



CREATION OF ECO-ART BASED ARTWORKS USING LOCAL BAMBOO MATERIALS IN SEMARANG

Sanjaya, Bangkit; Syakir; Sehabuddin, Ahmad

Semarang State University

Info Artikel

Article History :

Received : 15/11/25

Approved : 18/ 11/25

Published : 12/26/25

Keywords

Bamboo, weaving, crafts, furniture, products.

Abstract

Bamboo is a primary raw material in Indonesian society. Bamboo is used for everyday needs because it is easy to process. Bamboo is one of the most frequently used raw materials in rural communities. Bamboo needs to be utilized and processed more optimally. This is in line with the conditions in Plalangan Village, which has abundant bamboo reserves. Research on bamboo-based products requires alternatives. The purpose of creating this artwork is to find the best option for processing bamboo into other alternatives to maximize the product. One solution is to make bamboo-based products using weaving techniques. This is important as the main capital so that the artwork/product can be included in the management of surrounding natural resources. The methods used in creating this work are reflection, exploration, elimination, realization, and awareness. The techniques used are cross weaving with a choice of square, pentagonal, and hexagonal shapes. These techniques can be used to form tubes, cubes, or other shapes according to product needs, such as living room and bedroom lamps, displays, or contemporary installations.

© 2025 Universitas Negeri Semarang

Correspondent's Address:

Universitas Negeri Semarang

Bangkitsanjaya@mail.unnes.ac.id

ISSN 2252-7516

E-ISSN 2721-8961

INTRODUCTION

Bamboo is a staple material in all aspects of Indonesian society. This is because bamboo is easily obtained and relatively inexpensive. In addition, almost every village with a river is filled with bamboo, so that the materials provided by the surrounding nature can be utilized by the community as needed. Bamboo has been used by rural communities for construction, household furniture, kitchen utensils, and much more. The use of bamboo for daily needs is due to its ease of processing. Therefore, this material is one of the most frequently used by rural communities. (Hanna R. Hanafi, 2017; Riswan, 2022).

As time goes by, the demand for bamboo continues to increase. Similar to industrial needs, bamboo seems to remain a favorite material and the top choice for superior products (Alin Liana, 2020). Bamboo has many advantages because it is more resistant to water and termites, easy to process, strong, and readily available.



Figure 1. Woven Display
Source: Olive & Iris, 2025

The creative industry is a concept closely related to the world of art. Figure 1 can be used or displayed for decorative purposes. In this case, the ability to create products based on creativity and expertise is required. This ability can certainly be applied directly in art, such as pure artworks created solely for beauty. In the contemporary world, artworks are no longer limited to function or mere beauty. Artworks can have power and balance.

The potential generated also utilizes human resources (Feldman, E.B: 1967). Giving

handicraft products distinctive characteristics and making them usable certainly increases the chances of them being accepted by the public (Kasmawati, et al 2019:392-396). There are more opportunities in handicraft products such as mirrors, frames, room dividers, chairs, tables, and others. Furthermore, textile industry entrepreneurs such as batik fabric, entrepreneurs of products made from fabric scraps, and so on need to be developed in terms of products to be competitive in the market (Assauri, Sofjan, 2007:219). This development can be done in various ways. One of them is by combining it with other materials such as wood, lamps, rattan, glass, and others as needed so that the selling value can be higher (Rusdi Latifah Hanum et al, 2020:133-140). So that there are other alternatives to maximize other products. All of these things involve soul and taste (Jazuli, M 2014:31; Wiryomartomo, Bagoes P, 2001).

Eco- Art Lokalisme

The management of available natural resources is the main objective of this study. To manage natural resources, competent human resources are needed to ensure that the products produced do not damage the environment (Marianto, Dwi. 2017:392). Therefore, the materials used require special consideration. One reference that inspired the author in the development of the contemporary era is:



Figure 2. Bamboo interior
Source: Green School Bali Indonesia, Nigel Dickinson, 2025

The work shown in the picture above is an example of the development of bamboo utilization in buildings that are highly artistic and in harmony with nature. This uniqueness is

certainly in line with the local culture in Indonesia, which has long utilized bamboo in everyday life. Bali has developed rapidly in maximizing the use of bamboo.

Both lower-middle-class and upper-middle-class consumers have recognized the potential of bamboo as a high-quality and unique product.



Figure 3. Bamboo Furniture
Source: Oliviana Handayani2, 2016

Figure 3 also shows many products that appear unique and blend in with nature. The relationship between humans and nature seems to be in harmony with the objectives of this program. The appeal is not only to hone skills in making better products, but also to make humans better understand how nature has provided good things. To that end, how to utilize and maximize its processing. Ki Hajar Dewantara mentions three points of beauty. First is the completion of a work as a whole with strong motivation. Second is an integrated and harmonious form. Third is a clear and unambiguous form. Motivation for creators when observing and modifying models, given in the form of verbal praise, is also useful for carrying out activities with enthusiasm and positive energy (Dahar, Ratna Wilis, 2002).

In addition to creating works in the creative process, this also offers social interaction that is beneficial to the environment. Social interaction is a good relationship between individuals, between individuals and groups, between groups of people, and has a positive impact on the environment. Everything in life is interconnected and well maintained. What happens in artistic activities contributes to life and is interconnected and well maintained. Of course, this is supported by the fulfillment of motivation because it relates to human issues.

Although bamboo crafts are widely

found in Indonesian society and are commonly associated with functional household products, this study positions bamboo not merely as a craft material but as a medium for eco-art creation. Unlike conventional bamboo handicrafts that prioritize utility and repetition of traditional forms, this work emphasizes experimental weaving structures, spatial exploration, and aesthetic contemplation. The bamboo weaving process is developed beyond routine craftsmanship into an artistic practice that integrates ecological awareness, form exploration, and visual experience.

METHODS

There are five stages that can help the creative process: Reflection, Exploration, Elimination, Realization, and Awareness. Materials that can be woven include natural objects such as bamboo, rattan, water lilies, coconut leaves, and other foliage. Artificial materials such as paper, plastic, thread, and others can also be used (Gofur, A., 2019). These stages can be explained as follows:

1. Reflection.

This stage involves deep thinking to create a work of art. The first step is to determine the type of work to be created, whether two-dimensional, three-dimensional, or a combination of both.

2. Exploration

This stage involves searching for the best options for creative ideas. It also involves selecting materials and possible forms.

3. Filtering

This stage involves selecting and sorting ideas and materials to choose the best ones to facilitate the creative process. Techniques must also be determined, such as whether to weave to cover empty spaces. See the following artwork design image:

Figure 4. Cross-Filling Technique
Source: yokonaka12345, pinterest.com.

4. Manifestation

This is more about exploring visible visual forms. How these forms are sturdy and solid. The manifestation of a work can be conveyed accurately. One example is looking at the manifestation of a box, triangle, or cube. Intersections and crossings, field colors, and others.

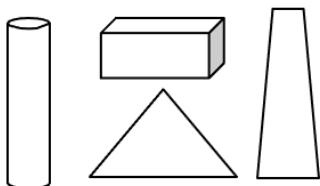


Figure 5. Variation Forms
Source: Author's illustration, 2025.

5. Awareness

In this case, what is more important is how the selected visuals will be implemented or not, whether they can be used or are only for display purposes. Or, perhaps both can be applied in different conditions and situations. Thus, the work can have two advantages in terms of expertise and purity.

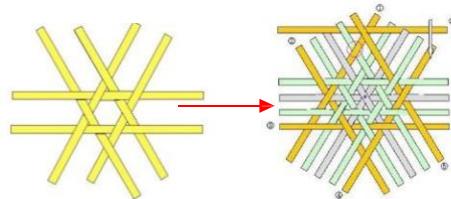
In this creative process, bamboo weaving is not treated solely as a technical skill, but as an exploratory artistic method that allows the transformation of traditional craft techniques into contemporary eco-art expressions.

RESULTS AND DISCUSSION

Section/Subsection



Figure 6. This material has been naturally colored.



Source: Author. 2025

At this stage, you can see the difference between bamboo pieces that have been cut into 1 to 2 cm strips and then arranged crosswise to form triangles/squares/pyramids. Plain bamboo pieces are combined with colored pieces to create more interesting shapes and patterns. At this stage, as an alternative to functional works, these pieces can become display items in the future.



Figure 7. Cross pattern on the crack,
Source: Author. 2025

The image above shows examples of variations of filled rectangles. The more empty spaces are filled with small bars, the more complicated the work becomes and the more beautiful the resulting pattern.



Figure 8. Work in darkness,
Source: Author. 2025

Through this creative process, ideas are

applied in practice using measurable and structured procedures. It is hoped that the use of good methods will have a positive impact on controlled activities. As a result, weaving techniques can be applied to products as expected. See the following image as an example:



Figure 9. Patterned Cross Motif,
Source: Author. 2025



Figure 10. Play of Light,
Source: Author. 2025

Through an ecological approach to locality, this work not only introduces bamboo weaving techniques as an environmentally friendly material, but also introduces a new awareness of the importance of utilizing local resources sustainably. The creation of this work is rooted in the cultural values and traditions of communities that live in harmony with nature, where bamboo is a symbol of flexibility, resilience, and simplicity. The creative process not only produces functional works such as interior decorations or lighting installations, but also opens up a space for reflection on the relationship between humans and their surrounding environment.

The work "Play of Light" affirms that art does not always have to have a practical function; its presence can also be interpreted through aesthetic enjoyment that inspires awe and tranquility. The reflection of light that forms radial patterns on the ceiling creates a contemplative atmosphere, as if inviting the audience to reflect on the harmony between nature, humans, and technology. Therefore, this work represents art that lives in everyday life, blending with space, yet retaining its autonomous beauty that can be enjoyed purely for its aesthetics. This work is a manifestation of the interaction between the human spirit and fellow humans, as well as humans and their environment. All processes are carried out as a means to progress and engage in social activities (Siregar, Parpen. 2009; Soedarso, SP. 2006; Tabrani, Primadi, 2005).

The resulting works differ from common bamboo handicrafts in their orientation toward visual exploration rather than mass production. While traditional bamboo products generally focus on standardized functions such as furniture or household tools, the works presented in this study explore form, light, shadow, and spatial interaction. The weaving structures are intentionally designed to create visual rhythms and atmospheric effects, positioning the works between functional objects and autonomous art installations.

CONCLUSION

Overall, this type of work is created by the general public and is very easy to find. Therefore, this work is not considered new. This is because it has become part of Indonesian culture in its use or application. The creation of this work is an effort to explain that art is no longer limited to functional or beautiful works. In contemporary developments, works that originate from nature and return to nature can be transformed into a combination of these two forces, where the work becomes both beautiful and functional, or functional works become works that are enjoyed for their beauty.

Although bamboo-based crafts are commonly

found in Indonesian culture, this study demonstrates that bamboo weaving can be recontextualized as eco-art. By shifting the focus from purely functional craftsmanship to aesthetic, ecological, and conceptual exploration, the works position bamboo as a medium for contemporary artistic expression that responds to environmental awareness and local cultural values.

REFERENCES

Assauri, Sofjan. 2007. Manajemen Pemasaran. Jakarta: PT Raja Grafindo Persada. Hal 219.

Dahar, Ratna Wilis. 2002. Teori-teori Belajar & Pembelajaran. Jakarta:Erlangga. Hal. 25.

Feldman,E.B,(1967) : Art As Image And Idea, Prince-Hall,INC., Englewood Cliff, New Jersey.

Gofur, A. (2019). Ragam Teknik Anyaman. Temanggung: Desa Pustaka Indonesia.

Hanna R. Hanafi, B. I. D. C. P. A. L. (2017, June 1). *Pemanfaatan dan pengelolaan bambu berkelanjutan di Desa Cijedil, Cianjur, Jawa Barat sebagai upaya perwujudan Sustainable Development Goals (SDGs)*. <https://doi.org/10.13057/psnmbi/m030212>

Jazuli, M. 2014. Sosiologi Seni,edisi 2, Yogyakarta: Graha Ilmu. Hal. 31.

Kasmawati, K., Atmojo, W. T., Kartono, G., & Soeprayogi, H. (2019). Pembuatan Kerajinan Keramik Dengan Teknik Pilin Pada Siswa Kelas X Smk Pelayaran Buana Bahari. Gorga: Jurnal Seni Rupa, 8(2), 392-396.

Liana, A. (2020, Agustus). Keanekaragaman genus bambu (Poaceae: Bambusoideae) di Indonesia. Dalam *Prosiding Seminar Nasional Biologi* (Vol. 6, No. 1, pp. 54-57).

Marianto, Dwi. 2017. Art & Life Force in a Quantum Perspective. Yogyakarta: Scritto Books Publisher. Hal. 392.

Riswan, E. W. H. Y. (2022). Pemanfaatan Bambu Oleh Masyarakat Desa Mobui Kecamatan Kembayan Kabupaten SANGGAU. *Jurnal Lingkungan Hutan Tropis*, Vol. 1. <https://jurnal.untan.ac.id/index.php/jlht/index>

Rusdi Latifah Hanum dkk. 2020. Kerajinan Anyaman Bambu di Sanggar Kreatif “Bunga Matahari” Kelurahan Rambung Barat Kecamatan Binjai Selatan. Dipublish: 08 Agustus. 2020: 133 -140. Medan: Universitas Negeri Medan. Vol 3, No. 1, , DOI: <https://doi.org/10.34007/jehss.v3i1.216>.

Siregar, Parpen. 2009. Konservasi sebagai Upaya Mencegah Konflik Manusia Satwa. *Jurnal Urip Santoso*

Soedarso, SP. 2006. Trilogi Seni: Penciptaan Eksistensi dan kegunaan seni, Yogyakarta: Institute Seni Yogyakarta.

Tabrani, Primadi. 2005, Bahasa Rupa, Penerbit Kelir, Bandung.

Wiryomartomo, Bagoes P. 2001. “Pijar-Pijar Penyikap Rasa : Sebuah Wacana Seni Dari Plato Sampai Derrida”. Jakarta: PT Gramedia Pustaka Umum.

Image source:

Figure 1. Olive & Iris, 2025, Pinterest.com atau Alibaba.com, kata kunci, produk bambu. Diakses Desember 2023.

Figure 2. Nigel D. Green School Bali Indonesia. <https://nigeldickinson.photoshelter.com/image/I0000Jum7bS6mI0Y>. diakses Maret 2024.

Figure 3. Handayani O. Gaya Hidup Bambu Indah. <https://indonesiaexpat.id/lifestyle/green-village-bali/>. 2016. diakses Maret 2024.

Figure 4. yokonaka12345.2025. <https://id.pinterest.com/yoko123123/%E9%89%84%E7%B7%9A%E7%B7%A8%E3%81%BF> diakses 2025