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PADMA PANJALU JAYATI MOTIF TENUN IKAT BASED ON THE RELIEFS OF THE KEDIRI KINGDOM TEMPLE

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Abstrak

Woven cloth is made diverse in various regions in the archipelago, especially in Java Island, where each region has its own uniqueness and special characteristics in terms of motif and colors. The Difference be caused by location geographical, beliefs, customs and the surrounding natural conditions including flora and fauna, each region has certain differences and uniqueness as well as contacts or relationships between regions. "Its history can be observed from the batik motif itself, including painting of plants, animals and stories of antiquity" (Prasetyo, 2010:28). Design is a framework of form or design and motif are a style (Indonesian Dictionary, 1990:200). The stage of analyzing the main problem in this study is the weaving model/ weaving design/ weaving motif with the reliefs of the legacy temples of Kediri Kingdom, this study was reviewed qualitatively. To find out the dynamics of ikat waving design in Kediri, the problem formulation is how do weaving models in Kediri by applying designs/ motifs from temple reliefs? Culture can be observed from two points of view. First, limiting culture from an artistic point of view (temple relief). Second, are looking for a new motif model for Kediri weaving.

Keyword: Ikat Weaving Design, Padma Panjalu Jayati, Temple Relief.

INTRODUCTIONS

Weaving is made diverse in various regions in archipelago, especially in Java Island, where each region has its own uniqueness and characteristics in terms of motif and colors. The difference be caused by location geographical, beliefs, customs and the surrounding natural conditions including flora and fauna, each region has certain differences and uniqueness as well as contacts of relationships between regions. "Weaving industry in Java is hundreds of years old. Its history can be observed from the batik motif itself, among others, paintings of plants, animals and ancient stories" (Prasetyo, 2010:28).

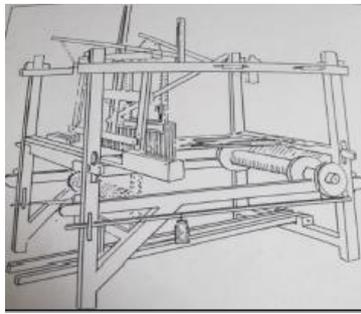
The development of an ikat industry is also influenced by the results of its production. If the production quality is high, then the marketing level is a high. A product is said to be of quality if the results of the production have original fabrics made from silk thread, bright color patterns and design/ motifs of woven fabrics. Design is a framework of form design and motifs are a style (KBBI, 1990:200). The motif designs that have been used by ikat weaver in Kediri are various. Starting from line motifs to natural (natural) motifs. Then a problem was formulated namely "How do weaving models in Kediri by applying designs/ motifs from temple reliefs? The purpose of this research is to create a design of typical Kediri weaving motifs based on temple reliefs in Kediri.

According to Wiyadi, et al (1991:915), namely crafts are all activities in the field of industry or the manufacture of goods fully carried out by the nature of being diligent, skilled, resilient and creative in achieving their efforts. Based on the explanations, it can be concluded that the definition

of craft is a work in the form of goods produced from artificial hand skill, with full perseverance and high dedication. The craft in this study focuses on the ikat weaving in Kediri.

Weaving is the result of handicraft in the form of material (fabric) made from yarn (cotton, silk, etc.) by inputting feed transversely on the warp (KBBI, 1990:932). In other words the cross between warp and weft threads alternately. Warp yarns are longitudinal yarn that form the length of the fabric. While the weft is a thread that crosses to form the width of the fabric. In conclusion woven fabric is formed because of the crossing of two threads that are intertwined perpendicular to each other. (Indonesian Dictionary, 1998:104), weaving is the result of handicraft in the form of material or fabric made from yarn (cotton, fiber, silk) using transverse feed on the lungs.

The next one used is a loom used to weave cloth. The tool used by weaver with machines from factories. The equipment used is usually called a non-machine loom or commonly abbreviated as ATBM. This tool is driven by using human power and can be used sitting or standing. Affendi (1995) states that ATBM is a development of the thread loom that was introduced by Dutch colonialism around 1927 under the name of flying shuttle. This non-machine loom (ATBM) can be seen in the picture below.



Picture: Non Machine Loom (ATBM) (Herlison Enie, 1980:7)

The process of making woven fabric that is, previous the yarn is first dipped in natural dyes, before being woven strand of yarn wrapped (tied) with plastic rope in accordance with the desired pattern or decorative pattern. When dyed, the yarn tied with a plastic cord will not strain. After that it is woven using ATBM (Non Machine Weaving Tools). Finished tie cloth can be sewn to make clothes or sarong. Weavers must set the desired motif. Furthermore, the finishing process so that the fabric becomes better. Craftsmen of Kediri weaving are usually able to produce 10-15 meters of fabric per day.

Motifs and pattern are very important in making ikat. Because this motif and pattern is an image presented on a woven cloth, it will explain about: (1) the motif; and (2) the pattern that will to be explained as to follows.

1) Motif: Motif is an ornamental style on an object, which serves to decorate (KBBI, 2008: 666). These motifs can be in the form of decoration on buildings, wood craft, iron, batik or on woven fabrics. Soeharsono (2006:10), revealed that "designs made from parts of shapes, various lines or elements, which are sometimes so strongly influenced by form of nature objects styling, with its own style and characteristics".

Still regarding the motifs, in a different book, Soehersono (2010:12) state that Motifs is arranging job, arranging, combining the basic forms of shapes such as lines and so on in a way that is then repeated so that new, beautiful, artistic and original images are created.

Based on this opinion it can be concluded that the motif is a variety of decoration on an object or the surface of an object either two dimensions or three dimensions made of various shapes, lines and elements that function as decoration of objects their surfaces.

According to Salamun et al (2013), motifs produced in Indonesia include fauna (zoomorphic), human figure (antropomorphic), geometrically styled plants (flora), as well as replicas of Indian pantola fabrics. Some explanations related to decoration in the form of motifs can be explained as follows: (1) Decorative geometric designs in the form of straight line motifs, curved lines, lines angled corner, crossed lines a line that form a plus sign, triangle, hexagon, octagon and circles. (2) a decorative plant motif in the form of trees, leaves, flowers and tendrils or patra. (3) decorative motifs of animal such as crickets and butterflies.

2) Patterns: Pattern is a picture used for examples of batik patterns (KBBI, 2007:884). Meanwhile, according to Ching (2011:101), pattern is “the surface ornaments that are always based on repetition of motifs, shapes or distinctive colors that keep repeating on the design”.

From the ikat weaving there are certain name given to a motif on the ikat cloth, such as ceplok (arranged floral motifs), tirtu tirtjo (like corrugated water), slanted patterns, slated line (plain and motifs), walangan, ceplok putihan, cemoro half, striated, rang-rang and wave (like tirtu tirtjo, but bigger waves).

The Motifs made in this research still related to the motifs that are commonly made in the Kediri ikat industry. However, this research focuses more on the selection of images/ motifs/ patterns taken from relief drawings of temples in Kediri. Temple relief is a 3-dimensional sculpture and carving that is usually made on stone. This form of engraving is usually found in temple buildings, temples, monuments, and historic sites of antiquity. Relief is a sculpture that shows the different shapes and images of a flat surface around it (KBBI, 1989:739).

Ikat motifs from the temple relief images in question are the depiction of motifs on woven threads based on images contained in temples in Kediri. The making of this motif is not without reason but to preserve the culture of Kediri. In the past life of the city of Kediri which is told in the relief of the Temple about the kingdoms in Kediri. The merging of the two local art crafts is expected to preserve the culture of the city of Kediri, and can be known by young people/ young people of the city of Kediri, as well as other areas outside the city of Kediri. Images of temple relief that will be used as motifs can be seen in the picture below:



Picture: Temple Relief

From the images of the Temple reliefs that have been obtained through photograph, researcher describe the motifs to be made for the typical ikat woven motifs of Kediri. From this picture, it will be applied to the woven fabric and tied according to the pattern that has been drawn.

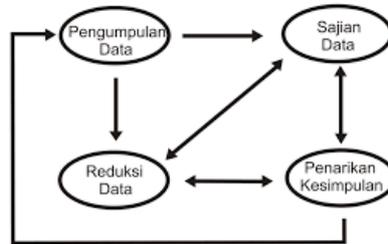
RESEARCH METHOD

This Research is a descriptive qualitative research that is a study that describes the development of the ikat industry in Kediri. Descriptive research is the effort research to describe a phenomenon, event, incident that happening at the present time (Sudjana and Ibrahim, 1989:65). Meanwhile, according to Nawawi (1983:64), descriptive research methods have two main

characteristics: (1) Focusing on the problem; (2) Describing facts about the problems investigated as they are accompanied by rational interpretations.

In this research, the following sources and information will be explained. This information is related to the weaving industry and its dynamics. Further development is carried out in the form of Kediri woven motifs utilizing temple reliefs, with the approach used is qualitative. From this approach, the description is carried out in the form of a Kediri woven motif model using temple reliefs. This type of research is a case study research. Arikunto (2010:185) revealed that: Case research is intensive and detailed research of an organization, institutions and specific symptoms. Seen from that area, case studies cover only very narrow areas or subjects, but in terms of the nature of the research, case studies are more in depth.

In Accordance with problems that raised in this study, the researcher used an interactive model from Miles and Huberman to analyzed the research data. Activities in qualitative data analysis are carried out interactively and take place continuously until completion. The interactive model referred to as follow:



Picture: Analytical Interactive Model Miles's and Huberman

According to Miles and Huberman (1992:16) analysis consist of three activities that occur simultaneously: data reduction, data presentation, drawing conclusions/ verification.

DISCUSSION

The final result in this study is a pattern of motifs made on ikat woven cloth. Many motifs have been made by craftsmen, but researcher prefers to create their own ikat cloth motifs. The motifs made by this researcher were taken from the form of temple reliefs in Kediri. These temples are Tegowangi Temple and Surowono Temple which are precisely located in Tegowangi Village, pelemahan Kediri District and Cangu Village, Pare Kediri District. There are so many forms of relief in the temple. Among the reliefs in the form of flora, fauna, and portrayal stories during the kingdom. Researcher focuses more on the selection of reliefs to be used as a motif of ikat. The researcher chooses the flora motif, which is the picture of lotus flower and tendrils and geometric variations. From the geometrical variety is still more focused back on the motifs of the tumpal. This motif is very easily recognizable by its basic shape is an isosceles triangle and is often applied as a batik edge decoration. With the most basic reference that motifs that can be made by ikat is symmetrical motifs. From each pattern chosen has a different meaning. The meanings of each motif include:

1. Lotus/ Padma: Padma is designation of red lotus in Sanskrit. Where Padma grows naturally in the mud media and its roots spread in the soil media. The lotus flower blooms on the surface of the water, looking up, clean of mud stains with perfect petals in all directions. The characteristics of Padma give birth to inspiration as sacred flowers in Hindu Buddhist teaching which contain many virtues that are not possessed by other plant flowers. In classical eastern art Padma is used as a pedestal and as an attribute of Gods.

2. Lotus Tendrils Bight: derived from Hindu cosmogony teaching about the creation of the universe, which is applied in Buddhist temples and even implemented in mosques and tombs. In

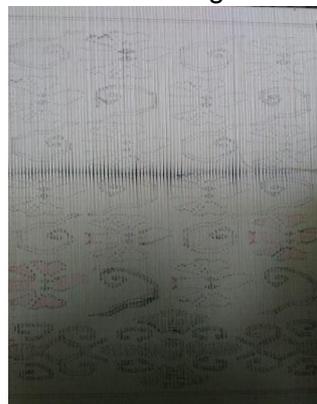
Hindu and Buddhist temples, there is a series of decoration that quite dominates the walls and the ledge of the temple, which is a series decorative panels is depicting "tendrils of the bight" (Sedyawati, 2014:522), is Bosch who associates with the concept of Hindu cosmogony with the process of creation and expansion of the universe, namely the golden seed which is the base of the universe that dwells in the middle of the universe. Because the seeds are in water, then the tendrils are described growing from creatures that are associated with water such as crab, fish, elephant and others. The tendrils are described as branching which means continuous branching in the process of life, from one birth to another (Sedyawati, 2014:522-523). Lotus tendrils, ideas taken from the Purana books can be seen as an act of adaptation because they involve re-interpretation, re-creation of each artist dealing with the basic concept of visualization in his creative process and therefore the form of tendrils or motifs can be varied according to their respective creativities.

3. The motif of Tumpal/ in local terms is called the shoot motif of an isosceles triangle shape. There are motifs that stand upright or the edges above either singly or consist of a number of motifs arranged in a row. There are also motifs that are made upside down, which are made alternately. These motifs are made plain, there are also those that are filled with other motifs, either in the form of lines, flowers, stars or tendrils. The shoots of bamboo shoots are symbol of growth. Some motifs in this study were also modified with other geometric shapes.

From the chosen motif, researcher then made a pattern that was applied to the woven fabric. Fabrication of ikat as explained in the previous chapter. Basically what is used is a plain white thread. The thread is arranged in a tool made of wood. On top of the yarn is illustrated a desired motif. The depiction of the pattern can be seen in the following figure:



Picture: Planning of motif



Picture: (thread spreading out Process that be arranged and be described pattern/motif)

For the next binding is done on the patterns/ motifs that have been drawn on the thread. This binding uses a raffia rope tied to the yarn very strongly, this is because so that during the dyeing

process the yarn bound to the raffia rope does not come colored because it is intended to be another color. The binding of the yarn can be seen in the following image:



Picture: (Binding Process with raffia rope to pattern/motif)

The next stage is coloring stage in the yarn. This stage is done after tying the threads with a raffia rope. This coloring process is the basic color of the yarn to be woven. The results of the coloring process can be seen in the following figure:



Picture (thread dyeing Process to color);

After the dyeing process, the process of dismantling the raffia is then processed using a non-machine loom (ATBM). Where the loom belongs to the Mila production house that comes from government subsidies. In this process, researcher also tries to learn to weave. Researcher is also not free from the assistance and supervision of the craftsmen of weaving, because the weaving process is very difficult and complicated. For more details can be seen in the following picture:



Picture (weave Process);

After going through the weaving stage, the final result of batik is obtained using the relief motifs of the Kediri kingdom temple. The result of ikat woven cloth with temple relief motifs can be seen in the following picture:



Picture: (Weave End Result);

From the discussion that has been explained above, it can be concluded that the researcher has succeeded in making a pattern to be as a motif on ikat. The motif is based on the reliefs of temples that have their own history. The reason for taking the motif from the temple relief is because it can preserve culture; introduce history to the wider community, and as a separate character in the city of Kediri. Henceforth, the motifs on the ikat will be registered with HKI/ IPR (Intellectual Property Right).

CONCLUSION

Ikat motifs applied to the fabric are not just decorative motifs. With the making of motifs based on the relief of the temple is expected to preserve the culture of the past from the kingdom era. The preservation of culture is outlined in the making of motifs for the typical ikat weaving in Kediri. Then the researcher succeeded in creating a design for a typical Kediri woven fabric motif based on temple reliefs. The motifs created were copyrighted and given the name Padma Panjalu Jayati.

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