Humanity, culture is a necessity of the soul, therefore the development of the cultural field is the "mandatory law" for the government of a nation. Nations in Southeast Asia such as Indonesia actually have received a "bonus of civilization" because it has the uniqueness and diversity of tangible and intangible cultural heritage that can be used for the prosperity of its people. In our cultural heritage, there are cognitive systems, values, behaviors, and strategies to manage our universe based on logic, ethics and aesthetics.

Awareness of the cultural power in promoting development, strengthening the nation's foundations and our position in a changing world is paramount. With regard to our efforts to revitalize and re-actualize the values of cultural heritage as a nation's personality, I try to offer some concepts of development in the field of culture.

First, multiculturalism is a socio-intellectual movement that promotes the values and principles of difference and emphasizes the importance of respect for each group that has a different culture. Embracing Multiculturalism will to bring people into a harmonious, peaceful, egalitarian, tolerant, respectful, respectful, non-violent without necessarily eliminating the complexity of the differences. Most importantly, what needs to be emphasized is multiculturalism is not intended to unite or melt existing cultures into a 'single principle'. In multiculturalism diversity is preserved in the imagination of togetherness to become one.

Understanding multiculturalism is characterized by three principles, namely identity, relativity, and plurality. Identity is the defense of the values of localization in which exist peculiarities, uniqueness, and rarity that distinguishes one locale from another. Uniqueness and rarity are both factors of attraction and are considered "costly goods" in the global era. Relativity is the principle that the values of human life in various communities are relative. The local wisdom possessed by every nation cannot be compared quantitatively, because each has different devices and methods. This principle makes us proud of what we have and appreciate others. Plurality is a principle that recognizes that diversity is power. We should appreciate the diversity of forms, ways of working, and cultural principles of the whole community. With mutual respect we then recognize the advantages of others, so that they can fill each other to enrich what we have.

Secondly, understanding history. In historical context, the value and meaning embodied in cultural heritage are the bridges between the past and the present in a complementary chain. Through culture we can harvest the value and meaning of the past to build the present and plan for the future. History is a reconstruction of the past while cultural heritage is evidence that the past is a very useful source of value for building the personality of our archipelago. Therefore it is necessary to educate our younger generation to embrace the spirit of our cultural heritage.

Third, understanding ritual. Why rituals are so important is evident in the fact that in ritual, cultural heritage functions as a medium in which is expressed symbolically the history of the people. Every scratch, movement, song, facial expression, melody, rhythm and harmony displayed in rituals contains meanings to glorify the greatness of God. Through this people experience the feelings of pleasure, peace and comfort that life has to offer. In ritual, one does not question the concept of culture in a particular identity or whether or not it is good or bad. In ritual, culture is not a source of entertainment. Everyone in attendance is a part of the ritual so that it can be performed with grace and full confidence. What we can take away from ritual in this regard is a kind of positive energy that fosters tranquility, comfort and passion for togetherness that motivates mankind to rise to new heights. Culture in ritual ceremonies is an event of appreciation for an undivided common order in collective life.

Fourth, cultural diplomacy. Countries in Southeast Asia until this day have elements of their nation state that have not advanced in terms of technology and economy. This division is far too often the subject of discussion over Southeast Asia. To make our young people proud to be Southeast Asians, we need to display our superiority and for that we need to be strong in diplomacy. Borobudur Temple in Indonesia and Angkor Wat in Cambodia have been included in the list of the seven wonders of the world, the traditional Balinese agriculture system, *Subak* and nine Balinese dance genres also have recently been established by Unesco to be a world cultural heritage. In addition, now Indonesian gamelan (Java and Bali) has become a flagship program at various top universities in America, Europe and Japan. In realizing this condition, these elements of culture can be a reliable source of diplomacy to raise the dignity of the Southeast Asian nations as “Cultural Superpowers.”

Fifth, the development of cultural industry. The key to the development of the cultural industry is in the creative industry. The creative industry relies on the power of the creative to give birth to something that can bring prosperity. Avoiding the stigma that culture is something ancient, out of date or obsolete is paramount in the cultural industry. The cultural industry is not meant to sell cultural heritage or make cultural objects of display items to watch and make money, but rather to cultivate cultural assets with creative power to produce products that can be sold. Creative power means the ability to create or creativity. Creative human beings always have many ideas and able to swiftly utilize various approaches in overcoming any challenge. Alongside utilizing local material objects, creative work can also be done with cross cultural, collaborative, and technological applications.

In observation of the reality of cultural function in building the nation’s personality in the era of globalization, it is evident that we must now re-arrange our attention to the development of the cultural field. Modern science and technology do provide us with convenience, but we are now experiencing various anomalies that require us to re-think the nature of the reality of our universe. With the inability of modern science to organize complex socio-cultural problems, eventually culture in all its manifestations have the opportunity to exist as “lata mahosadi” (a panacea) to form the personality of Nusantara.

"STATUS # 3" ART WORKS THAT REPRESENT CULTURAL ASIMILATION BETWEEN CHINESE AND PADANG PARIAMAN

Sandy Rismantojo

Universitas Kristen Maranatha
sandy.rismantojo@art.maranatha.edu

ABSTRACT

From many years, long before its independence, Indonesia has become a part of a very important and busy business trade lane in the world. Strategic location and the richness of its natural resources had invited many merchants from other part of the world to sail across the oceans to Indonesia for trading and doing their business. Many traders or foreigner finally stayed, settled down and even getting married with local women which resulting a cultural assimilation between two different cultures. One example of this very interesting culture assimilation in Indonesia is between *Padangpariaman* and Chinese cultures. The people of *Padangpariaman* live in the coastline area of West Sumatra, where many foreigner merchants especially from China came to trade with locals. Two examples of cultural assimilation between these cultures are *Suntiang Gadang* and *Padangpariaman* wedding platform decoration. *Suntiang Gadang* is a bride wedding headdress which has beautiful ornaments taken from natural forms of plants and animal motifs. *Padangpariaman* wedding platform decoration is beautifully adorned with colorful fabric with gorgeous detailed embroidery with Chinese adopted motifs which represents the cultural assimilation. This is a proof that the assimilation process has taken place in a peaceful manner and enriched Indonesia culture.

The history of this assimilation process which is also one of the richness of Indonesia Cultures, has inspired the creation of a 3 dimensional art piece called Status#3 which represents a person's status in society and the cultural assimilation between *Padangpariaman* and Chinese cultures.

Keywords: Assimilation, China, *Padangpariaman*, social status, art piece

Introduction

Indonesia has *peranakan* culture expressed as the richest mix of cultures and richest in Asia. This is because the *peranakan* culture in Indonesia is a cultural assimilation between migrants or migrants from China with Java, the Netherlands, Britain, Arabia, India, Malay and Portuguese. In the writing of this work, *peranakan* culture will be focused on *peranakan Tionghoa* in Indonesia.

This cultural assimilation occurred when the Chinese from mainland China came to Indonesia which was estimated to occur around the 14th or 15th century AD. The understanding, the beauty of culture, and the richness of nature owned by Indonesia have attracted many immigrant communities who also came from various regions of the world to settle in Indonesia.

"Not only settled, many of them married native people around the coast," said Andrew A. Susanto, Chairman of the Indonesian *Peranakan Tionghoa* Association (ASPERTINA) ("Indonesia, Origins," 2012). When some decided to settle, they marry local residents. This marriage not only unites the two nations but also combines the social and cultural

diversity of each nation. Culture born as a result of the marriage of two cultures that resulted in *Peranakan Tionghoa* culture, also known as Indo-Chinese culture.

One proof of *peranakan* culture in Indonesia is *kebaya encim* or *kebaya nyonya*. *Kebaya encim* worn mostly by *peranakan* women combined with *batik*. What is interesting about *kebaya encim* is the use of white, in China white color is unusual to use because it symbolizes the color of grief. But white is still used by *peranakan* women. The use of white color is one proof of cultural mixture in Indonesia.



Figure 1. Kebaya Encim

Source: Downloaded 31 Agustus 2017 from <https://i.pinimg.com/originals/0b/84/27/0b84277467dc2d6ee03d97064ac69870.jpg>

Research Method

The research method used is descriptive qualitative through visual studies and historical literature from various sources of literature which is then equipped with research using the internet media. The emphasis of the design of this artwork is to present 3 dimensions and visualize the form from the result of cultural acculturation in Indonesia between *Padang Pariaman* cultural products, in this case *Suntieng* and *Minangkabau* Wedding platform, with Chinese culture with historical background of the use of *Liang Ba Tou* in the era of *Qing* Dynasty in China in the 19th century paired with the function of the use of *Bundo Kandung* headgear in *Minangkabau* Culture.

Concept Discussion

Besides Java Island, *peranakan* culture also occurs on the Sumatra Island, for example in West Sumatra precisely in the coastal region of *Padang Pariaman*. The influence of Chinese Culture is estimated to have occurred since the time of *Sriwijaya* in the 7th century through trade relations. Some examples of *peranakan* culture in *Padang Pariaman* are *Minangkabau* and *Suntieng Minangkabau* which is a bride headdress (*anak daro*).

Ada kisah yang menarik mengenai pelaminan *Minangkabau* yang memiliki ragam hias corak Tiongkok, bahwa seorang Raja dari Tiongkok meminang *Bundo Kandung* dengan mengirimkan seperangkat pelaminan serta banyak benda-benda berharga lainnya. Sayangnya, sebelum kiriman barang-barang tersebut sampai, sang Raja meninggal dunia. Oleh karena itu pada akhirnya pelaminan digunakan dalam setiap upacara adat perkawinan di *Minangkabau* untuk mengenang Raja tersebut.

There is an interesting story about the *Minangkabau* wedding platform that have Chinese decorative patterns, that a King from China proposes *Bundo Kandung* by sending a set

of wedding gifts and many other valuable objects. Unfortunately, before the shipment of these items arrived, the King died. Therefore, at the end, the wedding gifts are used in every wedding ceremony in *Minangkabau* to commemorate the King.



Figure 2. Minangkabau Wedding Platform

Source: Downloaded 31 Agustus 2017 from http://1.bp.blogspot.com/-eh44uG3F5yM/VaKt68nTUtl/AAAAAAAAADME/-6Att56b72Q/s1600/1280897391_108047411_1-Figure--ISTANA-PELAMINAN-1280897391%255B1%255D.jpg

In the wedding platform can be seen clearly the types of gold thread embroidered ornaments, *suji caie* (fine embroidered) and pinhead. The ornamental variety is influenced by Chinese culture which can be seen from the motif of flora, fauna, and geometric motifs with examples of dragonfly ornaments, phoenix birds, ornamental lions, clouds and peony flower. *Minangkabau* culture has processed the wedding platform with the variety of decoration to be in accordance with the philosophy of married life for their bridal couple. What is interesting about *Minangkabau* wedding platform apart from the variety of ornaments is a beautiful embroider art. The embroidered art that has become the customary product of *Minangkabau* obtained the influence of Chinese culture. This can be seen from the same embroider techniques and raw materials used are silk fabrics, gold and silk threads, how to work and decorations. When compared, the *Minangkabau* embroidered features with Chinese embroidered both look beautiful and smooth and use the same raw materials as silk thread, gold, and silver. It can be said that *Minangkabau* embroidery is an absorption of Chinese culture that is still used from generation to generation

The visuals below show some examples of decoration in *Minangkabau* wedding platform that have similarities and resemblance with Chinese decorative form.



Figure 3. *Kilin* Embroidery

Source: Downloaded 31 Agustus 2017 from <https://www.trocadero.com/stores/2ezr/items/1361155/catphoto.jpg>



Figure 4. *Kilin* Motif on *Lalansia*

Source: Fitra, 2011



Figure 5. Phoenix Embroidery

Source: Downloaded 31 Agustus 2017 from https://www.picclicking.com/00/s/MTA2NlgxNjAw/z/nYwAAOSwZcZZqDH7/~/antique-Chinese-silk-PHOENIX-PEONY-EMBROIDERY-19th-_57.jpg



Figure 6. Phoenix Motif on *Lalansia*
Source: Fitra, 2011

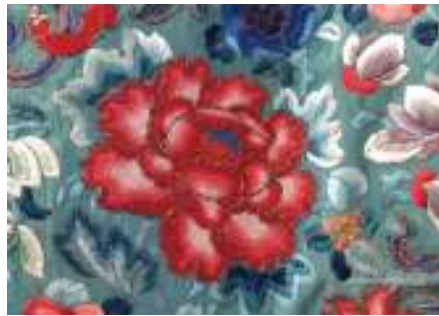


Figure 7. Peony Flower Embroidery
Source: Downloaded 31 Agustus 2017 from
<https://i.pinimg.com/736x/b4/7a/9c/b47a9ceb2d497f0ce70d6234b148943f--chinese-embroidery-embroidery-design.jpg>



Figure 8. Peony Motif on *Tirai Tabia Dindiang*
Source: Fitra, 2011



Figure 9. Peony Embroidery dan Butterfly on Qing Dynasty, China Cloak

Source: Downloaded 31 Agustus 2017 from <https://i.pinimg.com/736x/6d/dc/bc/6ddcbc7d57e87d1948c9050aed1f6286--qing-dynasty-clothing-cloth-patterns.jpg>



Figure 10. Butterfly Motif on *Minangkabau* Wedding

Source: Fitra, 2011

Minangkabau wedding platform structures are divided into (Jupriani, 2002, as cited in Fitra, 2011) (1) the top includes; kites, *langik-langik*, *bakolom* curtains, *angkin*, *cancang* curtains and *barombak* curtains, *garendeng*, *kapalo lalansia*, *karamalai*, *opok*. (2) The back consists of *bakabek* cloth, several layers of netting, *lalansia*, and *samia*. (3) The side consists of the arrangement of *tabia* mounted along the wall of the room where the wedding platform is displayed. (4) The front part consists of *dulang bakaki* and the *carano*. (5) The middle part consists of the bridal seats, *tonggak katorok*, *balapiah* cloth, *banta kopek bulat*, and *banta gadang*. In each of these sections will be decorated with Embroidery with a variety of distinctive *Minangkabau* decorative influenced by Chinese culture.

Minangkabau wedding platform is not the only evidence of acculturation result of Indonesian culture with China. *Suntieng* which is a bridal headdress in *Minangkabau* is one real example. *Suntieng* is a mixture of Chinese culture and local society (Mutia, 2000:41, as cited in Yulimarni & Yuliarni, 2014). Until now *Suntieng* has become part of the *Padang Pariaman* culture that has spread throughout the *Minangkabau* region. *Suntieng* became the emblem of the severity of responsibility that a woman would carry after marriage.

When further noted, there are 2 types of decoration that become *Suntieng* forming elements, namely the types of plants and animals that are visualized to the material plate, brass, gold, silver, and so on. The ornamental variety of animals is inspired by pigeons, butterflies, fish and peacocks, while decorative plants are shaped like *ros* flower, jasmine, *cempaka* and lemongrass plants.

In each of *Suntieng* installation, there are 4 types of ornaments that are arranged, the bottom layer is of *serunai* flower rows (a kind of ornate flowers) consisting of 3-5 layers and become base of *Suntieng Padang Pariaman*. Then at the top is placed row of *gadang* flowers (flower-shaped decoration) usually as many as 3-5 layers. The top decoration is the usual *kembang goyang* mounted for lace. While the *Suntieng* decoration that falls on the left and right cheeks is called the *Kote-kote*. At the back of the bun there is *Tatak Kondai* and *Pisang Saparak* covering the back of the bun. On the forehead there is *Laca* and *Ralia* in the ear.



Figure 11. *Suntieng Padang Pariaman*

Source: Downloaded 31 Agustus 2017 from

https://upload.wikimedia.org/wikipedia/commons/thumb/6/6a/Wedding_headdress%2C_Minangkabau_peoples%2C_West_Sumatra%2C_Indonesia%2C_mid_20th_century%2C_silver%2C_brass%2C_glass_-_Fernbank_Museum_of_Natural_History_-_DSC09942.JPG/



Figure 12. *Padang Pariaman* Bride with *Suntieng*

Source: Downloaded 31 Agustus 2017 dari <http://takaitu.com/wp-content/uploads/2017/06/s1.jpg>

Minang culture embraces a lineage system that is calculated according to matrilineal lines or by maternal lines. So women in *Minangkabau* play an important role in the family and community environment. Those who have been promoted to *Bundo Kandung* will wear a typical traditional wear that features a headdress called *Tengkuluk Tanduk* or *Tengkuluk Ikek*. *Tengkuluk* is a headdress made from *Pandai Sikat Padang Panjang* embroidery on *balapak* cloth, which is shaped and branched like a buffalo horn with both ends tapered with gold or a greased tin pan. The function of this head cover is to show the status of the woman as a *gadang* home owner. Not all women can be *Bundo Kandung*, if she has been appointed then she plays an important role in his people. *Bundo Kandung* will wear *Minangkabau* traditional clothes containing noble values such as leadership, firmness and responsibility, wisdom, hardness, hard work, obedience, guidance, and obedience.



Figure 13. Bundo Kandung

Source: Downloaded 31 Agustus 2017 from <https://asiaturpadang.files.wordpress.com/2016/07/bundo-kandung.jpg?w=270&h=426>

It is noted that this *Tengkuluk* function has similarities with *Liang Ba Tou*, worn by the last dynasty Chinese nobles of the Qing Dynasty in the 19th century, to show their status in society. At that time China's last Empress Dowager, *Cixi* and Chinese noblewomen, especially in Beijing's Forbidden City, would wear headdresses that were basically headdresses shaped like bat wings, formed from wigs or real hair laid out on a frame which is then pinned using a special hairpin to the real hair.



Figure 14. Dynasty Qing Countess Wearing Liang Ba Tou

Source: Garrett, Valery. 2007

Then over the course of time the size of headdress/*liang ba tou* is getting bigger and uses black satin-coated frame to replace the original or fake hair as it is considered more practical and easy to handle. Large fake flowers are placed on both sides or right in the middle of the *liang ba tou* plus the tassel of the silk on one or both sides, then beautified again with ornaments made of gemstones or other precious stones. Older women also keep wearing this headdress but with a smaller size.

Based on the explanation above, the author intends to materialize the result of *Padang Pariaman* and Chinese culture acculturation into the form of 3-dimensional artwork representing and depicting cultural wealth of Indonesia. In this art entitled Status #3, the incorporation of elements from *Suntiung*, embroidery ornaments adapted from *Minangkabau* wedding platforms will be combined on top of *Liang Ba Tao* which is designed to resemble *Bundo Kandung* headdress shape. Decorative elements of the *Minangkabau* wedding platform such as the phoenix, peony flowers will be embroidered on the red silk cloth that became the basis of *Liang Ba Tao's* new adaptation. It then comes with the adaptation of other elements of the *Minangkabau* wedding platform section combined with the ornaments of *Liang Ba Tou*.

Conclusion

Based on observations, data collection and processing, the process of assimilation of Indonesian and Chinese cultures, then called *peranakan* culture, has been going on for quite a long time since the occurrence of trade relations long before Indonesian independence. This mixing of cultures should be seen as the strength and richness of Indonesian culture that can strengthen the relations between the two countries, especially in the field of culture. The design of #3 works aims to showcase the positive creations of the assimilation process between Indonesian cultures (represented by *Padang Pariaman*) with Chinese culture. It is hoped that the design of this work can also inspire the emergence of other works that display the *peranakan* culture and open our eyes that this cultural richness can enrich, unify and strengthen the diversity of Indonesia.

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