

# The Java Furniture as A Local Cultural Response and Preservation In Surakarta

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**Abstract** This study aims to preserve ethics and Javanese manners through understanding the Javanese society sitting culture on the temple relief. A specific target in this discussion is the discovery of information about the form of Javanese furniture in the development of the best furniture design in Surakarta. The method used is explorative, to identify the form of furniture based on the information from the temples in Java. The sources obtained from the temple artifact, literature, document or archive and informant then analyzed with interactive model. The results of the analysis show that: (1) The form visually visible in the form of: pads, four-legged bench or *amben*, six-legged bench or *amben*, eight-legged *amben*, chairs, and thrones or *singgasana*. (2) Seat size is seen based on lines forming large or high plane, the form is visualized with consideration of the using for group or individual seats, social status, and materials. (3) Furniture material looks based on the thickness of the size and the technique work indicates the existence of wood and stone materials. (4) Techniques used for the completion of the sitting tools and forming the profile seen as the technique of carving and lathe (*bubut*). The sitting facilities are having functional: physical, personal, and social. Physical function, a sitting tool is visualized in an appropriate form of activity. The personal function, the sitting tool is visualized with the consideration of function based on differences in social status seen in the different shape and size. The social function of the sitting tool is visualized in various shapes, sizes, ornaments, and the *ngrawit* profile, the form is fully visualized proportional consideration between the shape of the ornament, the size, and the technique as the evidence of intelligence existence in the high artistic taste also the evidence of the civilization existence.

**Keywords** Relief, sitting tools, shape, and function

## 1. Introduction

Viewed from the side of cultural history, Surakarta is the forerunner of the development of culture in Java. Surakarta was once the center of the kingdom and culture in Java. The existence of temples in Java which is located close to Surakarta is a tremendous wealth of signs of culture in that day. The real examples about sitting culture and sitting tools that have been existed since ancient times can be captured on the reliefs of Borobudur temple. However, until now in general, even the world assess the archipelago is not yet have a form of furniture or tools that are characteristic or style of the archipelago. In its journey in the time of the kingdom in the archipelago each era of the kingdom had a tool seats especially for the kings. It can be seen in each kingdom has a uniqueness in the style of sitting of the king following with the courtiers, at the time of *pisowanan*, for example in Kasunanan the form of *dampar* king was different from the form of sitting tools for a duke in Mangkunegaran as well as the form of sitting tools of the courtiers when facing the king or duke. The difference in the shape of the sitting tools

basically indicates a different status. The existence of the cultural form of sitting on the temple relief deserves to get the attention. Considering the temple is a proof of its time for the occurrence of culture including the sitting culture following the tools of sitting in that day. It is interesting to study because until now it has not received the attention in the development of furniture world in Surakarta. Artifacts in the form of Borobudur temple which implies the existence of a sitting culture in that day deserves the attention for the Javanese style of seats that can finally be used as the basis of the interpretation of the style of sitting tools in that time, to be developed in the innovation of furniture form in Surakarta

Conducting this study, in order to visualize the innovative furniture in Surakarta that has a moral message in accordance with the sitting style of the people of Java. Especially in practical steps to understand the creation of furniture design work that has a professional competitiveness, responsive to the cultural richness of the archipelago, the surrounding natural wealth, and technological developments. In an effort to preserve ethics and Javanese manners through the understanding the Javanese society's seated style visualized in the style of sitting tools. In an effort to find the

basic information of the cultural richness of the archipelago related to the culture of sitting Javanese society to be developed as a superior furniture design in Surakarta.

Based on preliminary observations, in the field of furniture business in Surakarta the problems that need to be solved are: (a) the ability to understand the culture of the archipelago is still weak; (b) ability to understand the market taste is still low; (c) lack of using the designer master; (d) lack of understanding in responding to the development of the materials knowledge. These issues are important to be solved, so that furniture industry players in Surakarta can improve competitiveness and increase sales turnover for private, regional and have cultural characteristics.

Based on those issues above, things that need to get the attention is the continuous cooperation between art institute and furniture industry to participate in solving those problems. The donation of the knowledge, science and skills in the development of design is waited and expected very much by the furniture companies in Surakarta. Through this study, it is expected to answer the design issues so that the furniture industry can exist to break through the export market as a company which be able to produce innovative designs character of the nation. Analysis of the implicit shapes on the temples and social conditions that lead to the identification of Javanese furniture forms and style associated with ethics and Javanese etiquette continued to the design formulation as an offer of a superior furniture design. The socio-cultural diversity deserves as a source of ideas or inspiration, with a creative touch can be visualized through the contextual furniture design that match with the life in the modern era. In the end it is expected to be visualized the furniture designs loaded with aesthetic and practically to meet the esteem needs, social needs, security needs, and physiological needs. The swift flow of the globalization is driving the entry of foreign cultures and products to Indonesia and one of them is furniture, thus the need for a serious response primarily to the creation of local character furniture designs are waited.

## 2. History of Furniture

Generally furniture design in Indonesia and the world experienced a fairly rapid development, as well as in Surakarta. The development of forms and the use of materials is a fact that can not be denied. On the other hand that is not less important, is supposed to be balanced with the awareness of cultural understanding because the design is a cultural mirror. The furniture industry practitioners in Surakarta usually accept the orders whose orientation is only on practical function, not to the ability to create design ideas that have practical and aesthetic function as cultural mirror. Based on observations made in April 2007-2009 in Surakarta there are still many furniture companies that only accept orders with mass design. The furniture industry in Surakarta is still weak in the design creation. The products produced by craftsmen in Surakarta have not yet shown the existence of furniture designs that have cultural character / style. As one of the example, the furniture industry center in Serenan,

Sukoharjo wich in general is still considered as a replica of Jepara style.

Along with the development of the times that affect the political, social, cultural and economic development has influenced the development of furniture in Surakarta. The duties and the obligations of a designer not only must be responsive in order to survive, but also on the shoulders of designers there is actually a nation's mandate for the development of design that has a cultural character of archipelago. In the design there are technologies and cultures that are the self-image of the nation, because the design can pattern human behavior as its users. This means that designers have an important role in the formation of culture because of their design work. In order for the direction of cultural development remain at the noble value of the nation, the designer must be responsive to the cultural richness, the surrounding natural wealth to make the basic step for the creation of the design.

The information on cultural richness of the archipelago associated with the sitting culture from some historical heritage artifacts can be observed, among them is the Borobudur temple. A bit of culture and sitting tools on the temple relief have been put forward by some writers, such as Pramono Atmadi, in his book entitled *Some Architectural Design Principles of Temples in Java* discussed the use of wood and decorations in the sitting tools, but overall more emphasis on the building or the architectural side of the ancient Javanese on the relief of Borobudur Temple. Inda Citra Ninda Noerhadi with her book entitled *Busana Jawa Kuno (Ancient Javanese Clothing)* talks about sitting culture and sitting tools. Stutterheim mentions in his research, on the relief of Borobudur temple there is relief in the form of the chair on the statue of "Dewi Tara" (Goddess Tara), and at Singasari temple there is relief in the form of the chair of Pradnya-Pramita King. In Mendut and Plaosan Prambanan temples show the existence of sitting culture has been known since the ancient time. Nevertheless, from those several writers, there has been no writing that specifically explores about the shape of the seat.

The culture of sitting and sitting tools can be seen on the relief that shows the existence of a Buddha statue which sitting on the throne. The throne is circularly shaped behind the Buddha statue and the legs position of a Buddha statue. Although for the world of performances, the circular shape behind Sidarta is interpreted as fashion equipment (*praba*). On the other hand, the world of furniture itself has a view that the archipelago does not have a history of furniture, because the entry of furniture into Indonesia is after the colonial era. That point of view is very contrary to the facts that exist in the temple as a cultural heritage of the archipelago. The presence of the invaders /colonial era is much after the existence of existing temples in Java. This means that based on the temple reliefs, our ancestors are familiar with the culture of sitting, although the existence of the seats is having ups and downs with the economic and political conditions that exist in every era.

Some of the above findings are basically as the result of the initial research which is very important to be continued in the form of advanced research so that the findings can be produced, especially about the complete data of the sitting

culture, the shape, the style, and the philosophy of the sitting tools shape at Borobudur temple as part of Javanese culture. It is believed that it belongs to the culture of the archipelago, so it can be used as a source of furniture planning ideas loaded with messages of taste, ethics and manners of Javanese. Identifying the form of Javanese furniture and its implementation refers to the social cultural needs and market orientation, related to the observation of furniture as well as the observations on the structure of art objects. Edmund Burke Feldman divides artwork into three aspects, namely (a) structure; (b) function; and (c) style. Based on the division of this artwork, the furniture discussion of the structural aspect will borrow the concept of Frank Boas, who divides the structure of an artwork into three parts, namely (a) elements, (b) composition, and (c) arrangement. Elements, and compositions can be found in contextualized with the conditions of the era. Therefore Edmund's concept will be borrowed to be combined with the Ahimsa concept which says that to understand the artwork is not just looking at the objects or the text but also viewed from the contextual. Based on this concept, the temple reliefs can be analyzed to be interpreted in relation to the sitting culture in that era and the existing philosophy value will then be used as the basis for the development of furniture design.

Good design is a design that can answer the esteem needs, social needs, security needs, and physiological needs, then the design must pay attention to the human biological factors. Sunarmi in her research says, ergonomics is applied science that seeks to match the working environment with the basic work on optimal human utilization in order to achieve productivity and work efficiency. The basis of harmony in here are human biologically anatomically, anthropometric, physiological needs, and psychological needs. To answer the problem of furniture design solution which responsible for the environment because it has a moral ethical message content of Javanese etiquette. A design approach is used which supported by social, cultural, psychological, and ergonomic approaches.

### 3. History of Furniture

Heddy Shri Ahimsa Putra explains that to analyze art in art anthropology is by seeing the art as a stand-alone phenomenon and in the social-cultural context where art emerges and lives which means viewing the art textually and contextually. Textual study is dominated by the Hermeneutic Paradigm (Interpretative) while contextual studies are dominated by economic and political paradigms, in their era / periods. The relief of Borobudur temple as the object of research will be interpreted as it relates to the culture of sitting along with the culture of its time, the value of philosophy that closely with the etiquette of manners along with the style. Structurally identified will then be analyzed to find the characteristics of styles that can be developed as a source of ideas for the development of superior furniture form in Surakarta.

The analysis is done by describing the furniture based on the shape of the chair or the seats on the temple from various periods, documents or archives either in the form of photos,

the history of its appearance, the philosophy value contained in relation to the Javanese sitting culture as part of the Javanese manners. The various documents and archives as mentioned above will serve as the main sources of content analysis. In addition, Focus Group Discussion (FGD) will be established to capture participants' inputs on sitting culture, sitting form and its philosophy value, as a form that can be standardized to develop innovative works that can convey ethical moral and etiquette messages of Java. FGD participants include: Javanese cultural experts, Javanese culturalists, historians, anthropologists, and designers. FGD results are planned to complete / complement the data or information obtained from other sources for the formulation of the later development model / design.

### 4. Design Strategy

The focus of activities is to formulate models of design development for the visualization of innovative furniture designs. In the visualization of the design required a design-breaking approach. Furniture is a design work that has a function. Therefore it needs a design strategy that is able to produce innovative work. The work that not only contains a message of practical function but also loaded with cultural art values or as cultural mirrors of archipelago. Sunarmi explained that the design work contains the message of culture and technology. To be able to visualize the work of furniture that convey the message of culture then the approach that can be used is social culture.

### 4. Design Method

The results of the discussion will be used as the basis formulation of alternative design which will then be selected one of the alternatives as the design output that is ready to be tested. Furniture experiment will be tested in several craftsmen. With theoretical understanding strategies and drills craftsmen are invited to participate their artworks in various exhibitions and launched as merchandise and the results will be analyzed for perfection. Considering that in this study more emphasis on the experimental activities of the visualization of artwork in the form of objects used. Then this activity is done by referring to the design process that refers to the mindset design methodology, in which contains the data input activities, synthesis and out put.

## 4. Results And Discussion

### 2.1. Sitting Culture on *Karmawibhangga* Relief

Karmawibhangga relief consists of 160 panels. In this paper there will be some pictures presented in the discussion in the form of description. Here the general discussion in the results of the discussion is based on 160 panels. However, based on the consideration, only 10 panels are displayed for discussion.

#### a. Panel 1

Activities on the panel shows the existence of two places, those are at the sea (or *tambak*/ponds) and the markets. In



the fishing scene there is clearly no sitting tool used, but it can be identified about the sitting position. The sitting position of catching fish is *stimpuh* and *jengkeng*. About the atmosphere of the market can be described as the diverse atmosphere of various activities of people buying and selling. On the reliefs do not show the existence of a sitting tool clearly, but there is a sitting position of *jengkeng* and *stimpuh*.

- b. Panel 2  
In this scene, various seating positions can be identified. The sitting position consists of sitting cross-legged (*bersila*), *stimpuh*, *jengkeng* with one leg folded, and *jengkeng* with one leg is armed. The seat that looks like a cushion or pad to sit cross-legged and the cross objects with a pole on the right and left, do not see the back rest of this seat. Seeing from this panel, the material possibilities of stone or wood material, it can be seen on the legs of the chairs either attached to the cradle or the ground. (See figure 1, page attachment)
- c. Panel 3  
In the scene it appears that the sitting position of *stimpuh* is clearly help the forced of birth process, the person sitting position leaning against her hand also held by her hand. Seating is not clearly visible as a seat or as a bed. (See figure 2, page attachment)
- d. Panel 4  
In this scene there is a person in a sitting position on a cushion, a sitting position cross-legged with a sword. In this scene there is no seats are found with legs or backrest. (See figure 3, page attachment)
- e. Panel 5  
Performance activity by a group of people who mourning to the death of a little child. In this scene there is no sitting position other than cross legged by a group of people who are mourning the death of a small child. (See figure 4, page attachment)
- f. Panel 6  
The position of sitting cross-legged (*bersila*) and *stimpuh* is the main pose of sitting position. Seat that looks like a flat-shaped tool has different legs and heights between the person who gives the discourse (*wejangan*) with the person who is given a discourse. On the other side there is a group of people sitting in a position of *stimpuh* and cross-legged (*bersila*) on the sitting tool that has legs. One of the tools to sit in the form of a stage because there are people sitting lower in front of it and behind the seat there is a carved backdroup with right and left pole. (See figure 5, page attachment)
- g. Panel 7  
Here, in the scene, all of the sitting position is in cross-legged pose (*bersila*). There are the same three seats are in long seating shape with right and left legs, same height and there are backdrops behind them. On one side there is a group of people sitting in a higher position than a group of people who give flowers. This shows that the difference in seating height as a representation of different social status. (See figure 6, page attachment)
- h. Panel 8  
In this scene, sitting activities become the main activity either by the high status people or by a group of people. A

group of dignitaries / high status people sit on a higher seat in the form of a bench with the legs of the right and left chairs. The sitting position of a group of people cross-legged without a seat. While the high status people sat cross-legged more relaxed, that can be seen at the position of one of their legs out of the crossed position. It shows a seating shape that can be used by more than one person. (See figure 7, page attachment).

- i. Panel 9  
The sitting position of a group of people shows *berjegang* position on the flat pad (*lesehan*) with a cushion on the bench as a seat. That sitting tool is used for a group of people, not a single seat. While a group of people sit cross-legged in a lower place. The seat of those group of people sitting on a sitting tool does not look leg shape seat so that only a cushion. (See figure 8, page attachment)
- j. Panel 10  
It shows the robbery scene to the pedestrians, next to there are scenes of two women are asking for forgiveness. (See figure 9, page attachment)

In each activity, this can be identified the main body posture related to the sitting tool. Based on the description of the sitting position and the used for seating that is available on 160 Karmawibhanga Panels which can be formulated the sitting posture and the form of the sitting tools as follows.

Nearly 100 percent of the sitting posture is in foot and waist position on a horizontal flat pad with no legs hanging down, but the legs are folded in various positions. Those attitude of sitting are thus said to sit cross-legged (*bersila*), *stimpuh*, cross-legged relaxed, and cross-legged with *jegang*. (See figure 10, page attachment). Seats that appear to be identifiable consist of the following form.

- a. Cushion /pads.  
It is said pads because of the shape of the box from the bottom to the top there is nothing under the seat. This form is composed of one object and there are also composed of two objects. The shape is currently similar to the sofa but there is no backrest. The pads shape consists of various main sizes related to the height as a seat. (See figure 11, page attachment)
- b. Bench (*amben*) with four legs (each end).  
It is said the bench (*amben*) because the tool consists of a sheet shape as a seat there is no backrest and armrest. It has legs on each end, right and left. This form consists of various main sizes related to the width of the seat, the height of the legs, and the shape of the legs. (See figure 12, page attachment)
- c. Bench (*amben*) with six legs (legs on each end and in center).  
It is said a bench with six legs because it is made up of sheets as a seat with no backrest and armrest. It also has legs on each end, right, left, and center. This form consists of various main sizes associated with the width of the seat, the height of the legs, and the shape of the legs. (See figure 13, page attachment)
- d. Bench (*amben*) with eight legs (four legs right and left)  
It is said a bench with eight legs because the object is made up of sheets as a seat with no backrest and armrest. It has legs of two places on the right side and two places

on the left side. This form consists of various main sizes related to the width of the seat, the height of the legs, and the shape of the legs.

e. Chairs.

It is said as a chair because it has four-legged seat and there is a backrest. The legs in the reliefs are seen two on the right side of the chair and two on the left, which can thus be seen to have legs parallel to the visible legs. The shape of the seat varies, mainly the shape of the ornament and the height of seat and also the form of backrest. (See figure 14, page attachment)

f. Throne or *relung* (*Singgasana*)

It is said as a Throne or *relung* (*Singgasana*) because it is a seat with backrest also on right and left side. Those backrest which at the same time sustains the roof shaped on it. *Singgasana* or thrones are made for one person, or two persons, and can also for more than two people. (See figure 15, page attachment)

Based on the shape of the sitting tool, especially the size can be seen the size of the height of the legs so that it patterns the people sit in a higher and lower position. The sitting position is to distinguish between strata and class status, for example the strata of spiritualist, noble and common people. This view is reinforced by Nugraheni mentioning in the relief of Borobudur temple, specifically Karmawibhanga relief that there are three classes in society, namely: the spiritualist (priests, monks, rishis), ruling classes (nobles, village chiefs, *cakrawartin*, landlords) and the common people with various professions (Nugraheni, 2012:21).

The sitting position that higher than other figures is identified as nobility. As for common / ordinary people can be seen in panels 0-56 depicted people who sitting under the attitude of worshipping to nobles people who sit in a higher position. Identifying the existence of class status is not only from the sitting position, but also it can be suspected through some other facilities such as the presence of umbrellas and offerings of flowers and also other body postures, as Raffles explains:

People who occupy a place like a throne with ornament roof, usually this figure is flanked by other figures; The person who is sitting on a throne without an ornate roof is accompanied or is being served; People who stood flanking or serving are still relatives or servants but they are high enough in their position; The people who sit at the burden (*paseban*), facing a character are usually with respect or put something up; Those who sit beneath the throne, they are generally low-level servants; The people outside (the outdoors) are usually under the trees, in the forest, generally depicting the common people (Raffles in Noerhadi, 2012:65) Carey explains that the social status can be seen based on the sitting position and other postures as follows.

At official occasions, they do not have to open their caps as they approach the king, but the king must stand up to welcome the Dutch ambassador and immediately give them a seat to the left of the king's throne, so that they sit as high as the king. Thus the ambassadors are no longer obliged to serve the king in a flogging manner with a drink or betel nut (Carey Peter, KPG: Kuasa Ramalan, 2011:194).

Also explained in the Babad Yogya as follows.

In a letter to Daendels, the Sultan protested loudly that the "ambassador" took the same high place to his left, while with the former Governor of the East Coast of Java, and really sat beside him on his throne in official ceremonies. Babad Yogya reported that immediately after receiving the scroll, the Sultan issued an order to change his throne in such a way as to place his seat higher while the royal ceremony took place. This command was executed by making the *dampar* (the king's bench above the throne) narrower so that only the sultan would fit on it, and the wooden stand rested beneath it so that the sultan would always sit higher than the resident even when visiting the residency (Babad Yogya: 200).

Seats can be observed in the environment that describes the existence of a saddle-roofed house, canopy-roofed, stage house (*rumah panggung*) with additional *Kuncungan*, *Dangau*, barn (*lumbung*), sacred buildings in the form of temples, and stupa, *trata*. The existence of a house with elements that appear as a backdrop / wall or roof shape shows the presence of a high civilization or culture. Profile poles suspected as lathe (*bubut*) can be seen when connecting with the roof on some panels. The lathe profile also appears on the foot of the bench (*amben*) as a sitting tool. It means at that time our ancestors already have a high civilization or culture. This can be compared with the following explanation.

The furniture is as simple as the house itself. Because people eat on the floor, chairs and tables are unknown, until they are used by Chinese and European elites. Chou Ta-kuan (1297:31) notes that low tables were just "introduced" in Cambodia, and the Dutch were greeted with a few seats in Maluku in 1599 (Tweede Boeck, 1601:67) in Reid Anthony, 1450-1680, 2014:84).

The size of the sitting device, especially on the area of the cradle, is illustrated by the lines that make up the wide diverse seats. There are seats for one person, two people, and a group of several people. The shape is on the pads and bench (*amben*). Usually average of six and eight foot legs for a group sitting tools. The size of the thickness of the frame is illustrated by a line of horizontal or vertical directions forming a seat of a certain extent describing the thickness of the material and possibly the differences in material used. Differences in materials can also be captured from the form of ornament lines that make up the profile. An average for thick materials followed by simple profile ornament lines identified as stone materials, while slim materials are followed by complex profile lines as wood. Assessment that the object is made of wood material can also be seen from the shape of the seat-frame connection to the Throne (*relung*) panel, such a form is not possible to be formed with a stone or iron material. Interpretation of the existence of wood and stone materials correlated with other information in the form of civilizations related to the conditions of that time when it is in 5-8<sup>th</sup> century. Borobudur is the time before the time of Sukuh temple. At that time iron is not yet known.

The presence of profiles on the relief can be interpreted as the evidence of the technique used at that time. Based on the

profile form there is a profile which is visualized with the *tatah* technique and there is also visualized by lathe (*bubut*) technique. This can be seen from (carving) the existing profile type. The profile is a complex line with a proportional comparison with other elements as a bench (*amben*) or chair or throne (*relung*). It shows the ability of calculation and evidence of high artistic taste. The evidence of carving skills or wood profiles can be seen when in the relief seen there is a form of a saddle roof, crown-mounted house, stage house with additional *Kuncungan*, *Dangau*, barn (*Lumbung*), *tratang* which each was followed by a complex profile form. Related to the skill of stone carving can be seen on the relief depicting the form of sacred building of temple and stupa on some panels at Karmawibhangga relief.

Profile of bench (*amben*) or chair or throne (*relung*) on Borobudur temple reliefs predicted that Borobudur was established during the time of King Samaratungga from dynasty (*Wangsa*) Syailendra in the year 800 AD, proving that the form was first visualized by the ancestors of the archipelago rather than as a form of seat style which is claimed to be the style of the Western chair developing in 20th century. (See figure 16, pp. appendix)

## 5. Conclusion

Relief on Borobudur temple, especially in scenes Karmawibhangga shows the existence of human civilization at that time. Relief as a visualization of wishful thinking of the reality of social culture. The forms of relief is a mirror of their mind. Reliefs on the temple shows there has been human civilization with the presence of complementary facilities such as clothing, sitting facilities or other accessories around the character. The shape of sitting tools describes the various attitudes of the human postures in relation to the sitting position. Relief Karmawibhangga describes the behavior of human beings as well as with the environment such as activities related with their profession, like farmers, traders, musicians, dancers, acrobatics, street musicians, physicians, executioners, old baby-born nurse or *dukun beranak*, and servants. The existence of pottery (*gerabah*) in reliefs describes the profession of pottery maker. The depiction of clothing, jewelry, interior elements in the form of a sitting tools, wall and roof as an indication of such profession at that time. Based on the study of inscriptions / relief in the same era with the Borobudur Temple, there were found no less than 100 types of professions at that period. Based on the social status, the profession can be stratified on the clergy, nobility, and ordinary people. Based on the activity it can be identified about the posture, such as standing, sitting, squatting (*jongkok*). The attitude of sitting is thus said to be a sit cross-legged (*bersila*), *stimpuh*, cross-legged relaxed, and cross-legged in *jegang* pose.

Seats used can be identified consisting of shape; (a) Pads that are box-shaped from bottom to top that doesn't have a hole beneath the seat which is: in the form of a thin or thick sheet and those two objects are arranged; (b) Bench or *amben* with four legs in the form of a seat with no backrest or armrest and has legs at each end, right and left; (c) The six-legged bench or *amben* consists of sheet as a seat with no

back, arm rest and legs at each end, right, left, and in the center; (d) The eighth-legged bench or *amben* consists of sheet as a seat with no backrest and armrest and has legs on the right side of two places and the left side of two places; (e) Chair as four-legged seat and has a backrest (f). Throne or *Relung* (*Singgasana*), is a seat with backrest and also right and left rest that also sustains the roof shaped 'relung' on it.

Based on the shape of the sitting tools, especially the size, it can be identified a higher sitting position and the person sitting in a lower position. Based on the sitting position, it is drawn the conclusion of the status of class or strata (class status), namely the spiritualist, noble / high class people and ordinary / common people.

In general, it can be concluded that the form and sitting function of facilities / tools on the relief Karmawibhangga Borobudur Temple include:

- a. Pads form, bench or *amben* with four-legs, *amben* with six-legs, *amben* with eight-legs, chair, and throne (*relung*). The form of sitting means to sit in the sitting attitude cross-legged, inspired by the attitude of sitting Buddha Gautama.
- b. Seat size is visualized by consideration of the function for group or individual, social status, and material used reflected on the difference in the width of the seat, the height, the thickness of the seat frame or the backrest, followed by the other proportional element size.
- c. The materials used are reflected in the thickness and technique of working on wood or stone materials.
- d. Techniques used for the completion of the material in the form of profiles seen in the technique of carving and lathe (*bubut*), mainly seen on the foot holder, backrest, and Thrones.

From the function of sitting tools visualized has the physical, personal, and social functions. Personal function of the sitting tool visualized by considering the difference of social status. The social function of the sitting tool is visualized in various shapes, sizes, ornaments, and the profile of 'Ngrawit' and consideration of proportional between ornament shape, size, and technique as the evidence of the existence of their intelligence civilization with high artistic taste.

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## ATTACHMENT

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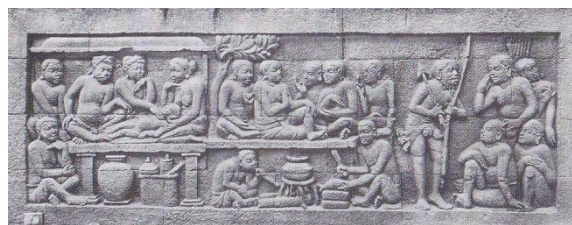


Figure 1. The activity of people in the mourn / death caused by the act of killing the fish



Figure 2. Activity of people forcibly proscribed.

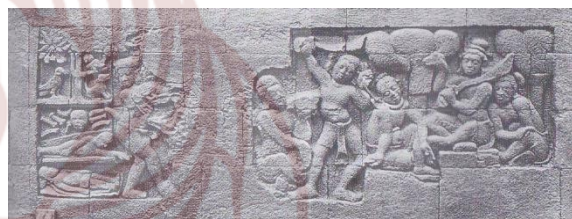


Figure 3. The executioner activity punishes the person with his neck snared.



Figure 4. Show performance by a group of people and a group of people mourning the child's death

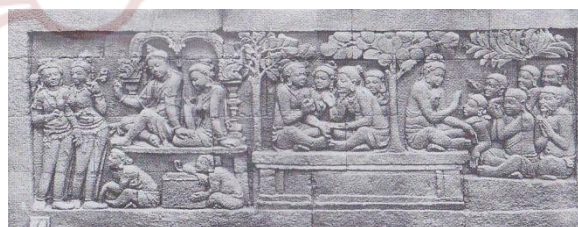


Figure 5. The activity of the person gives a discourse to his followers.



Figure 6. Activities of people talking and offering flowers.





Figure 7. Meeting activity of a high class people with a group of common people.



Figure 8. Meeting activity of a certain group of people with a group of people

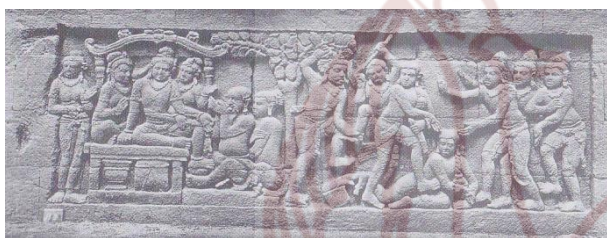


Figure 9. The robbery scenes to the pedestrian, next to the scene two women were begging for forgiveness.



Figure 10. Sitting position



Figure 11. Pads.

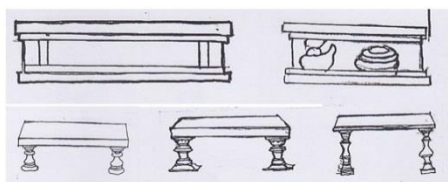


Figure 12. Bench or *amben* with four legs

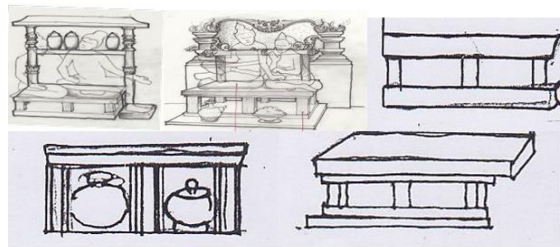


Figure 13. Bench or *amben* with six legs

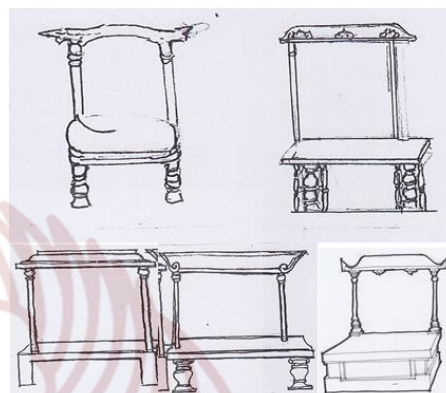


Figure 14. Seats or Chairs

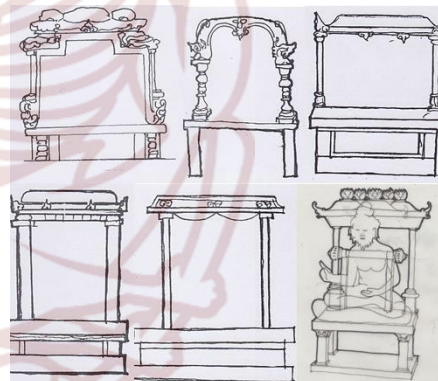


Figure 15. Throne or *Relung*.



Figure 16. The shape of a chair that is adopted the European design