

***Wangun* Visual Concept In *Pawukon* Figures And Interior Design Contexts**

Rahmanu Widayat¹, Anung B Studyanto²

Interior Design Program, Faculty of Arts and Designs,
Universitas Sebelas Maret (UNS) Surakarta, Indonesia

rahmanuwidayat@staff.uns.ac.id

Many of cultural heritages of the past are detting less known by the present generation. One of which is a *pawukon* figures and their aesthetic values. *Pawukon* is a Javanese prediction or calculation based on Hindu mythology regarding time and its association with the prediction of human life based on their *wuku* (time characteristics). There are 30 *pawukon* figures, from the *Wuku Sinta* figure to *Wuku Watugunung* figure accompanied by a picture of their respective deities. *Pawukon* figures can be found in *primbon* books or enlarged and displayed in the interiors of Javanese houses. *Pawukon* figures such as *wayang purwa* are equipped with figures of buildings or *gedhong*, figures of weapons, figures of various types of trees, birds and other figures which each have a certain purpose and meaning. The composition of the various elements makes the overall visuals very interesting to be explored regarding the concept of visual, visual aesthetics and meaning. The *pawukon* figures also needs to be studied aesthetically regarding to their placement in the Javanese home interior and how to develop them to be better known by the present generation. To explore the aesthetics and development of *Pawukon figures*, the concept of *wangun* (aesthetic) derived from the Javanese culture was used. The research findings were interesting because the *pawukon* figures have the *wangun* elements and *wangun* visual arrangements, *wangun* placement, and the development of the *pawukon* figures which is related to the concept of *wangun* and *ora wangun* (not aesthetic) or *aèng* (strange). *Pawukon* figures were made to remind people to be cautious, and their applications and development into interior design were meant to present the atmosphere of Java.

Keywords: *pawukon figures, interior, development, wangun.*

Konsep Wangun Visual Dalam Tokoh Pawukon Dan Konteks Desain Interior

Banyak warisan budaya masa lalu yang kurang dikenal oleh generasi sekarang. Salah satunya adalah angka-angka *pawukon* dan nilai-nilai estetika mereka. *Pawukon* adalah prediksi atau perhitungan Jawa berdasarkan mitologi Hindu tentang waktu dan hubungannya dengan prediksi kehidupan manusia berdasarkan *wuku* mereka (karakteristik waktu). Ada 30 tokoh *pawukon*, mulai dari tokoh *Wuku Sinta* hingga tokoh *Wuku Watugunung* yang disertai gambar dewa masing-masing. Tokoh-tokoh *Pawukon* dapat ditemukan di buku-buku primbon atau diperbesar dan dipajang di interior rumah-rumah Jawa. Tokoh *Pawukon* seperti *wayang purwa* dilengkapi dengan tokoh-tokoh bangunan atau *gedhong*, tokoh-tokoh senjata, tokoh berbagai jenis pohon, burung dan tokoh-tokoh lain yang masing-masing memiliki tujuan dan makna tertentu. Komposisi dari berbagai elemen membuat keseluruhan visual sangat menarik untuk dieksplorasi mengenai konsep visual, estetika visual dan makna. Tokoh-tokoh *pawukon* juga perlu dipelajari secara estetis mengenai penempatannya di interior rumah Jawa dan bagaimana mengembangkannya agar lebih dikenal oleh generasi sekarang. Untuk mengeksplorasi estetika dan perkembangan tokoh *Pawukon*, konsep *wangun* (estetika) yang berasal dari budaya Jawa digunakan. Temuan penelitian ini menarik karena tokoh *pawukon* memiliki unsur-unsur *wangun* dan *wangun* pengaturan visual, penempatan *wangun*, dan pengembangan tokoh-tokoh *pawukon* yang terkait dengan konsep *wangun* dan *ora wangun* (bukan estetika) atau *aèng* (aneh). Sosok-sosok *Pawukon* dibuat untuk mengingatkan orang agar berhati-hati, dan aplikasi serta pengembangan mereka ke dalam desain interior dimaksudkan untuk menghadirkan suasana Jawa.

Kata kunci: *tokoh pawukon, interior, pembangunan, wangun.*

Peer review : 9 - 23 Agust 2018, Accepted : 3 September 2018

INTRODUCTION

The study of *pawukon* figures in the field of art and design is important, considering that traditional art works are less touched by the academic world. The *pawukon* figures are like the figures in the zodiac of the Western astrology. Both of them both contain predictions (calculations / *péthangan*) about human life in accordance with the *wuku* characters (Javanese zodiac) or star (western astrology). Both of them also have aesthetic figures as *wuku* symbols or stars that the people have. The difference between *pawukon* and zodiac is their popularity. The zodiac is popular today and in demand by many people in the world while *pawukon* is increasingly forgotten and abandoned by its people (Javanese). As a result, the *pawukon* figures has been increasingly unknown by the Javanese today. *Pawukon* is also found in Bali. Considering that the Hindu religion, customs and culture are well developed in Bali, *pawukon* is still sustainable in Bali today. The difference between the Javanese and Balinese *pawukon* figures lies in the visualization of the *wuku* and their deities. In Java, *wuku* and deity figures are similar to *wayang purwa* (Javanese leather puppets), the form of *pawukon* in Bali is similar to Balinese puppets (see: <http://www.babadbali.com/pewarigaan/wuku.htm>).

A review on the results of previous studies covers *pawukon* figures presented in *primbon* book (Javanese ethnic prediction book) and *Almenak Jawa* (annually published Javanese book) which so far contains *wuku* figures, deities of *wuku*, and figures containing meaning related to character symbols of each *wuku*. The book of *Primbon Djawa Pawukon* by Tanojo published in 1973 and *Almenak Waspada* 1956 present *wuku* articles including *pawukon* as one of the guidelines for human life. The 2003 *Pawukon* book by Sindhunata and Hermanu presented *pawukon* figures and the origin of *pawukon*, as an introduction to the *pawukon* figure exhibition at Bentara Budaya Yogyakarta. In 2013, Hermanu compiled the *Pawukon 3000* book which contained Sindhunata's writings regarding *pawukon* explanations. This book is also an introduction to the *pawukon* figure exhibition at Bentara Budaya Yogyakarta, especially the work of R.M. Soelardi. Some of these writings have not examined the *pawukon* figures in terms of aesthetics, its application in interior design, and the possibility of its development to remain known by the present generation. This means that the figures of *pawukon* have only been presented as illustrative figures and have not been studied in the scientific context of art and design. Further study on *pawukon* actually relates to the question of "what is *pawukon*?" How is is *pawukon*'s figures' visuals, aesthetics and meaning? The beauty of the *pawukon* figures also raise the question of how their application in interior design are? And how is the possibility of developing *pawukon* figures? The purpose of this study is to explore the aesthetic concept of *pawukon* figures, which is in line with the writer's current pursuit on local aesthetics in

the field of fine arts and design (especially interior design), namely on the concept of *wangun* (aesthetic). This study is conducted by the author to contribute to the effort to balance the domination of Western aesthetics. The findings of this study on *pawukon* figures show that *pawukon* figures have *wangun* elements and visual arrangements, *wangun* placement, and that the development of *pawukon* figures is related to the concept of *wangun* (aesthetic), *ora wangun* (not aesthetic) or *aèng* (strange). This article is arranged sequentially from title, abstract, keywords, introduction, literature and theory, data and methods, results and discussion, and closed with conclusions.

LITERATURE AND THEORY

This is not the first time that the author applied the concept of *wangun* to study local visual aesthetics. It is done not to repeat the application of a concept, but to test how far the concept of *wangun* (aesthetic concept formulated by the author in his dissertation) can be applied in the field of art and design. Western visual aesthetic has a formula that is said to be universal, for example the formal aesthetics. Western visual aesthetics consists of visual elements which are arranged based on visual principles. The visual elements consisting of lines, fields, spaces, colors, and textures, are arranged with the principles of unity, contrast, rhythm, climax, balance and proportion (Djelantik, 2004: 13). This Western aesthetic formulation is often used to analyze the beauty of a local culture, and the results are not necessarily precise. For that reason, to examine the aesthetics of *pawukon* which is a local culture product (Javanese), the concept of *wangun* (aesthetic) which is derived from Javanese culture itself or living in the Javanese mindset (*kejawèn*) is used. *Kejawèn* by region is the areas affected by cultural influence of Islamic Mataram namely Banyumas, Kedu, Yogyakarta, Surakarta, Madiun, Malang, and Kediri (Kodiran in Koentjaraningrat, ed., 1982: 322). *Kejawèn*, in the religious context, is the syncretism of native Javanese beliefs, the influence of Hindu-Buddhist teachings and the influence of Islam, while in the context of the supporting community of the Javanese culture, *Kejawèn* consists of *wong cilik* and *priyayi* (Suseno, 1991: 37). *Wong cilik* consists of farmers, labourers and other unskilled workers (Kodiran in Koentjaraningrat, ed., 1982: 337). *Priyayi* are related to the kingdoms in Java, namely the aristocrats, distinguished figures and courtiers of the palace. The concept of *wangun* itself in a visual context includes several elements as follows.

- 1) *Wangun* visuals consist of *wangun* elements and the basic rules of *wangun* arrangement that are generally applicable in Java, 2) the principle of *wangun* visual placement pattern in the contexts of visual area or space that is generally applicable in Java, 3) *angger-angger* or *wewaler* or rules and prohibitions that apply locally or in a region in Java, 4) sacred, 5) meaning in the context of *wangun* visual and the broader meaning in various contexts. The

concept outside of *wangun* (aesthetic) visual and placement is called *ora wangun* (not aesthetic) or *aèng* (strange) (Widayat, 2016: 233-285).

Aèng connotes with *aneh* (strange) or *ora njawani* (unlike of Javanese origin) which occurs when a work is not guided by the natural foundation of the Javanese mindset. *Aeng* stands between *wangun* and *ora wangun*, because *Aeng* can sometimes be included in *wangun* or *ora wangun* group, or can only be *Aeng* or *aneh*, *ora njawani*. *Aeng* can become *wangun* if loved or becoming a trend. *Aeng* can also become *wangun* if it has become a habit (*pakulinan*) or considered normal. And *Aeng* can become *wangun* if it gets the legitimacy from the king (in kingdom era). The *Aeng* that become *wangun* due to being a habit or legitimacy from the king is outside the natural guidelines of the Javanese mindset which refers to the local *angger-angger* and *wewaler* (Widayat, 2016: 216-217).

Wangun visual based on the Javanese mindset (*kejawèn*) is a visual concept of *telu-teluning atunggal* and *manunggaling kawula Gusti*, as well as the placement concept of *loro-loroning atunggal*, *telu-teluning atunggal*, *papat kéblat kalima pancer*; and *nawa rupa* (Widayat, 2016: 273-274) The visual of *telu-teluning atunggal* is three forms in a single vertical unit such as the foot, body, and head. The form of *manunggaling kawula Gusti* is a form from below (circle, rectangle, octagon and so on) conical upward towards one point above. The concept of *wangun* placement patterns is *loro-loroning atunggal* (two figures in one unit), *telu-teluning atunggal* (three figures in one unit), *papat kéblat kalima pancer* (five figures in one unit), and *nawa rupa* (nine figures in one unit)

In relation with *Aeng* or strange concept, this concept had been used to explore the development of “Borobudur Chair” design (Widayat and Studyanto, 2018: 160-163). The *aeng* or strange concept had also been used to study the variety of building decoration in Keraton Surakarta (Widayat and Studyanto, 2018: 335-339).

DATA AND METHODS

Data on *pawukon* texts and figures were collected from the following books:

Hermanu, 2013, *Pawukon 3000*, Yogyakarta: Bentara Budaya.

Sindhunata dan Hermanu, 2003, *Pawukon*, Yogyakarta: Bentara Budaya.

Tanojo, R., 1972, *Primbon Djawa Pawukon*, Sala: T.B. Peladjar.

Tanojo, R., without written year of publication, *Primbon Sabda Pandita*, Surabaya: Trimurti.

Tjakraningrat, K.P.H., 2008, *Kitab Primbon Betaljemur Adammakna*, Ngayogyakarta Hadiningrat: Soemodidjojo Mahadewa.

Tim Redaksi, 1956, “Wuku.” *Almenak Waspada* Year III, Ngayogyakarta: Pesat.

Tim Penyusun, 1997, *Indonesia Indah Aksara*, Jakarta: Yayasan Harapan Kita/BP 3 TMII.

Deity figure *wuku* on *Google Image* downloaded on June 15 2016.

The methods used to study the *pawukon* figures was technically a set of methods applied in each stages of the study (Muhadjir, 2000: 3), such as the approaches to determine research locations, research forms, data sources, data collection techniques, data validation, and data analysis. Especially regarding data analysis, interactive analysis model was used with three components of data reduction, data presentation, and conclusion drawing or verification which in this study meant the reduction of *pawukon* figure data, presentation of *pawukon* figure data, and drawing conclusions on *pawukon* figures. The reserach activities were carried out in an interactive form with the process of collecting data as a cycle process. The research implementation process was conducted by the researcher who moved among the analysis components while the data collection process was still ongoing (Miles & Hubermen in Sutopo, 2002: 106).

RESULTS AND DISCUSSIONS

The Javanese (*kejawèn*) are colored by mysticism in their lives, namely occult things that cannot be grasped by common sense. Mysticism has been used as a guideline in every form of culture and attitude of the Javanese (de Jong, 1984: 1). One of the Javanese activities related to mysticism is fortune telling. In the context of Javanese occultism and *péthangan* understanding, there are people who have special talent as fortune tellers called *dhukun péthangan*. To become *dhukun péthangan*, most do not obtain their capabilities through formal learning but descended by bloodline or by revelation. To be an expert fortune teller, *dhukun péthangan* must learn universal fortune-telling techniques, such as predicting by calculating based on the location of scattered bones or *astrogolomancy*, predicting by calculating the scatered chicken intestines that are poured or *horuspication*, predicting by observing the direction of birds' flight directions and their sounds or *ornithomancy* and so on. The Javanese fortune-telling understanding uses many of those techniques, and they can be found in the handbooks about occultism and fortune-telling like a *primbon*. The activity related to Javanese occultism and fortune telling that is very important and widely used is *péthangan* (Koentjaraningrat, 1994: 421).

Péthangan is a calculation method in order to find a good time and date by taking into account the five *pasar* days (Javanese day system in addition to the normal days in the lunar calendar which consists of *legi*, *pahing*, *pon*, *wagé*, *kliwon*). Important dates are determined on the existing calendar system, this is used by Javanese for various pur-

poses. One of the existing *péthangan* is *pawukon* which contains predictions about human life related to time (Editorial Team, 1961: 47). *Pawukon* has long developed in Java, according to Prof. Dr. Philip Van Akkeren, a Dutch researcher, explained that the trail of *pawukon* can be traced from the 10th century, written in charter stones and brass or bronze with ancient Javanese letters. The Charter reports on the use of Javanese *pranata mangsa* (season provisions) in the form of *perlintangan* (astrology) and Javanese *pawukon* alongside with the calendars originating from India. *Pawukon* at that time had been used for existing kingdoms, and even rural communities in Java had used it long before that time (Sindhunata and Hermanu, 2003: 59).

Pawukon contains predictions about mystical time calculations found in *primbon* books. These books are not only owned by *Dhukun Péthangan* or the general public, but also exists in the palace. For example in the Surakarta Palace there is a *primbon* that contains mysticism and things related to beliefs, such as amulets, prayers, information about a prosperous period, the fate prediction, signs, dream interpretations, fortune telling and so on (Soeratan, 1989: 100). Another example is found in Yogyakarta Palace where there is a *primbon* that contains certain days and dates considered more suitable than other days for marriage purposes, long trips, building houses and so on. *Primbon* also contains *pawukon*. The interesting thing about *pawukon* is that there are visual forms that are named as a *pawukon* figures which are given *wayang* shaped ornament (Tim Penyusun, 1991: 92). *Pawukon* figures also developed in the form of ancient aristocracy outside the palace walls, such as the Semarang regent Adipati Sura Adimenggala (1765-1839) who served as regent from 1809 to 1822. Adipati Sura Adimenggala had created a *pawukon* figure entitled *Papakem Watugunung*, along with other Javanese manuscripts which were given to Raffles, Crawfurd, and Mackenzie (British officials) at the time of the Dutch East Indies (now Indonesia) to help them study history and culture (Arrangement Team, 1991: 97).

Pawukon figures visually contain aesthetic values, and are applied to the interiors of Javanese houses as aesthetic elements or the items of awe. Currently *pawukon* figures are also used as aesthetic elements for residential style in contemporary style and interior of public buildings such as hotels, restaurants and so on.

Getting to know *pawukon* can be started by looking at the story of the *wuku* occurrence which was freely translated from Javanese language in the following *Almenak Waspada* (Editorial Team, 1958: 62 - 63). The story began when the king Gilingwesi named Prabu Watugunung must die together with his two wives and 27 sons (30 people). This was a punishment because King Watugunung and his son lost the war against Batara Wisnu. Prabu Watugunung's wives, Dewi Sinta and Dewi Landep, then meditated

wholeheartedly to ask Batara Guru so that her husband Prabu Watugunung together with his sons were given forgiveness and at the time of death could enter heaven. The requests from Dewi Sinta and Dewi Landep were received by Batara Guru. The spirits of Dewi Sinta, Dewi Landep, Prabu Watugunung with her sons were allowed to enter heaven but not together, but one by one every Sunday or *Ngaat* every seven days. Dewi Sinta and Dewi Landep asked the deity that the first one to enter Paradise was King Watugunung. But King Watugunung did not want that, instead he asked that those who could enter heaven first were his two wives, and after that his sons. King Watugunung himself asked to enter heaven the last because of his sense of responsibility for the safety of his wife and sons. Prabu Watugunung was worried that if his spirit entered heaven first and the deity in power reneged on the promise then the fate of his wives and sons became unclear. King Watugunung's request was approved by the deities and even received praise.

The story above sets the background for *wuku* calculation known as *pasaran minggon* in which each week has seven days starting from Sunday to Saturday, while the following Sunday has changed to a new different *wuku*. The number of *wuku* is 30 based on the story of King Watugunung with his two wives and 27 sons. So that in one year, there are 210 days of *pethangan pawukon*, namely the *pasaran minggon* multiplied by the number of *wuku* called *sa dor* or *saubengan* (one cycle). Each person can be determined for his/her *wuku*. Details in determining a person's *wuku* are not discussed in this paper, but among others it can be looked up in the book written by Ki Hudoyo Doyodipura entitled *Horoskop Jawa Misteri Pranata Mangsa* (Doyodipura, 1995; xiii). An easy way to determine a person's *wuku* today is by accessing the website *kidemang.com*, then click *Weton Wuku* and continue to fill in the date, month, and year of birth, then the *wuku* and the characters will be shown (see: <http://ki-demang.com/almanak/?do=character>).

Pawukon has 30 character figures which start from number one *Wuku Sinta* up to number thirty *Wuku Watugunung*, containing the character of each *wuku* who was brought from birth, depicted through the characteristics of the deities. The visual conditions are symbolized as buildings, temples, banners, the state of objects in the form of weapons such as kris, spears and so on. Other symbols are manifested in the characteristics of trees, birds, water conditions, feet submerged in water, or hands that support things. All of them show certain characteristics and visualized in the form of figures or paintings of Javanese tradition taking the idioms of *wayang purwa*. Each *Wuku* figures faces his/her own deity. The *wuku* figure is always presented with a sitting position, while the deities are depicted with a standing position and some are seated but with a higher level, and some sit on top of a water vase. The buildings are visualized as found in the *Gunungan*

Gapuran of *wayang purwa* with two doors or other building forms. The depiction of the temple is made with a pile of stones like temples in Central Java, the more upward the smaller the arched door. Trees, birds, distilled weapons (ornamented) so that they blend with other figure elements. There are also those elements that are expressed in words or *dicondro* (metaphorically expressed) like *Indra Nestapa* (Lord Indra who is very sad), the sun's rays, the visible mountains, fruitful trees, *lintang karahinan* (stars that have been preceded by day) and others which have specific meanings and intentions. The 30 figures of *wuku* characters can be looked up in the book of *Primbon Betaljemur Adammakna* (Tjakraningrat, 2008: 82 - 88).

The relationship between *pawukon* figures and interior design, especially in Javanese home interiors, can be seen through the number of Javanese people who use *pawukon* figures as aesthetic elements for their home interiors. The purpose of using *pawukon* figures is to add beauty and as a symbol of homeowners' *wuku*. *Pawukon* figures are made with a relatively large size so it is suitable to be placed on the interior walls of the house. With regard to interior design, in the context of design process, the *pawukon* figures function as an aesthetic element of the interior, which is integrated into the design process from the beginning. In connection with the notion of interior design as a form of a building inner side, the *pawukon* figures can be assessed for aesthetics and its placement pattern in interior design. One example of the beauty of *pawukon* figure and its explanation is presented in the following picture of *Wuku Wayang* (see figure 1).

The *Wuku Wayang*, with Bumi Batara Sri Deity and *Cempaka* wood element, is liked by many of those with great influence. The bird is the jungle chicken which is loved by the nobility, with the body of Sri which is noble and beautiful, staring at *pasu* (water vase) in sincere and devoted manner, sitting on tranquil water, avoiding sharp object, having a smooth character at first but getting complicated at the end. *Wayang = pradangga pati*, it means making clear of everything/giving understanding, with misfortune possibility of being killed, suggested Alms: a *kendit* goat (alive), pure *jaddah* (sticky rice cakewithout any mixture in the making), and the prayer should be attended by 40 people (surrounded by blessings). The *Kala* (*Batara Kala*) is above facing downward, for 7 days the person with this *wuku* is prohibited to climb. *Wayang mega lumaku patine andaka wana* (The Noble and polite *Wayang* that defeats insolent character).

Pawukon figures when studied with the concept of *wangun* can be explained as follows. The *pawukon* visuals have the main and supporting visual forms. The main visual form is the forms of *wuku* and their deities, while the supporting visual forms are the appearance of important symbols of the *wuku* figures. An example of *pawukon* figure from *Wuku Wayang* figure above is the main visual form

of *Wuku Wayang* (outer structure) and its deity *Batari Sri* (outer structure). Both figures have lower, middle and upper visual elements or legs, bodies, and heads arranged vertically called *wangun* visual of *telu-teluning atunggal* (inner structure). The *Wuku Wayang* and *Batari Sri* deity in the picture are placed with the pattern of *wuku* figure on the left side and the deity figure on the right (the viewer's point of view) or the elements of left and right are face to face (*kiwa-tengen adu arep*) which is in accordance with the *wangun* placement pattern of *loro-loroning atunggal* (two aesthetics in one unit). Associated with the *wangun* element deity figure, especially those in the form of animals such as *Batara Anantaboga* (outer structure) have horizontal structure; the deity figures have the shape of head, body and tail or front, middle and back with a horizontal arrangement. The *Batara Anantaboga* structure is called *wangun* visual of *telu-teluning atunggal* (three aesthetics in one unit) as "inner structure". The concept of placing *wangun loro-loroning atunggal* between the human *wuku* and their deities is found in 30 *pawukon* figures. Particularly for *Wuku Watugunung*, even though there are two deities (*Batara Anantaboga* and *Batari Nagagini*), the concept of placement is still *loro-loroning atunggal*, because the left-right arrangement is facing each other in a single unit or arrangement of *kiwa-tengen adu arep*. The supporting visual elements in *pawukon* figures are placed in a different pattern compared to the placement of the main characters. The supporting visual forms are based on the meaning contained in each form. When a *pawukon* figure with a large enough size is displayed on the interior wall of a house, the *wangun* placement pattern of the wife's *pawukon* figure is displayed on the left, while the husband's *pawukon* figure is displayed on the right (left and right position seen from the viewer's/homeowner's point of view).

Angger-angger (rules) and *wewaler* (prohibition) on *pawukon* figures are applicable locally such as the style of the Kingdom era of Surakarta and Yogyakarta. *Angger-angger* and *wewaler* in this case are the guidelines on the visualization of human *wuku*, namely by the sitting on the floor position, while the deity figure is standing. There are times when the deities are sitting, but their positions are still higher than the human *wuku*, or sitting on a higher seat. Another rule about the position of the human *wuku* on the left while the position of the deity is on the right (seen from the viewer's or creator's point of view). The position of the deity on the right because the deity has a higher position compared to humans so that he/she is placed to the right of the drawing field. A prohibition related to the *pawukon* figure placement is that the deity's position may not be switched with the human *wuku* position. The *pawukon* figure as a symbol of human life with *wuku* and the deity has a visually sacred value because it is related to the prediction of the good and bad fortunes of the human life itself. When people want to be safe they must be able to meet certain requirements, and when the requirements are

violated they will get bad fortune.

Pawukon figures and their contents contain philosophical, sociological and spiritual meanings. The philosophical meaning is related to the teachings of that the Javanese must be careful in living their lives, this is in accordance with the Javanese proverb *yitno yuwono mati lena kena* which means those who are cautious will be safe and those who are careless will face misfortune (MH, 2010: 209). *Pawukon* figures are sociologically easier to remember by the Javanese (*kejawèn*) communities who support the traditional Javanese culture because the figures are visualized with the idioms of *wayang purwa* that are close to their lives. *Pawukon* figures are spiritually related to the meaning of human *wuku* in accordance with his/her deity or the belief that humans are influenced by the character of their respective deities. The visual analysis of *pawukon* figures based on *wangun* concept is presented in the following figure (see figure 2 and 3).

The findings of *wangun* *pawukon* figures were: 1) the main visual characters have *wangun* visual element of *telu-teluning atunggal* (three aesthetics in one unit) arranged vertically, 2) the main visual characters of deities in the form of animals consist of head, body and tail forms arranged vertically and horizontally, 3) the main visual characters are placed with the *wangun* placement pattern of *loro-loroning atunggal adu arep* (two aesthetics in one unit facing each other), 4) the supporting visual forms are placed with the placement pattern in accordance with their meaning, 5) the placement of *pawukon* figures on the wall of the house interior is the husband's *pawukon* symbol on the right and the wife's symbol on the left, 6) the *pawukon* figures have sacred values, 7) *Pawukon* figures contain philosophical meaning (life guidance), sociological (with visualization of *wayang purwa* which is closer to the life of the Javanese people), and spiritual values (believing in god's character).

The figures outside of the *wangun* (aesthetic) concept is considered *ora wangun* (not aesthetic) or *aèng* or strange. One of the examples of *pawukon* figure is *Wuku Kulawu* number 28 which was published in *Almenak Waspada* in 1956. *Wuku Kuwalu* with its god Batara Sadana in a two-dimensional form are combined with some figures like buildings, floors, water, trees, birds, spears and their sheath) made in three dimensions. The shape of the building in *pawukon* figures is generally inspired by the appearance of Javanese house roofs, but the presentation of the building in this *wuku* is in Roman style complete with traps (cripedoma), doric poles, and pediment forms (triangular wall construction), and is equipped with dome (domes). This particular *pawukon* figure with its two-dimensional *wuku* presentation and deity characters feels *aèng* (strange) with supporting shapes of three-dimensional forms, and that the building's shape is not Javanese but Roman-style (see figure 4).

There are *pawukon* figures that appear *wangun* at the first glance, but when observed, they are actually *aèng* or *ora wangun*. This *aèng* figure will become *wangun* if it is favored or received legitimacy from certain authorities (the king in the kingdom era). There are three *aèng pawukon* figures created by R.M. Soelardi from Surakarta who also actively drew *wayang* from 1930 to 1960. The three figures are *Wuku Tolu*, *Wuku Kuningan*, and *Wuku Langkir*. These three pieces of *Pawukon* figures are not in a position of facing their deities like *pawukon* figures in general. The pictures of *Wuku Tolu*, *Kuningan*, and *Langkir* are facing the opposite direction from the positions of their deities namely Batara Bayu, Batara Indra, and Batara Kala. This is the *aèng* element which raises the question of why did the *wuku* figures do not face their deities and turned my back instead? Is this as a form of creativity or development by the creator that steps out of the *wangun* visual and classical standard? Or is this the intended application of the *aèng* concepts? These questions need to be explored further. The development of *pawukon* figures with *wangun* concept can actually be conducted by means of *ngowahi rupa* or changing the basic visual of *wuku*, deity and supporting figures of *pawukon*, and not changing the position of *wuku* and the deity that face each other (see figure 5).

The application of *pawukon* figures in interior design emphasizes more on the presence of the Javanese atmosphere, especially the interiors that are built nowadays. *Pawukon* figures are presented in hotel interiors using a Javanese theme (lobby, restaurant, meeting room and bedroom). This is an effort and development conducted by interior designers to present Javanese cultural artifacts as an aesthetic element that has been widely forgotten by today's generations. The purpose of this application is to participate in preserving Javanese culture in the context of modern life. *Pawukon* figures for residential interiors are rarely applied, because many people today no longer know what *Pawukon* figures are. It is actually very interesting when Javanese people participate in preserving their culture by displaying *pawukon* figures in the interior of their homes. The application of *pawukon* figures, in addition to presenting the Javanese atmosphere, is also a form of appreciation for the works of the ancestors. Participation in maintaining the cultural heritage should be pursued or else the Javanese must not be surprised or feel cheated when the culture is developed by other nations. Moreover, *pawukon* figures can describe the character of the house's residents. Technically, the installation of *pawukon* in the interior should use *wangun* concept; that is the *wuku* figure of the husband on the right and the wife on the left and displayed in the main room of the house. Right and left installation in *wangun* concept is seen from the homeowners' point of view and not from the direction of the viewers/guests. *Pawukon* figures based on children's *wuku* in the family can be displayed in the family room or in the bedroom of each child. Its function is to remind the characters of each of them based on their *wuku* so that it can be used as a guide in

living their lives safely.

CONCLUSION

Pawukon figures have the main elements of *wuku* characters and their deities. The *wuku* and deities are in the form of *wayang purwa* or *wayang kulit* (Javanese leather puppet). Both figures have *wangun* visual forms of legs, body, and head structure or having the lower, middle, and upper elements arranged vertically in one unit. This arrangement is in accordance with *wangun* concept *telu-teluning atunggal* (inner structure). The visually *wangun pawukon* figures is the existence of two main characters namely *wuku* (left) and deity (right) (from the viewers' point of views) and facing each other horizontally. The left and right positions face each other - in accordance with *wangun* placement concept of *loro-loroning atunggal* (inner structure) arranged in *adu arep* (face to face) setting. Deity *wuku* characters with visualized in animal form such as Batara Anantaboga have head, body and tail structures or front, middle and back arranged in variations vertically and horizontally. These three elements become a unity that is in accordance with the concept of *telu-teluning atunggal*. There are a black and white *pawukon* figures printed on the primbon book. And there are also *pawukon* figures which are colored similarly to the color of the *wayang purwa* in the primbon book that is written and given figures directly.

Pawukon figures contain philosophical meanings related to the teachings of Javanese people way of life to be cautious and safe, because if they are careless, they will face harms. Sociologically the *pawukon* figures are actually easier to remember by the Javanese people (*kejawèn*) because it is tangible like the *wayang purwa* that is close to their lives. *Pawukon* figures are spiritually interpreted as human *wuku* in accordance with his/her deity or the belief that humans are influenced by the character of their respective deities. The development of *pawukon* figures with *wangun* concept can be realized by not changing the "inner structure", both the form of figures (*telu-teluning atunggal*) and the character placement in the *pawukon* figures (*loro-loroning atunggal*) which is *adu arep* or face to face and not facing backward to the opposite directions. The application of *pawukon* in contemporary interior design can be applied to the public building interiors that require the presence of a Javanese atmosphere. The application of *pawukon* figures at home is recommended for the application of the husband's and wife's *wuku*. The *pawukon* figures are displayed on the wall of the main room in pairs, the symbol of the husband on the right and the symbol of the wife on the left. Left and right positions for home application are seen from the homeowners' point of view, while *pawukon* figures for children can be applied in their bedroom or family room.

ACKNOWLEDGEMENT

The authors would like to express their gratitude to Prof. Dr. Dharsono, M.Sn., Prof. Ir. Eko Budihardjo, M.Sc. (late), Prof. Drs. S.P. Gustami, S.U., and Dr. Titis S. Pitana, S.T., M. Trop. Arch., who have supported the arrangement of *wangun* concept related to the writer's dissertation.

REFERENCES

- de Jong, S, 1984, *Salah Satu Sikap Hidup Orang Jawa*, Yogyakarta: Yayasan Kanisius.
- Djelantik, A. A. A., 2004, *Estetika Sebuah Pengantar*, Bandung: Masyarakat Seni Pertunjukan Indonesia bekerja sama dengan Arti.
- Hermanu, 2013, *Pawukon 3000*, Yogyakarta: Bentara Budaya.
- Ki Hudoyo Doyodipura, 1995, *Horoskop Jawa Misteri Pranata Mangsa*, Semarang: Penerbit Dahara Prize.
- Kodiran, 1982, "Kebudayaan Jawa" dalam *Manusia dan Kebudayaan di Indonesia*, Koentjaraningrat, ed., Jakarta: Djambatan, hal. 322 s.d. 345.
- Koentjaraningrat, 1994, *Kebudayaan Jawa*, Jakarta: Penerbit Balai Pustaka.
- MH, Yana, 2010, *Falsafah dan Pandangan Hidup Orang Jawa*, Yogyakarta: Absolut.
- Muhadjir, Noeng, 2000, *Metodologi Penelitian Kualitatif*, Yogyakarta: Rake Sarasin.
- Sindhunata dan Hermanu, 2003, *Pawukon*, Yogyakarta: Bentara Budaya.
- Soeratman, Darsiti, 1989, *Kehidupan Dunia Kraton Surakarta 1830 – 1939*, Yogyakarta : Penerbit Taman Siswa.
- Suseno, Franz Magnis, 1991, *Etika Jawa Sebuah Analisa Falsafi tentang Kebijakan Hidup Jawa*. Jakarta: PT Gramedia Jakarta.
- Sutopo, H.B., *Metode Penelitian Kualitatif*. Surakarta: Sebelas Maret University Press, 2002.
- Tanojo, R., 1972, *Primbon Djawa Pawukon*, Sala: T.B. Peladjar.
- Tanojo, R., tanpa angka tahun, *Primbon Sabda Pandita*, Surabaya: Trimurti.
- Tim Penyusun, 1991, *Katalog Surat Emas Budaya Tulis Indonesia*, Jakarta: Yayasan Lontar.

Tim Penyusun, 1997, *Indonesia Indah Aksara*, Jakarta: Yayasan Harapan Kita/BP 3 TMII.

Tim Redaksi, 1956, "Wuku." *Almenak Waspada* Tahun ke-III, Ngayogyakarta: Pesat.

Tim Redaksi, 1958, "Wuku." *Almenak Waspada* Tahun ke-V. Ngayogyakarta: Pesat.

Tim Redaksi, 1961, "Wuku." *Almenak Waspada* Tahun ke-VIII. Ngayogyakarta: Pesat.

Tjakraningrat, K.P.H., 2008, *Kitab Primbon Betaljemur Adammakna*, Ngayogyakarta Hadiningrat: Soemodidjojo Mahadewa.

Widayat, Rahmanu, 2016, *Estetika Barang Kagunan Interior Dalem Ageng di Rumah Kapangèranan Keraton Surakarta*, Disertasi Program Pascasarjana Institut Seni Indonesia (ISI) Surakarta.

Widayat, Rahmanu and Studyanto, Anung B., 2018. *Exploration of Design Development Borobudur Chair with The Aèng Method (strange)*, Proceedings of the 4th Bandung Creative Movement International Conference on Creative Industries 2017 (4th BCM 2017), Amsterdam: Atlantis Press, page 160 -163.

Widayat, Rahmanu and Studyanto, Anung B., 2018. *Aèng Visual Ornament of The Surakarta Palace's Building*, Proceedings of the 4th Bandung Creative Movement International Conference on Creative Industries 2017 (4th BCM 2017), Amsterdam: Atlantis Press, page 335-339.

Website

<http://ki-demang.com/almanak/?do=watak>

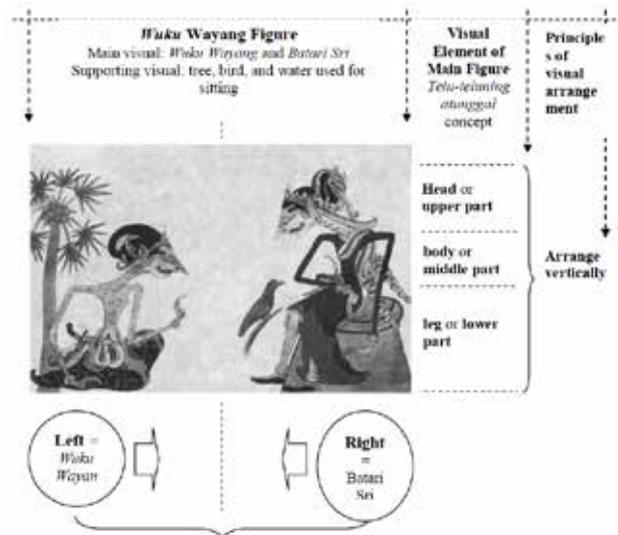
<http://www.anomsuryaputra.id/2015/01/wayang-dan-simbol-wuku-astrologi.html>

<http://www.babadbali.com/pewarigaan/wuku.htm>

LIST OF FIGURE



Figure 1. *Wuku Wayang* (Image source: scan result of *Indonesia Indah Aksara* book, Creator Team, 1997: 42, 43)



Main visual placement: using *wangun loro-loroning atunggal* pattern of *Wuku Wayang* on the left and *Batari Sri* on the right **arranged horizontally** left and right face to face or *adu arep kiwa-tengen*

Supporting Visual elements: trees, birds, occupied water related to the appearance and arrangement based on special rules (*angger-angger*) in accordance with the symbolic meaning contained in the supporting visuals of the *pawukon* figure or based on the creator's creation

Figure 2. The main visual elements of *Wuku Wayang* and *Batari Sri* with placement pattern of *wangun loro-loroning atunggal* arranged horizontally or as one unit facing each other on the right and left or *adu arep kiwa-tengen* (Source of *pawukon* figure: scan of *Pawukon* book by Sindhunata dan Hermanu, 2003: 55)

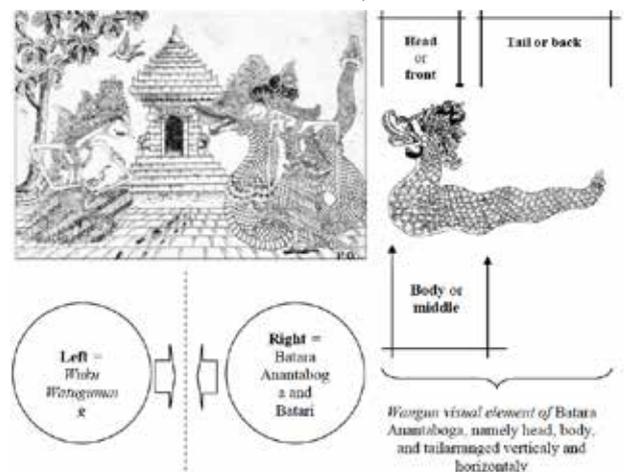


Figure 3. *wangun* main character placement of *loro-loroning atunggal* arranged horizontally or as one unit between *Wuku Watugunung* with the deity *Batara Anantaboga* and *Batari Nagagini*, facing each other on the right and left or *adu arep kiwa-tengen*. The visual of *Batara Anantaboga* (outer structure) has visual elements namely front, middle, and back or head, body and tail in accordance with the *telu-teluning atunggal* (inner structure), arranged in a vertical and horizontal combination (source of *pawukon* figures: scan *Almenak Waspada*, 1956: 121)



Figure 4. *Wuku Kuwalu*, *pawukon aèng* visual, is a *wuku* and the deity two dimensional shape (*wangun* visual of *loro-loron-ing atunggal*) combined with supporting figures in three dimensional shape, and the building shape is not of Javanese origin but of Roman, this figure is presented in *Alamenak Waspada* published in 1955 in Yogyakarta (Left figure source: scan *Almenak Waspada*, 1956: 117). This figure can be compared to house visual of *Wuku Kuwalu* using Surakarta style with Javanese style building (Right figure source: <http://www.anom-suryaputra.id/2015/01/wayang-dan-simbol-wuku-astrologi.html> : downloaded September, 12, 2016)



Figure 5. *Pawukon* visual of *Wuku Tolu* by R.M. Soelardi is categorized as “*aèng*” because *Wuku Tolu* does not face its deity *Batara Bayu* (Left figure source, foto source of *Pawukon 3000* book, by Hermanu, 2013: 72). Visual comparison of *pawukon wangun*, which is *Wuku Tolu* facing *Batara Bayu* (Right figure source: scan of *Pawukon* book, by Sindhunata and Hermanu, 2003: 33)