

DEVELOPMENT GEOMETRIC PATTERN OF PARADILA WEAVING NEED DESIGN INNOVATION

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Abstract: One center of Paradila woven fabric industry that produces woven sarong and band cloth with various motifs, there is geometric motif, mountains motif, flora and fauna motif. The woven fabric band songket and woven band songket batik is the latest product. This research aim to find out the motifs that exist in this woven fabric and the creation process. This research used the method of observation, interview and documentation. This method used to find out the development of geometric motif that have been created comprise line, dot, triangle, square, rectangle, rhomb and circle. The target of this research is to contribute and inspire and important innovation for the effort to build creative thinking and critical thinking, especially related to the development of geometric motifs based on the type of motif, arrangement of motif and the process of creation in woven this woven fabric so that the woven fabric become more interesting.

Keywords : Development, Geometric motif, Woven band

PRELIMINARY

Paradila traditional woven fabrics is one of daily business of the population in almost all rural area of East Java, as well as source of livelihood for some residence in urban area. Various types of natural materials from the surrounding environment is processed with creativity, till it becomes a decent form of decoration or serves to meet the needs of everyday household. Some of this time the regions in Indonesia have a lot of fabrics that have been maintained until now, one of the traditional woven fabric production in some remote area and with the manufacturing process is still very simple.

Paradila traditional woven is one of central woven fabric industry in Lamongan. The work of local children who have the ability in a variety of motifs woven fabric hereditary. Because of this is what makes the village of Parengan Lamongan a center of woven fabric industry in Lamongan city.

This business begins when the government want to make the village of Parengan as the center of the woven fabric industry by providing training to the surrounding community including father of Miftahul Khoiry. Because at that time still experiencing difficulties in the marketing process of the business pioneered by the father of Mr. Miftahul Khoiry had gone bankrupt, but the bankruptcy did not last long, revival occurred around 1990 Paradila weaving craft business pioneered again and succeeded by Mr. Miftahul Khoiry with mother Nujum which is none other than his wife.

The birth of Paradila is due to the big family of Mr. Miftahul himself wants to repeat his father's success and want to preserve the culture and heritage of his ancestors that is

the tied handicraft so as not to disappear and not disappear from the culture of Indonesia. Generally the Parengan region even in particular.

Early rise of Paradila ikat fabric woven industry owner only use one ATBM (loom instead of machine) to work on the weave. Though like that Mr. Miftahul Khoiry did not give up. With his patience and persistence he has gradually achieved his success.

In this woven fabric industry, he is able to absorb a lot of manpower that really able to help and do the job well and not disappointing. The manpower only from the surrounding population and some of the neighboring villagers is very supportive of the success of Paradila woven tied crafts.

This geometric motif is the simplest motif than any other motif, since it is quite easy for every employee or weaver can produce three pieces of woven cloth each day. The motifs of these woven fabrics are mostly mixed in one weave, for example a geometric motif combined with a floral or plant motif to avoid a tendency towards the finished product of the woven fabric. Although there are only geometric motifs, but each motif is created has a different name and shape.

The development motif of woven Paradila became woven fabric and songket then become woven fabric, songket and batik Paradila, gradually almost this 2 years, need innovation design. In this study the object studied quite a lot, so that the study is not too widened or too broad, what is necessary here is a research problem that will be studied, in this case the research is limited only to the problems include: Background development of geometric motif woven tied Paradila distric Lamongan. The concept creation of geometric motif woven tied village Parengan subdistrict Maduran district Lamongan.

METHOD

This research method using qualitative descriptive method. Descriptive research is a study conducted on independent variables, that is without making a comparison or connect with other variables. According to Arikunto (2002: 101) explains that descriptive research is not intended to test a particular hypothesis, but only describes what it is about a variable, symptom or circumstances. The purpose of descriptive research is to make sense of the facts and the nature of the population or certain areas. Descriptive research selected is descriptive kualitatif . Data collection method in this research is; (a) Observation (Observasi). (b) Interview (Wawancara). Interview method is a data collection method that requires direct communication between the researcher with the subject or the informant. In interviews are usually unilateral question and answer done systematically and based on the purpose of research (Moleong, 2002: 67). (c) Documentation (Dokumentasi). Documentation method is a method used to find data about things or variables in the form of notes, transcripts, books, newspapers, magazines, achievements, minutes of meetings, agenda and so on (Moleong, 2002: 86). This method is used to find out what the names of geometric motifs that have been created include the lines, dots, triangles, rectangles, rectangles or romb, the circle and how the concept of creation is.

DISCUSSION OF RESULT

Design

The term design emerged as a result of the industrial revolution with the pattern of mass industry owned and the thinking of modernism with its specialization principle. In short the term design can be interpreted as a human work that must be able to function to solve a problem and to make work easier for certain consumer society. At first the design is referred as applied arts. But after the development of modern instruments there is a development of a specialization process that separates applied art into a field of its own profession called "design". (Prajitno, 2013).

Design is a human activity to create environment and repertoire of artificial materials that are processed from nature. Then this repertoire develops instruments of innovations that create a better human cultural life (Sachari, 2007). The development of Geometric motif design of Paradila weave and the concept of creation need innovation and creativity so as to promote economic growth, improve the welfare of the people, especially the craftsmen.

Craft

Kriya literally means craft or in english called craft. The art of craft is very much in need of high craftsmanship skill such as carving, ceramic, wicker, and so on (Susanto, 2012: p, 231). Indonesia as an archipelago country is also a maritime country which is very rich in customs. Indigenous culture born from spread tribes, in many aspects have similarities in characteristic and imagery, including the richness of its cultural goods are also very diverse. Thousands of islands that stretch from Sabang to Merauke is a row of fertile islands that provide abundant natural resources. Such natural conditions are also strengthened by the hereditary associated with the activities of culture and nautical. The lifestyle that describe togetherness is poured in various activities and products. The workshop with the various forms and types that produced is a communication and sustainable statement. Proficiency follows all aspects and is constantly transmitted from generation to generation (Toekio et al, 2007 p: 18).

Craft art (Craf: Crafmenstrip = kekriyaan) Indonesia is understood as part of culture, and a form of material culture that is widespread in various regions of the archipelago. The carftmanship is essentially a part of the cultural process, in which the works and desire are manifested in humanized works and ethnic cultural images. Its existence is encouraged to improve the standard of living in one community or community environment and firmly on the cultural norms which are various. The existence of the Nusantara culture by experts is better known as ethnic culture (Budaya Suku) and in it there component of creation with all the properties, usefulness (function), and types. Based on the customary norms that prevailed from generation to generation, the workshops have been very diverse: as for the religious, ceremonial, magical, fetish, or works that emphasize the interests of grahita (apresisi) or or just the completeness of the component of creation is a kind of common can be termed in three major groups namely: functional work group (functional: household appliances, tools, furniture, and

variety of wicker, pottery and weaving), big group namely; (ornaments, accessories, building components, ornaments, art objects, etc.): group of work of accessories (ornaments, accessories, building components, decorative objects, art objects etc.): figurative, relief, arca, kris (tosan aji) , miniature, replica, jewelry, expression, etc.).

Matra culture Nusantara emblazoned in the form of a variety of customary cultures laden with value and gave birth to many creation that has the specificity, image, superior, unique and comprehensive. The appearance of its component of creation arises as an expression of the meaning / symbol, the deepest experience of the soul and expressed through the medium in the form of goods, in it implied the aesthetic, ethical, philosophical texts and customary norms of worship which become the basis of reference in the process of humanization or humanity. The combination of all these components then becomes one force (local genius) that capable of exploring the image of custom in the creation diversity. In the world of philosophy known as *pistis*, which explains the certainty of the most beautiful object and the natural reality (Toekio 2003: 81-85).

Meanwhile, the craft that associated with the aspects of social life, rooted and the collective life framework as well as social life. Thus, the work is created not only for spiritual purposes but also allocated to meet social, economic, political, and customary needs, etc. In addition to the diversity of form and its usefulness, the component of creation remains firmly displaying the image of culture and uniqueness that is compatible with its development needs to pay attention to the interrelation and the role of a mature aesthetic concept, technique and material engineering / complex artistry, as well as the supporting community along with customary norms these are the source of its values.

Woven Tied

Taken from the art and culture of Indonesia woven tied is the activity weaving fabric from strands of yarn feed and warp yarns previously bonded with lint thread and immersed in natural dye as well as chemical dye. Raw materials are a very important factor for the weaving tied industry in Lamongan regency. The existence of raw materials will greatly affect the continuity of a weaving industry in the production process. In making a woven tied product, the raw materials used include the main raw materials and auxiliary raw materials.

The main raw materials in the manufacture of woven tied are polyester fiber yarn or rayon yarn, merserized yarn and silk yarn. Yarn is a material made of a bundle of twisted fabric. Yarn can be classified according to the method of manufacture, that is as spun yarn made of bark fiber and twisted filament yarn made from raw silk. Whereas if the yarn is classified on the basis of fiber elements, that is cotton yarn, nylon yarn, acrylic, and so on

Woven Tied Making Process

Preparation of weave the early stages of some of the long process of fabric creation. Stretching Starting from yarn, rolling, warping, reaching in, and palleting (rolling feed pallets).

Weaving Process

The weaving process is a cross between the thread of lint and the feed so as to form a sheet of fabric. The weaving process is a series of activities that start from inserting the thread of feed between the threads of the lint to form a cross with the help of the launch of binoculars and then closed with a comb on the crossed feed on the lint and then so on formed a sheet of fabric.

Geometric Motifs

The geometric motif of the Paradila woven tied refers to simple geometric shapes, such as rhombic (diamond), square (squares), lines, various facets (triangle, pentagon, hexagon). In every geometric motif this fabric turns out to have its own purpose or story in it, although at first the woven tied product in Parengan village is a woven sarong commonly called sarong kembangan. Flower motif or flower that symbolizes beauty. Along with the development of production, then created wrought motifs or commonly called tempe-an sarong, scramble motif, mountains motif, diamond motif and Surabaya motif.



Figure 1. Random Star Tempe Motif



Figure 2. Connect Tempe Motif

Typically, woven fabrics are made for the completeness of custom ceremonies such as in rituals celebrating the birth of a child, marriage and death. It is also used as a custom clothing fabric. Now, in addition to these functions, woven fabrics can also be used as a official uniform of an office or government agency to support the appearance and preserve the work of Lamongan region and can also be used as interior support. Even recently the Paradila woven tied fabric was lifted in the woven tied dance, the dance is created by the School's children.

Development of geometric motif woven tied Paradila refers to simple geometric forms, evolved into woven tied and songket paradila and became woven tied, songket and batik Paradila. Paradila batik woven tied fabric is almost 2 years in production. The fabric used of woven tied fabric is combined with batik motif of catfish and milkfish as characteristic of Lamongan district with various stuffing of *pyur*, jasmine and *uker*.



Figure 3. Woven tied fabric, songket and batik with motif of catfish and milkfish stuffing *pyur*

CLOSING

Geometric motifs produced on Paradila woven tied fabric in Lamongan district are rectangular (squares), romb-shaped (diamond), and lines are more likely to be created than circular, hexagonal, rectangular and triangular motifs which is much more difficult to create and even if created can be possible the result is not maximal. Woven tied, songket batik motif catfish and milkfish as characteristic of Lamongan district with various stuffing *pyur*, jasmine and *uker*.

The concept and the process of creation of the work of geometris woven tied motive Lamongan district adapt or adopt from the forms of nature or commonly called back to nature and not infrequently also natural events that occur in Indonesia could be the inspiration of the creation of new motifs.

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