

# E-BOOK OF EXTENDED ABSTRACT

## THE 14<sup>TH</sup> INTERNATIONAL INVENTION, INNOVATION & DESIGN COMPETITION 2025



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# PRESERVATION OF RATTAN HANDICRAFT ARTIFACTS IN TRANGSAN VILLAGE SUKOHARJO

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## ABSTRACT

This research discusses the preservation of rattan craft artifacts in Trangsan Tourism Village, Sukoharjo, Central Java, Indonesia. Since 1927, it has been known as the second largest rattan industry in Indonesia. Trangsan produces locally crafted rattan products that incorporate indigenous designs distinctive characteristics, but over time and with the influence of modernization, the existence and authenticity of Trangsan product artifacts are increasingly threatened and are slowly losing their distinctive identity. The lack of well-documented historical and cultural records in Trangsan may endanger the survival of traditional rattan products. This research aims to analyze the preservation activities of Trangsan village rattan handicraft artifacts. The approach used in this article is qualitative, with data collection through field observations, interviews with selected crafters and community leaders, and visual documentation such as photographs and sketches. The data analysis method is descriptive. The results of this study show discovery of artifact design products that have existed for a long time and also to ensure the sustainable preservation of Trangsan's rattan handicraft heritage, standardized documentation and youth engagement initiatives are urgently needed amidst declining artisan succession and lack of archival efforts.

**Keyword:** *Preservation, Artifacts, Rattan Crafts, Trangsan Village.*

## 1. INTRODUCTION

Trangsan village is a rattan handicraft tourism village located in Sukoharjo Regency, Central Java, Indonesia and has been known as an industrial area since 1927. It all started with a courtier from the Surakarta palace named Ki Demang, who studied rattan and introduced rattan to the villagers, as the first village head since 1927. After receiving training, in 1987 the first export was made to Germany. A global crisis occurred in 2006 that affected the rattan industry. To overcome this, a rattan cluster was formed, "Forum Rembuk Klaster Industri Rotan Trangsan" and Trangsan village was inaugurated as a rattan tourism village. However, over time the authenticity and artifacts of Trangsan products have been threatened due to the fact that Trangsan's history and artifacts are not well recorded. In addition, the influence of modernization makes Trangsan slowly losing its identity. Therefore, preservation is necessary, which means "The process, method, act of preserving; protection from destruction or damage; preservation; conservation" (Fatmawati, 2018). Preservation is a step in preserving cultural heritage covering many aspects, from technical, managerial, and administrative (Sandra dan Mudawamah, 2024). This research aims to identify existing rattan artifact products in Trangsan Village and analyze the presence or absence of their preservation efforts.

## 2. METHODOLOGY

A qualitative approach was used to understand the physical characteristics and cultural significance of the rattan craft artifacts. Data collection was done through field observations, conducting interviews with purposely selected crafters and community leaders based on their relevance to the artifacts, as well as visual documentation such as photographs and sketches. Analysis was conducted descriptively to reveal the aesthetic, structural, and cultural values of the artifacts studied.

## 3. FINDINGS

The results of the research obtained are rattan handicraft products in Trangsan village that are no longer as massive as they were in the past. Here are some of the artifacts found:

### 3.1. *Pikulan Dawet* (Dawet Basket)



**Figure 1** *Pikulan Dawet* (Dawet Baskets)

Dawet baskets began to appear in 2000, initially box-shaped and used to sell soup. Over time, a circular variation emerged and was used to sell *dawet*. The rattan used is *kubu* and *kulitan* rattan with normal grade and combined with *tukubu* rattan.

### 3.2. *Kursi Raja* (King Chair)



**Figure 2** *Kursi Raja* (King Chair)

The king chair is usually used for wedding chairs or photo prop chairs. The material is grade A *pitrit* rattan. This chair can only be made by certain people because the manufacturing process is complicated and can take time. However, the chair product is famous for its signature weave, the *tokek* woven.

### 3.3. *Kursi Ece* (Shell Chair)



**Figure 3** *Kursi Ece* (Shell Chair)

The *ece* chair is a chair that has been produced for generations. The model is thought to have been produced around the 50s and was inspired by snail shells. The materials used are rattan skin, *jawit* rattan and *seel* rattan.

### 3.4. *Benthik*



**Figure 4** *Benthik*

*Benthik* is a traditional children's game in ancient times that used only two pieces of rattan. It is played by digging the ground, then the shorter rattan is inserted into the hole and hit or thrown using the longer rattan.

### 3.5. *Kursi Malas* (Lazy Chair)



**Figure 5** *Kursi Malas* (Lazy Chair sketch)

The lazy chair has been around since the Dutch era, with a slightly different shape. The *ceplok* and *irig* woven used on this chair show the characteristics of the craftsmen from Trangsan village. The rattan used is *Mandola* and *Ronti*. Today, the existing lazy chairs have different designs and adjust to the times.

### 3.6. *Kursi Kethek* (Monkey Chair)



**Figure 6** *Kursi Kethek* (Monkey Chair)

In the past, *kursi kethek* (monkey chair) were used for children's seats at the front or back of bicycles, but now they are used on motorcycles. The making of the chair usually starts from the frame with rattan material then continues with making *rejeng* woven.

From the observations that have been made, it can be said that preservation efforts have not been carried out properly. Only a few crafters have carried out the digitization process, which is the process of conveying physical or analog forms into digital form. With the lack of preservation, products can disappear, either because the crafters forget the shape of the product or because there is no successor to making rattan handicrafts.

## 4. CONCLUSION

Research on the preservation of rattan handicraft artifacts in the village of Trangsan Sukoharjo, shows the discovery of artifact designs that have existed for a long time. These include the *pikulan dawet*, *kursi raja* (king chair), *kursi ece* (ece chair), *benthik*, *kursi malas* (lazy chair), and *kursi kethek* (monkey chair). These crafts are famous for local designs of rattan handicrafts typical of Trangsan. However, preservation of these products is not yet feasible enough to guarantee their existence for the foreseeable future. Lack of standardized documentation and archiving, also the number of successors

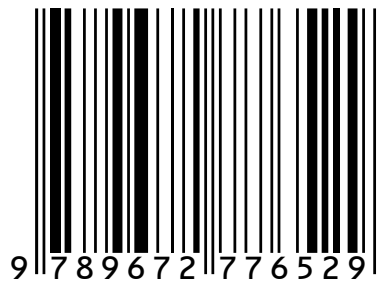
within the village continues to decrease due to a lack of interest among young people. It is recommended to initiate structured documentation and youth engagement programs to ensure the sustainable preservation of Trangsan's rattan handicraft heritage.

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