

Sakti Nuzan

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Writing Portfolio

Curriculum Vitae

Work Experiences

Freelance Contributor

Elle Decoration Indonesia (2013 - present)

Researched and reported design and art reviews and commissioned interviews with selected sources for an internationally recognized Jakarta-based lifestyle magazine.

Editor

Infografi Magazine (2011 - 2012)

Researched, reported, and editing contents as well as maintaining a team of journalists, contributors and illustrators for a biannual digital magazine presenting assertive opinions on topics from politics to popular culture with writers from around the globe. The editorial team won an award and endorsement from ITB's Students Entrepreneurship Program and was invited to co-host Indonesia's first infographic design competition with National Geographic Indonesia and salingsilang.com.

Editorial Designer, Copywriter

House The House (2011 - present)

Engaged research within the field of graphic design: ranging from poster, layout, and typography; and supplied the editorial need for commercial clients, including copywriting and brand strategy management.

Art Director, Copywriter

Keuken Bandung (2011 - present)

Developed visual and narrative communication strategies for Keuken, an open food festival which addressed the purpose of celebrating urban spaces and good citizenship. The event has successfully held for its fourth time with growing audiences and diverse networking to academics and practitioners from numerous fields.

Other Experiences

Selected Chief Liaison Officer

International Textile and Costume Congress (2012)

Liaised Mr. Michael Hann, BA. MPhil. PhD. from Leeds University, the keynote speaker for the congress hosted by Ars Textrina UK, Costume Culture Association Korea, and Bandung Institute of Technology.

Head of Bureaucracy Department

Pasar Seni ITB (2010)

Maintained a team of 5 people that was responsible in serving the need of legal consents for the event's various purposes and aided public hearings with Bandung's municipal authorities, national artists and cultural observers, and ITB university officials.

Education

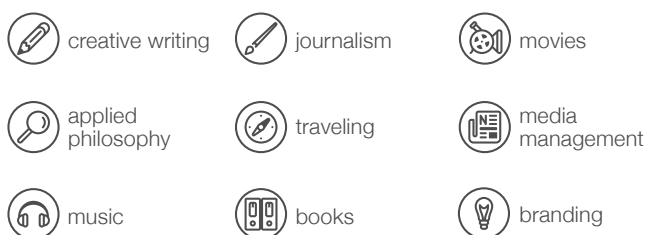
Sarjana Desain (Bachelor of Design)

Faculty of Arts and Design, Bandung Institute of Technology (2013)

Graduated with a GPA of 3.35

Interests

My interests are, but not limited to:



Language Proficiency



Indonesian
mother tongue



English
advanced
scored 597 in
paper-based
TOEFL



French
basic level

ELLE Decoration Indonesia

December 2013

KHMER INDULGENCE

Mencelupkan usaha hospitality internasional di tanah yang kaya sejarah dan tradisi bukanlah hal yang mudah. Properti teranyar Park Hyatt di Siem Reap berhasil membuktikan selalu ada cara untuk menjalin kultur lokal dengan kemewahan.

Dibuka awal Agustus lalu, Park Hyatt Siem Reap mengubah wajah lama dari bangunan Hotel De La Paix, salah satu hotel bersejarah Kamboja, menjadi sebuah hotel mewah yang otentik dengan bantuan Bill Bensley, desainer interior yang berbasis di Bangkok.

Sebagai salah satu hub terbesar di dataran Indocina yang penuh dengan aktivitas pariwisata internasional, Siem Reap adalah rumah dari reruntuhan Angkor Wat yang telah diakui UNESCO sebagai bangunan heritage dunia. Kekayaan kultur ini mendorong pesatnya perkembangan aktivitas ekonomi dan pariwisata internasional di sekitarnya—termasuk pula perlombaan properti hospitality. “Tujuan kami lebih dari pengembangan bisnis; Hyatt selalu berusaha menegenahkan budaya dan komunitas lokal di mana pun kami berada,” ujar Sholto Smith, general manager Park Hyatt Siem Reap.

Usaha mereka tidak sembarangan: inspirasi dari konstelasi reruntuhan Angkor yang khas dapat langsung terlihat pada fasad putih dan bentuk kubah langit-langit hotel ini. Mata Bensley pun apik menempatkan aplikasi material kayu dan marmer di seluruh interior hotel, patung dan ornamen Buddha yang menggambarkan sejarah panjang Kerajaan Khmer menjadi Kamboja, hingga karya seni kontemporer yang terpajang di koridor.

Menjejak lobi hotel pertama kali, Anda akan disuguhkan warna-warna meriah yang hangat dari aksesoris interior dan furnitur dengan eksotisme Khmer, dan akses langsung menuju lounge bergaya retro-chic untuk memanjakan sore Anda dengan teh kelas dunia atau sunset cocktail ringan. Kemudian, memasuki ruang makan yang terbuka menuju courtyard luas dengan hiasan barisan pohon Banyan yang monumental, pilihan kuliner Perancis dan Kamboja yang kaya menjamin pengalaman dining rekreasional yang menyenangkan.

Kesan sophisticated yang khas dari Park Hyatt tercermin pada 108 kamar tidur bergaya kontemporer lengkap dengan aksen corak tradisional Kamboja, termasuk 13 suites dengan 4 kolam renang pribadi di antaranya. Akses 24 jam untuk spa dan fitness center yang mencakup bidang 242 meter² dari keseluruhan properti pun secara detail menjaga citra tropis dengan wewangian aromaterapik dan rimbun hijau pepohonan di setiap sudutnya. Coba pula celupkan kaki Anda di kolam renang infinity edge yang terbuka menuju pemandangan luas, menirukan segar dan tenteramnya berendam dalam laguna alami khas Asia Tenggara.

Kota dengan nilai pariwisata yang semakin meroket tiap tahunnya ini menjadi rumah untuk properti pertama Park Hyatt di Kamboja. Dengan beragam aktivitas rekreasi, bisnis, hingga menilik sejarah arkeologis kompleks Angkor Wat yang tak ternilai, selalu menyenangkan untuk tahu ada kenyamanan hangat untuk menutup hari saat Anda beranjak pulang dengan tuk-tuk yang khas di Siem Reap.



The Colours of Indonesia

June 2014

ID12, a creative designer collective in Jakarta, commenced themselves for a large-scaled exhibition in Pacific Place, Jakarta. The writing work commissioned was to capture the luxury feel of the event with details on profiling each designer and their works.

Event Concept

We Welcome You to The Home of THE COLOURS OF INDONESIA.

The Colours of Indonesia is an extensive event created by ID12, an interior designer collective based in the heart of Indonesia's capital city, Jakarta. This event, serving as a platform for each member of ID12 to channel their ideas for public giveback, will be held in Jakarta's prominent main atrium of Senayan City Mall for a consecutive ten days, starting from August 14th to 25th.

Started from what was a merely casual intimate gathering back in 2007, this group of Jakarta-based interior designers molded a kinship over time for each grand goal that resonates to their expertise. Their fresh attitude towards the exciting future of local designers, sustained by keen innovations and shared inspirations, has brought their idea to create a collaborative contribution for the society in general—especially young generations.

The Colours of Indonesia is then commenced as the answer to showcase their collective work. The unbroken transfer process of knowledge and inspiration will be the main objective of the event, as well as defining a new and thrilling Indonesian contemporary culture to broad public. Visitors and audiences will be introduced to pleasurable visuals, philosophies, and ideas behind how a design is conceived, presented in a journey through the designer's envision of a perfect home: starting from tropical garden, foyer, living room, library, dining room, kitchen, cigar room, garage, bedroom, up to the bathroom. The exhibition, then, will maintain the visitors' experience through these real-sized designed rooms that demonstrated through uninterrupted mix of textures, colors, and other elements for the space to speak for itself.

Each designed room will also refer to inspirations from a range of Indonesian beautiful hues. As the main element of this spectacular showcase, colors will be elegantly translated into certain moods: some will utilize the colors of local spices, national flowers, and much more. The mixture will then be perfected from the many style spectrums, from modern contemporary to classic Indonesian; Eastern to Western derivations of design; and old traditional technique to hi-tech method of production.

During this ten days course of The Colours of Indonesia, the showcase will be accompanied by series of talk shows, fashion show, and design workshops for students in the event's main stage. A portion of the exhibition's benefits will also be conveyed to donation for community as a token of appreciation.

In conjunction to Senayan City's 'Glorify Indonesia' theme for the national Independence Day, The Colours of Indonesia is projected to be a perfect complement in celebrating the very heart of Indonesian soul, embracing a lively personal style, and a life well lived.

Designer's Profiles

Prasetio Budhi

Yuni Yie

Since his graduation in San Francisco's Academy of Art University, Prasetio Budhi ventured much of his time into material works and designing for many high profile clients. Later on he worked on one of Jakarta's preeminent architectural firms where he placed theories into practices before setting up his own Plus Design firm in 2003 and finished projects across residential, retail, and commercial platforms. Pras has also launched his impassionate interior design book titled 'Simply Stated' in 2012, an embodiment of his pursuit in creating beautiful spaces with luxury touches yet still remain personal.

Accentuating her casual-elegant style over her massive works, Yuni Jie puts the functional aspect over aesthetic, ensuring the timelessness of the design. Awarded as one of British Council's Young Creative Entrepreneur of The Year finalist, Yuni has also written many best-selling interior design books within her ten years of creative work. She plays many experiments on balancing design elements as material, color, and texture of modern contemporary style with drops of Asian nuances.

Nicoline Patricia Malina Solo Exhibition

February 2014

A renowned prominent fashion and art photographer with lists of awards and achievements, Nicoline Patricia Malina with her NPM Studio commissioned me to articulate her visions and inspiration for her next exhibition in Jakarta.

Story

Indonesia bears too many aspects that fuse into wondrous colors for every eye beholder. Million layers of connecting cultures, worshipped natural beauty, diverse exotic ways of living, up to endless forms of prudent creations. All those summed up to a splendor wonderfully interpreted by its humans—including the role of women.

Women, in all its configurations, embody an eternal sacred beauty. 8 Years of Spectacles, as a fashion photography exhibition tracing the 8 years journey of Nicoline Patricia Malina's photography will capture ten figures of Indonesian women enfolded within the rich background of the nation, all contribute to colors that stroke as one Indonesia.

Event Concept

For the 8 Years of Spectacles exhibition, Nicoline will showcase ten of her newly made photo works in interpreting distinctive women figures that made today's Indonesia along with the richness background of Indonesia. These historical figures will range from Inggit Garnasih, Dewi Soekarno, to Ken Dedes.

Every frame of photo works made under the Feminine Grandeur of Indonesia theme will serve as an unbroken line of narrations, telling stories not only from the photo subjects and its underlying settings, but also tales from the dressing cloths and make-ups as translated by collaborating young local designers and make-up artists; one of them includes designer and culturist Iwet Ramadhan, famous for his TIKprive project campaigning daily uses of traditional fabrics as batik, ikat, ulos, tapis, and such. A reinterpretation of contemporary Indonesia from the spectacle of its young actors.

Artist Biography

Nicoline Patricia Malina, a Surabaya-born woman that collects her Fine Arts diploma in Utrecht, previously worked as a model before assuring her permanent position behind camera lens. She develops her senses in capturing details and wondrous colors within her photo frames, ranging wide from open landscapes to intimate studio sets. Her achieving works has made far into recognitions from editorial clients, including Harper's Bazaar, Elle, and Marie Claire magazine; to international brands such Coca Cola, A Mild, and WWF. This 8 Years of Spectacles photo exhibition will be her third solo exhibition after her last two in 2009 and 2010.

Values

Through the help of fashion photography media, Nicoline Patricia Malina's 8 Years of Spectacles exhibition will engage a mission to deliver the story of contemporary Indonesia's exquisite artistic aspects. Beforehand, Nicoline will appoint herself to explore ten different places in Indonesia that serve as the primary settings in defining the forsaken Nusantara's inspiring beauty, stories behind handcrafted ornaments from tribes essential to Indonesia, and women with their roles as irreplaceable historic figures.

This non-profit exhibition aimed to be a showcase highlighting the multiple mixtures of Indonesian cultures—the ancients and contemporaries—as an invaluable source of inspirations, and projecting every layer of people in Jakarta to be its target visitors in passing the experience generated from each photo works.

Amplifying the spirit of these purposes, 8 Years of Spectacles will also launch its exhibition photo book, and distributing the profit for charity to selected foundation.

Event Features

8 Years of Spectacles is aiming a purpose of defining Indonesia and its women figures as inspiration for its appreciators. In succeeding the aim, the event will provide features that contribute in making a whole profound experience to the visitors.

BOOK LAUNCHING

The photo exhibition will occur with a photo book launching, serving as a complimentary media for the photos showcased. Optimistically the book may pass along the values up to the post-event phase.

VIDEO SHOWCASE

An accompanying video showcase, comprising of behind-the-scenes shots, interviews and theme narration, to visual concepts of Feminine Grandeur of Indonesia, will be set all over the exhibition venue.

DIGITAL IDENTIFICATION

The displayed photo works will include a QR Code tag to replace the conventional caption tag. Visitors with smartphones will be able to scan the unique code to identify their various social media profiles with 8 Years of Spectacles exhibition.

Translation

Jakarta Contemporary Ceramic Biennale September 2014

Jakarta Contemporary Ceramic Biennale is Indonesia's biggest biannual international ceramic exhibition. Entering its third exposition, JCCB invited and gathered a number of acclaimed local and international ceramic artist for a series of events in Jakarta's National Gallery. Shown here is a part of the artists' profile.

Artist's Profile

Agung Ivan

Growing up in a Balinese family, Agung Ivan (b. 1974) was enriched with artistic culture since his early childhood—especially seeing his great grandfather, who mastered architecture and materials as wood, stone, and gold. In 1997, Agung advanced his study to learn in the Ceramic major at Box Hill TAFE, Melbourne, Australia, which led him to manage Jenggala Keramik's Research Analyses and Development Department from 2000 to 2005. He then set up his own pottery studio at Tuban, Bali, where he create artworks inspired from many international contemporary artists, such as Tatsuzo Shimaoka, Malcolm Davis, Ken Matsuzaki, Deborah Butterfield, and more. Agung has previously included his past artworks on the Jakarta Contemporary Ceramic Biennale #1 (2009). His "Horses" artwork series for JCCB#3 will play on slab-built ceramic with slip and oxide finishing, creating a manifold of distinct textures with rustic colors on its surface—a seamless exploration on various aspects of the ceramic's visuals to put soul to the lifelike, yet naked artworks.

Graciela Olio

Graciela Olio's artistic practice is built from a poetics anchored in a cultural mixed race identity shaped by a Pre-Columbian, Hispanic-American and European migratory past. Exceeding the anachronistic dichotomy between art and craft, she works on ceramics, breaking the barriers that oppose fine arts to popular arts. Olio gives account of this complex identity by gathering in it multiple cultural contributions, opening it to the most diverse significations, to the complexities of the present time, to the mixing of different cultures by inserting and combining western topics with referents in our territory so as to articulate the most disrespectful combinations between historical events, memories of our childhood, games, power, childhood-fantasy, popular kitsch and the bestiaries, all of which are infected with a touch of humour, irony and nostalgia.

The "After the Storm" series try to account for the tragedy that meant a severe storm in Olio's regions. In the city of La Plata, where Olio lives, several storms in recent years have resulted in countless human, environmental and architectural tragedies. Reflection on the remains of the storm concerns her as an artist as she's interested in the transformation of matter produces a strong weather phenomenon on earth.

Shamsu Mohamad

The education Shamsu Mohamad (b.1962) got in design for his Master degree at the London Institute as well as an in-depth study on the process of burning and ceramic stove in Japan gives a unique character in his artworks and how he responds to the medium he uses.

Shamsu's interest is in the character of clay itself, and the experimentation process using organic materials and industrial wastes such as, fruit branches from palm trees, sea grass, banana branches, sponges, newspapers, etc. His artworks use the potential of biomass and recycled materials in his creative thinking process for continuous development.

Agung Ivan

Besar di lingkungan keluarga Bali yang kental dengan kultur keseniannya, Agung Ivan (lahir 1974) telah terbiasa melihat kakeknya, seorang arsitek lokal, bekerja mengolah banyak material seperti kayu, batu, dan emas semenjak kecil. Tahun 1997 Agung meneruskan pendidikan formalnya dengan fokus jurusan keramik di Box Hill TAFE, Melbourne, Australia, yang membekalinya ilmu dalam mengepalai Departemen Research Analyses and Development di Jenggala Keramik sekembalinya ia ke Bali. Setelahnya, tahun 2005 Agung memulai usaha studio keramik sendiri di Tuban, dengan produksi karya seni yang terinspirasi dari seniman kontemporer seperti Tatsuzo Shimaoka, Malcolm Davis, Ken Matsuzaki, Deborah Butterfield, dan lainnya. Agung telah memamerkan karya sebelumnya di JCCB#1 tahun 2009. Untuk event JCCB#3 tahun ini, seri karya 'Horses'-nya bermain dengan finishing slip dan oksida pada keramiknya, menghasilkan tekstur yang khas dengan gurat-gurat warna karat di permukaannya, dan mengeksplorasi aspek-aspek pada visual akhir keramik yang berkontribusi meniupkan ruh pada objek seninya.

Graciela Olio

Graciela Olio membangun praktik artistiknya dari identitasnya sebagai seorang ras campuran Pre-Kolumbia, Hispanik-Amerika, dan imigran Eropa. Ia memusatkan karyanya pada medium keramik, memecah dikotomi antara seni dan kriya sekaligus pembatas antara seni tinggi dengan yang populer. Kerumitan identitas ini diangkat Olio melalui gabungan kultur yang beragam dengan kompleksitas era modern ini, dan mencampurkan topik kebaratan dengan referensi Hispanik-nya yang menciptakan keselarasan yang 'mengganggu' antara memori masa kecil, laju sejarah, fantasi, hingga *kitsch* populer dan objek-objeknya, yang diaduk dengan sentuhan humor, ironi, dan nostalgia. Seri karya "After The Storm" menceritakan peristiwa badai besar di daerah tinggal Olio, La Plata, yang telah membawa tragedi pada penduduk, lingkungan, hingga infrastrukturnya. Olio berangkat dari refleksi sepeninggalan badai ini, ketika transformasi materi dapat menciptakan fenomena yang begitu destruktif.

Shamsu Mohamad

Gelar Magister yang Shamsu Mohamad (lahir 1962) dapatkan di London Institute beserta pembelajaran mendalam yang ia dapatkan di Jepang mengenai proses pembakaran dan tungku keramik memberikan karakter unik pada karya dan responnya terhadap medium yang Shamsu gunakan.

Ketertarikan Shamsu terhadap tanah liat berporos pada sifat alaminya, dan mengembangkannya dengan proses menggunakan material organik dan limbah industrial seperti batang buah dari palem, rumput laut, batang pisang, spons, surat kabar, dan lainnya. Karyanya mengangkat potensi biomass dan materi daur ulang, mendorong proses berpikir kreatifnya dalam menjawab tantangan pengembangan objek-objek ini menjadi sebuah benda seni.

Jakarta Contemporary Ceramic Biennale *(continued)* September 2014

Artist's Profile

Delia Prvacki

The works of Delia Prvacki (b.1950) has been focused on establishing a new vocabulary and significance for the sculptural medium generated by available technologies and endless modalities of expression in ceramics, often experimenting with mixed techniques and strongly influenced by her passion for other forms of arts and archaeology as well. Since moving to South East Asia, the experience of a radically different natural surroundings and cultural environment has generated and inspired new subject matters, as well as reaffirming her choices to work predominantly with a range of ceramic material and re-examine its potential.

The tongue-in-cheek collection of 'Dulcinea' celebrates the genesis, transformation, multiplication and continuity in women's experiences. Its set of 11 pieces consists of 6 "breast cups" representing the stages in a woman's development from puberty to adulthood to maturity, and includes an egg-shape base and spoon. Produced from prototypes hand-built in the artist's studio, the free hand of the artist is here preferred over the uniformed regularity of computerised rendering. Another distinguishing feature of the collection is in how very naturally the pieces fit in the palm of a hand or the crook of a body.

Kim Joon

Kim Joon (b.1966) first investigated tattoo as a subject matter in the mid-1990s with three-dimensional sculpture before making use of off-beat techniques such as the 3D Studio Max software. While still a cultural and legal taboo in Korea, tattoos are for him a way to externalize subconsciousness. They show in broad daylight the hidden desires globally induced in our collective ideologies by materialistic societies. According to Joon, consumerism has turned humans into generic beings of desire; we covet things so much, they almost permeate ourselves. Joon's work exposes the juxtaposition of human limbs through images and porcelain within objects as plates, cups, jars, bowls, and pots in a thorough decoration. He manages to create a vis a vis simulation of human's physical fragility in porcelain; as simulation is the very keyword in marking the time we're living, where perspectives and cultural values are circulated by means of technology. Digital engineering modifies illusionary images which recreate a whole new reality.

Madhvi Subrahmanian

Born in Mumbai, 1962, Madhvi Subrahmanian has lived in three continents and four countries. From this sense of constant change, Subrahmanian thrived off of the challenges of new opportunities and the limitations that came along with them. She draws inspiration from natural forms representing fertility and abundance, which are often paralleled in ancient artifacts and contemporary art—a meeting ground for the primal with the contemporary, the geometric with the organic and the ephemeral with the everlasting.

The slow winding nature of her forms appears to encapsulate what lies within, as her pieces are layered with texture and rhythm, revealing her personal story of growth by nature.

Delia Prvacki

Karya seni Delia Prvacki, lahir 1950, terpusat pada pengembangan kosakata dan signifikansi baru pada media patung, ditarik dari kemungkinan teknologi dan ekspresi pada keramik, yang didukung oleh eksperimen teknik dan bentuk seni lain serta arkeologi sebagai sumber inspirasi. Setelah Prvacki bermigrasi ke Asia Tenggara, pengalaman atas perbedaan lingkungan alami dan kultural yang radikal memaksa sekaligus menginspirasi sebagai subjek baru yang mengafirmasi pilihannya pada keramik sebagai medium utamanya dalam berkarya.

Koleksi 'Dulcinea' miliknya merayakan transformasi, multiplikasi, dan kontinuitas dalam peran wanita. Seri karya ini terdiri dari enam 'payudara' yang merepresentasikan tahap perkembangan wanita dari pubertas menuju dewasa, dengan alas dan sendok serupa telur. Prvacki memilih untuk membentuk objek ini dengan kerja tangan daripada memprosesnya secara digital atau fabrikasi. Fitur yang penting digaribawahi adalah bagaimana bentuk objek ini sesuai dengan telapak tangan penggunanya.

Kim Joon

Kim Joon (lahir 1966) mendalami konsep tato sebagai subjek karya tiga dimensinya pada pertengahan era 1990, sebelum kemudian mendigitalisasikannya melalui perangkat 3D Studio Max. Dengan ketabuan tato di Korea, Joon mengeksternalisasi alam bawah sadar dengan induksi hasrat terselubung manusia pada ideologi kolektif melalui isu materialistik. Menurut Joon, konsumerisme mengubah manusia menjadi bentuk genetik dari hasrat dengan rasa ingin memiliki yang melahap identitas diri itu sendiri.

Karyanya menampilkan jukstaposisi tubuh manusia dengan imej materi dan permukaan porselen dalam benda-benda seperti piring, cangkir, guci, vas, mangkuk, dan poci yang badannya penuh dekorasi yang khas. Kim seolah menemukan kualitas simbolik porselen yang rapuh, vis a vis dengan simbol tubuh manusia. Simulasi merupakan kata kunci dalam menandai zaman dimana cara pandang dan nilai budaya tersirkulasikan melalui teknologi informasi. Rekayasa digital mampu menciptakan citra ilusif yang melahirkan realitas baru.

Madhvi Subrahmanian

Lahir di Mumbai pada 1962, Madhvi Subrahmanian telah melanglang hidup di tiga benua dan empat negara. Mengantungi perubahan terus menerus sebagai bagian dari dirinya, Subrahmanian terbiasa mendorong batasan untuk membuka peluang baru dalam hidupnya. Dalam berkarya, ia menarik inspirasi dari bentuk-bentuk alamiah yang merepresentasikan kesuburan dalam makna biologis dan hasil bumi, yang sering tersirat baik dalam artefak kuno maupun seni kontemporer – sebuah tempat berkumpul yang primal dengan yang baru, yang geometris dengan yang organik, dan yang fana dengan yang kekal. Subrahmanian mengambil waktu yang cukup untuk menghasilkan bentuk-bentuk yang merangkum makna terdalam, karena karyanya terlupakan oleh tekstur dan ritme yang mengupas cerita tumbuh kembang pribadinya dengan sendirinya.

Translation

Sunset Deity

January 2015

Sunset Deity is a fantasy-based theatrical show about nighttime stories and fables. Shown here are the excerpts from its prolog part.

PROLOG

Sinne jumped around the bed, playing joyfully and going outside the room. She ran back with her mom's voice in the background: *Sinne! Stop playing, its already late!* But she kept jumping in her bed, letting herself fall in her back and up again. Her mother finally come to her room.

MOTHER

Sinne! It's really late! Please, for the hundredth time, It's time for you to go to bed!

SINNEKI

Okay, okay Mom... but I want you to read the story again before I sleep! The Little Prince! I want to hear about The Little Prince!

MOTHER

I'm sorry, Sinneki, but it's really too late for a story. Tomorrow's a school day and you have to wake up early.

SINNEKI

No story? ...But I can't sleep without a story.

MOTHER

Well, Have you brushed your teeth? Wash your feet?

SINNEKI

Yes...

MOTHER

Don't you lie to me.

SINNEKI

I ALREADY DID ALL THOSE!

MOTHER

Sinne...

SINNEKI

Okay... I have brushed my teeth, but I haven't washed my feet.

MOTHER

You know what I told you about sleeping with dirty feet!

SINNEKI

You know what I told you about washing my feet before bed! I hate it! It makes my toes cold!

MOTHER

You have your blanket!

SINNEKI

Blankets make them sweaty instead!

MOTHER

Well then, NO STORIES FOR TONIGHT!

[Mother then Leave Sinneki's Room in anger]

SINNEKI

But... I can't sleep without a story.... (sobbing)

[After wiping her tears, SINNEKI then got up from her bed, going to the table and open a music box. A strange and unfamiliar tune came out of it.]

Queue in Opening Credit.

PROLOG

Sinne melompat-lompat di atas tempat tidurnya, dan kemudian mengham-bur riang masuk dan keluar kamarnya. Hanya ketika suara Mamanya terdengar bergema, meneriakan perintah untuk Sinne segera berhenti bermain, barulah ia kembali ke kamarnya.

MAMA

Sinne! Sudah berapa kali Mama bilang, ini waktunya kamu tidur!

SINNEKI

Iya, Ma... tapi aku mau dibacakan cerita lagi malam ini. Hmm... The Little Prince! Aku mau dengar lagi cerita The Little Prince!

MAMA

Sinneki... ini sudah lewat jam tidurmu. Besok kamu harus bangun pagi dan sekolah.

SINNEKI

Nggak ada cerita malam ini, Ma? Aku nggak bisa tidur kalau Mama nggak cerita!

IBU

Hmm, kamu sudah gosok gigi dan cuci kaki?

SINNEKI

Sudah...

IBU

Jangan bohong sama Mama.

SINNEKI

SUDAH! BENAR!

IBU

Sinne,,,

SINNEKI

Oke... aku sudah menyikat gigiku, tapi belum mencuci kaki.

IBU

Kamu ingat 'kan, Mama bilang apa soal tidur dengan kaki kotor!

SINNEKI

Mama ingat 'kan, aku benci cuci kaki sebelum tidur! Kakiku jadi dingin semalaman!

MAMA

Tapi kamu punya selimut, Sinne!

SINNEKI

Selimut malah membuat kakiku berkeringat!

IBU

Terserah. Pokoknya, nggak ada cerita malam ini!

[Ibu meninggalkan Sinneki di kamarnya dengan marah]

SINNEKI Tapi... aku nggak bisa tidur tanpa cerita... (menangis)

[Menyeka air matanya, Sinneki bangkit dan berjalan ke arah meja dan membuka sebuah kotak musik. Dari dalamnya keluar alunan suara yang tidak biasa.]

Queue in Opening Credit.

