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## Form Transformation of the Shield and the Application of the Throne Concept in the Design of the Shield of Throne Chair with a Bohemian Style

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**Abstract:** This study aims to design a lounge chair that blends local cultural values with a modern style by transforming the form of the Pancasila shield and the concept of Indonesian royal thrones into the design of a Bohemian-style *Shield of Throne* chair. The method used is Research-Based Design, consisting of four stages: contextual understanding, participatory design, product design, and prototype as a hypothesis. The design process is supported by the ATUMICS method, which emphasizes the integration of traditional and modern elements to create a contemporary product that still represents cultural values. The main materials used include teak wood, rattan, and polyester fabric, chosen for their strength, aesthetics, and practicality. The research results in a chair prototype showing that the integration of traditional forms with modern styles can produce furniture that is not only functional but also holds symbolic and aesthetic value, while remaining relevant to the needs of urban society. Thus, this design contributes to cultural preservation while also offering innovative and competitive furniture.

**Keywords:** Form Transformation, Pancasila Shield, Throne, Furniture Design, Bohemian Style, ATUMICS

### INTRODUCTION

Furniture is household equipment that includes all items such as chairs, tables, and cabinets. According to the Concise Oxford Dictionary, furniture is defined as: 1) the movable articles that are used to make a room or building suitable for living or working in, such as tables, chairs, or desks; 2) the small accessories or fittings that are required for a particular task or function (Nursalim et al., 2016). Along with human development and the rise of consumerism in society, furniture is increasingly perceived as household objects that bring aesthetic value into residential spaces. Furniture design can serve as a medium to reflect the image of its users while also representing the cultural identity of a community.

Social change is one of the factors causing this phenomenon. Social change is something that will always occur in society, whether consciously or unconsciously (Hidayah, 2021). This phenomenon often occurs in urban communities due to their highly materialistic and consumerist nature. Urban society tends to be heavily influenced by visual aspects in evaluating things. In a fast-paced, information-rich urban environment, visual appeal becomes a key factor in attracting attention. Objects with attractive, aesthetic, and striking designs often gain attention more easily and spark curiosity. Modern society tends to perceive everything primarily through visual aspects (Andriani et al., 2019). Social change is often preceded by the adoption of modern technology. For instance, communication media make it easy for people to access information from around the world. The advancement of communication technology also allows people to instantly and easily adopt cultural practices typically associated with other societies (Masabdi, 2017).

This also applies to furniture trends and interior design styles. According to Supriyatna (2019), in relation to interior design, furniture is an essential interior element that supports human activities within a space. The design of furniture can be shaped by the behavior and habits inherent in a community (Puspita et al., 2016). Social media platforms such as TikTok, Instagram, and Pinterest have made it easier for people to find information about desired furniture styles that match their preferences. As a result, furniture products are now developing rapidly in terms of design and stylistic diversity (Andriani et al., 2019).

One form of social change in the furniture field is the decline of innovation and cultural preservation over time. Many furniture companies abandon traditional designs and techniques, preferring modern designs without considering local cultural elements, thus putting cultural heritage and local craftsmanship at risk of being lost. This causes furniture products to lose the uniqueness that distinguishes them from others. In fact, integrating local cultural elements can enhance the aesthetic value and appeal of products. Aesthetics is the study of the quality of beauty in objects, as well as the impulses and aesthetic experiences of both creators and observers (Manesah, 2018). Moreover, the challenge of transforming traditional forms into modern ones has also contributed to the decline in innovation and cultural preservation. Transforming traditional-based designs into modern furniture requires the right experimental methods to produce innovative products without erasing cultural values.

The *Shield of Throne* chair is a bohemian-style lounge chair inspired by the shield depicted in the Pancasila national emblem, combined with the concept of royal thrones from Indonesian kingdoms. According to KBBI (2016), *perisai* (shield) is a tool for self-protection and weapon defense (made of leather, wood, iron, etc.), while *singgasana* (throne) is the royal seat for kings; a throne. Mangunsuwito (in Sumarno et al., 2021) also described several variations of royal seats including *angsanasinga*, *singaksana*, *singasana*, *singhasana*, *dirgaatsana*, *dirgasana*, *padmasana*. Huang (in Masabdi et al., 2025) stated that the implementation of local wisdom elements into furniture design has become a trend that supports cultural preservation while also offering functional products with unique value derived from stories and philosophies behind the designs.

Blakeney (in Hikmatul & Ersnathan, 2023) explained that bohemian-style interiors differ from conventional interiors as they do not follow fixed rules. This style incorporates creative and unconventional decorations, reflecting a lifestyle that blends objects, colors, and patterns. Hikmatul & Ersnathan (2023) described the characteristics of bohemian interiors, where there are no strict rules regarding colors—any colors can be used. Bohemian furniture also tends to be eclectic, vintage, classic, or a mix of various styles, materials, and high-saturation colors, as well as diverse patterns and motifs.

Based on these issues, this study aims to design a lounge chair that incorporates cultural values, resulting in a blend of modern design and luxurious, aesthetic local cultural elements to meet the needs and desires of urban society. Design creates art, art fosters culture, and within

culture lies the art and traditions rooted in the environment and social actors of a community (Gunawan, 2022).

## **METHOD**

The research and creation method used in this study refers to the Research-Based Design approach. This method was introduced by Teemu Leinonen, inspired by other design theories (Leinonen & Gazulla, 2014). It is highly oriented toward the development of design prototypes through the exploration of various ideas and design concepts. The method consists of four main phases: contextual understanding, participatory design, product design, and prototype as a hypothesis.

The first phase, contextual understanding, focuses on exploring the socio-cultural context of design with the aim of understanding the environment, situation, and culture in which the design takes place. The outcome of this phase is a deeper understanding of the context by identifying potential problems and design opportunities. In this phase, the researcher employed methods such as observation, note-taking, and sketching. At the same time, the researcher conducted a focused literature review, benchmarked existing solutions, and analyzed trends in the field to gain insights into the design problem.

During this first phase, the researcher also began developing several initial design ideas, which were further developed in the next phase: participatory design. In this phase, the researcher engaged in consultations and discussions with artisans involved in producing the chair. The researcher presented sketches and explained the initial design ideas to the artisans, based on the contextual understanding that outlined the background issues and design opportunities. The artisans then participated by providing suggestions, input, and technical explanations based on their experience with materials and practical aspects, giving the researcher a solid foundation to proceed to the third phase: product design.

In the product design phase, the researcher used the outcomes of the participatory design such as sketches and material options suggested by the artisans to create a three-dimensional design. Once the 3D design was completed, the researcher presented it to a course lecturer for review. At this stage, the design was refined and finalized, making it ready for the next phase: prototype development.

The researcher then brought the finalized 3D design and technical drawings to a workshop to begin the prototype-making phase. The prototype was developed so that it could be directly tested in real-life, everyday human situations. As a hypothesis, the prototype was expected to serve as part of the solution to the identified and redefined problems throughout the research process.

## **RESULTS AND DISCUSSION**

Furniture is not only used to support daily human activities, but it has also served as a medium to showcase “power” and “luxury” for rulers of their time. This is evident from the emergence of classical furniture designs that tend to reflect symbols of power, nobility, and grandeur (Harto, 2018).

The furniture produced in this study is an expression and development of the shield depicted in Indonesia’s national emblem, Pancasila, combined with the concept of thrones from the Indonesian royal era, applied to a chair design. The process of designing this lounge chair began with a literature study, collecting various references on the form of the shield in the Pancasila emblem, as well as understanding form transformation studies using the ATUMICS method, which was then applied to furniture design as part of interior furnishings.

### **1. Concept Description and Form Transformation**

A throne is a chair or seat that symbolizes power, honor, and high social status, usually used by kings, queens, or leaders in various cultures. The concept of a throne encompasses not

only its functional aspect as a seat but also symbolic, aesthetic, and structural aspects that reflect the authority and identity of its owner.

Historically, throne designs have been influenced by cultural values, spiritual beliefs, and the development of art and architecture within civilizations. For example, in European culture, thrones were often decorated with detailed carvings, gold, and gemstones, while in Asian cultures, such as in China and Java, thrones reflected the philosophy and spiritual power of the ruler.

Some key elements in the concept of a throne include:

- a) Materials and ornaments  
Using luxurious materials such as gold, silver, carved wood, and silk to demonstrate grandeur.
- b) Structure and symbolism  
Possessing a majestic form, often with a tall backrest or decorative elements such as royal emblems.
- c) Ceremonial function  
Used in coronations, royal audiences, and state ceremonies as a symbol of legitimacy and power.

In the design process, the author used a form transformation study guided by the ATUMICS method to direct the creation of the lounge chair and to determine which traditional and modern elements would be considered, as well as how they could be combined. The ATUMICS method is a design transformation approach that revitalizes traditional objects into modern objects while considering several aspects. This method was developed by Adhi Nugraha. According to Nugraha, the best way to preserve tradition is by continuously transforming it and providing new alternatives to create within a contemporary context (Nugraha, 2019).

Essentially, the principle of ATUMICS lies in its method, which aims to adapt, combine, compose, and organize the mixture of traditional and modern elements. Its philosophy is that “preserving a tradition means continuously developing it so that it remains relevant to today’s life.” In line with Arsetyasmoro (2022), the main principle of the ATUMICS method is about how to arrange, combine, integrate, or merge traditional elements (representing the past) with modern elements (representing contemporary times).

Form transformation studies may involve various variations, such as altering dimensions, reducing parts of the original form, or adding new elements. In designing furniture, form transformation studies are closely linked to the emergence of new ideas, with each new idea considering the processes used (Sabaniyah & Yuanditasari, 2024).

The ATUMICS method incorporates six fundamental elements: technique, utility, material, concept, and shape. These six elements must be considered in the process of creating a new object. The transformation study process begins with identifying elements of tradition that have the potential for development, such as distinctive materials, unique forms, ornamentation, or specific production techniques. The next step is exploring contemporary elements that can function effectively when combined with traditional ones. In this design, the author focused on the elements of utility, concept, and shape as the basis for form transformation studies.

The process then moved into the exploration stage. In this stage, the author collected socio-cultural contexts in Indonesia through literature studies, which were then applied to the design process. The shield from the Pancasila emblem and the concept of royal thrones from Indonesia’s kingdoms were chosen as the fundamental design inspiration.



(Source:

<https://id.pngtree.com/element/down?id=NjA2NjQwMg==&type=1&time=1751373016&token=NjAxOTIiNTdiOGU5OWRiODAzOTAyNzNmMmZhNjRhNzM=&t=0>)

**Figure 1. Pancasila Shield**

Quoted from the book “*Pendidikan Pancasila & Kewarganegaraan*” by Dr. H. Muhammad Rakhmat, SH., MH., in general, Pancasila as the foundation and ideology of the Indonesian nation is not merely an identity or symbol. Rather, it reflects profound meanings and noble values within it. The Pancasila shield symbolizes struggle and protection. The horizontal line dividing the shield into upper and lower sections represents the Equator, which indeed crosses the Indonesian archipelago. The shield itself is divided into five parts, each representing one of the principles of Pancasila.

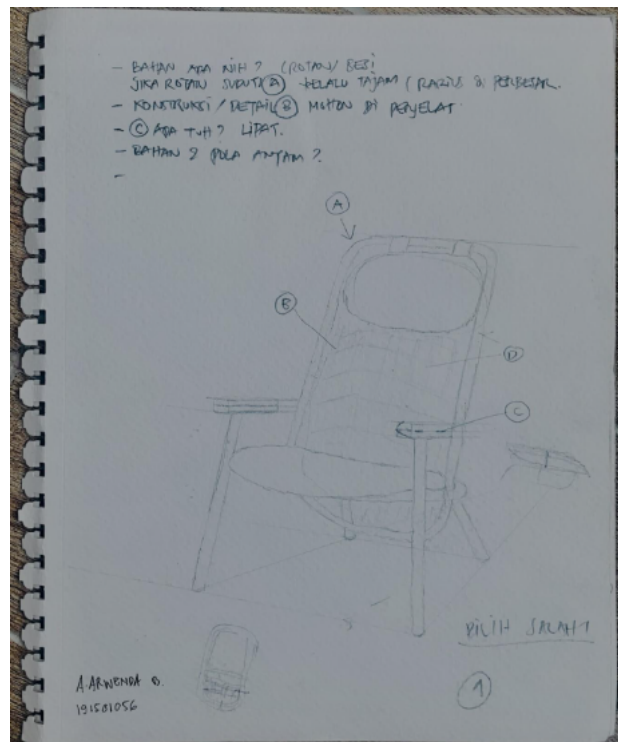


(Source: <https://www.alamy.com/the-throne-in-sultans-memorial-museum-tidore-north-moluccas-indonesia-image384565015.html> <https://www.flickr.com/photos/125605764@N04/15233154329>)

**Figure 2 & 3. Royal Throne**

In the era of Indonesian kingdoms, the throne held profound meaning not only as the king’s seat but also as a symbol of power, honor, and governmental legitimacy. Each kingdom in Indonesia had its own distinctive throne, reflecting the cultural values, artistic expression, and social status of its time.

The final stage of the process was the design phase, which applied a form transformation study. This stage began with developing a transformation concept to be applied to the lounge chair. From the completed design, the selection of colors and materials was determined and allocated according to scaled working drawings (1:10). The process then continued with experimentation, namely creating a prototype of the lounge chair.



(Source: Personal Documentation)

**Figure 4. Chair Sketch**



(Source: Personal Documentation)

**Figure 5. Material Working Drawing**

Inspired by the combination of the Pancasila shield and the royal throne, and based on the two images above, the design concept can be described as follows :

a) Form

- The curved backrest that extends slightly downward is derived from the transformation of the shield form in the Pancasila emblem.
- The overall shape of the chair adapts the concept of royal thrones in Indonesia, which tend to appear grand, tall, and large in scale.

b) Function

- This furniture design was created as a facility for relaxation and seating.
- It highlights Indonesian cultural identity amidst the social changes taking place today.

c) Materials

- Teak Wood

The use of teak wood was chosen because it is one of the most highly valued hardwoods in the world, known for its strength, durability, and beauty. Teak is prized for its resistance to pests, water, and decay, as well as its straight grain, golden-brown color, and natural oils. In Javanese culture, teak symbolizes strength and majesty and is often used in palaces (*keraton*) and traditional houses (Afifi et al., 2024).

- Rattan

Rattan is a climbing plant from the palm family (Arecaceae) that grows abundantly in Southeast Asian tropical forests, with Indonesia being the largest producer in the world. Second only to wood in its usefulness, rattan plays an important role in various industries, particularly handicrafts and furniture production (Sumarno et al., 2024). Rattan is lightweight, strong, flexible, and easy to weave, making it ideal for chairs, tables, baskets, and home décor. In Indonesian culture, rattan has long been used in daily life, from traditional household tools to woven crafts with high aesthetic and cultural value. Marpaung (2020) also explained that the exotic impression created by rattan as a basic material for furniture gives a luxurious touch, strengthening its role as a national heritage material.

- Polyester Fabric

Polyester is a popular material for chair cushions due to its durability, stain resistance, quick-drying nature, ease of cleaning, and resistance to fading under sunlight. According to Setyawan (2022), polyester fabric is known for its strength, tear resistance, wrinkle resistance, and elasticity. Additionally, polyester has good resistance to bacteria and germs, preventing unpleasant odors and decay. It is also available in a wide range of colors and patterns, making it suitable for various types of chairs, both indoor and outdoor.

d) Color

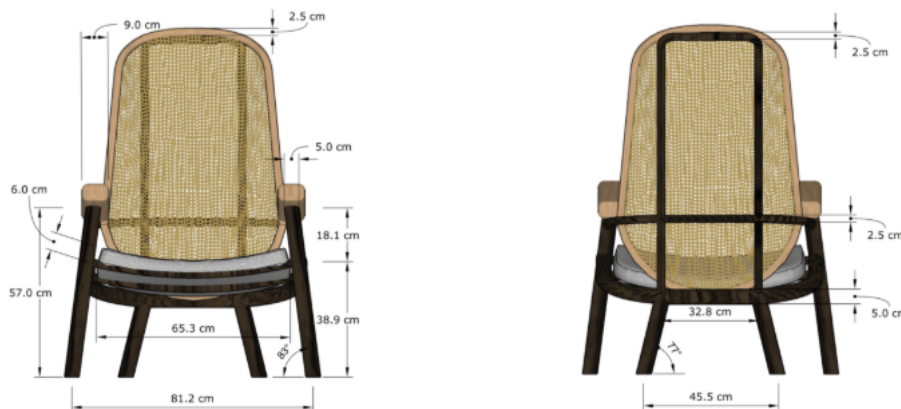
The use of natural brown tones from teak wood creates a luxurious and elegant impression.

e) Design Limitations

In this lounge chair design, certain limitations were set to prevent the design from becoming overly broad. These include maintaining a simple form and ensuring that the furniture's corners are generally rounded.

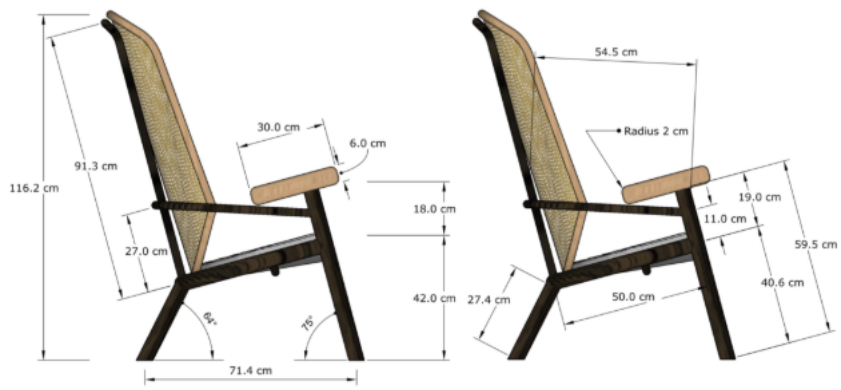
## 2. Production

Next, the process involved allocating the design according to the 1:10 scale working drawings, followed by the experimental stage of creating a prototype of the chair.

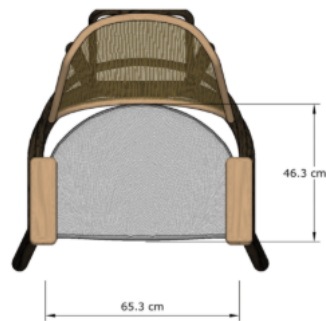


(Source: Personal Documentation)

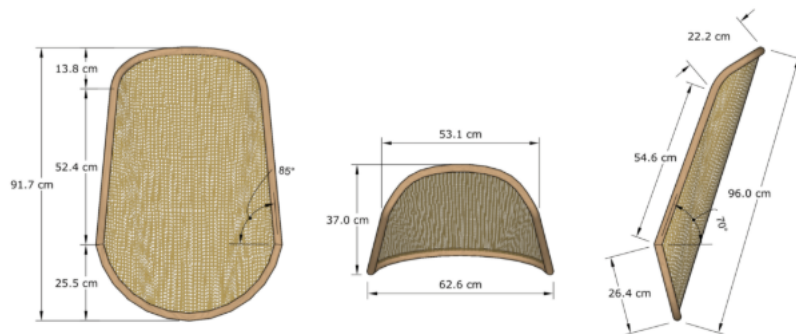
**Figure 6. Working Drawing**



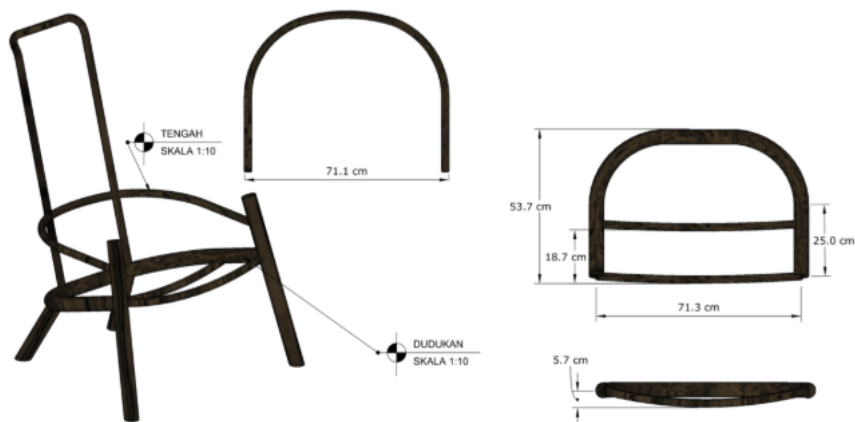
(Source: Personal Documentation)  
**Figure 7. Working Drawing**



(Source: Personal Documentation)  
**Figure 8. Working Drawing**



(Source: Personal Documentation)  
**Figure 9. Working Drawing**



(Source: Personal Documentation)  
**Figure 10. Working Drawing**

The design of this chair is inspired by the shield in the Pancasila emblem and the concept of thrones from the Indonesian royal era. This can be seen in the backrest, which is the result of a form transformation of the shield, as well as in the overall size of the chair, which is large in scale, resembling a royal throne.



(Source: Personal Documentation)

**Figure 11. Prototype Frame**



(Source: Personal Documentation)

**Figure 12 & 13. Prototype and Application**

## CONCLUSION

This study designed a lounge chair that combines local cultural values with a modern style through a form transformation approach. The chair, named *Shield of Throne*, is inspired by the shield in the Pancasila emblem and the concept of Indonesian royal thrones, then realized in a Bohemian design style that is free, eclectic, and aesthetic. Using the ATUMICS method (Approach, Technique, Utility, Material, Icon, Concept, Shape), the design reflects an effort to preserve culture by revitalizing traditional forms into contemporary products. The chair employs teak wood, rattan, and polyester fabric, chosen for their strength, aesthetic value, and ease of maintenance. The final result, in the form of a prototype, demonstrates that integrating traditional and modern elements can create furniture that is not only functional but also carries

strong symbolic and aesthetic values, while remaining relevant to the needs of modern urban society.

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