

RE-DESIGN OF TROSO WEAVING AS REPRESENTATION OF JEPARA CITY

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ABSTRACT

Indonesia has thousands of cities with different characteristics. Each city produces many unique crafts that differ from city to city. One of them is Troso village located in Jepara regency, which specialized in producing woven cloth with the characteristic of the area. Troso weaving industry is a center of community economic activity based on local wisdom, but the design of the weaving motif is still very little reflects the identity of Jepara. The weaving design produced in Troso village is the design of a craftsman who later used as one of the typical designs of Troso, Jepara. The weaving design is a design that only emphasizes bright lines and colors, while Jepara has many tourist objects and urban icons that can be used as inspiration in making designs. Based on the above problems, this study aims to provide a new understanding that Troso village has a weaving craft with a distinctive design that represents Jepara, which is not owned by other regions. In addition, through the re-design of Troso weaving is expected to result in increased selling points for the craftsmen. This research is a qualitative research by using the method of design approach analysis and data reconstruction, which then will be re-drawing and transformed in the form of weaving design motif. From the research, it can be concluded that local wisdom from Jepara can be used as a reference in designing Troso weaving motif representing Jepara through visual perception transformed in the form of motif design, so that Troso weaving will have unique and original motif design of Troso village, Jepara, Central Java.

Keywords: Troso Weaving, Representative, Jepara

ABSTRAK

Indonesia memiliki ribuan kota dengan ciri khas yang berbeda-beda. Masing-masing kota menghasilkan banyak kerajinan unik yang berbeda antara satu kota dengan kota lainnya. Salah satunya adalah desa Troso yang terletak di Kabupaten Jepara, yang khusus memproduksi kain tenun dengan ciri khas daerah tersebut. Industri tenun Troso merupakan pusat aktivitas ekonomi masyarakat yang berbasis pada kearifan lokal, namun desain motif tenun tersebut masih sangat sedikit sekali yang mencerminkan identitas kota Jepara. Desain tenun yang dihasilkan di desa Troso merupakan desain dari seorang

pengrajin yang kemudian digunakan sebagai salah satu desain khas Troso, Jepara. Desain tenun tersebut merupakan desain yang hanya mengedepankan garis dan warna cerah, sedangkan kota Jepara memiliki banyak objek wisata dan ikon kota yang dapat digunakan sebagai inspirasi dalam membuat desain. Berdasarkan permasalahan di atas, penelitian ini bertujuan untuk memberikan sebuah pemahaman baru bahwa desa Troso memiliki kerajinan tenun dengan desain khas yang merepresentasikan Jepara, yang tidak dimiliki oleh daerah lain. Selain itu, melalui adanya re-desain tenun Troso diharapkan dapat menghasilkan peningkatan nilai jual untuk para pengrajin. Penelitian ini merupakan penelitian kualitatif dengan menggunakan metode analisa pendekatan desain dan rekonstruksi data, yang kemudian akan dilakukan re-drawing serta ditransformasikan dalam bentuk motif desain tenun. Dari penelitian tersebut dapat disimpulkan bahwa kearifan lokal dari Jepara dapat dijadikan sebagai acuan dalam mendesain motif tenun Troso yang merepresentasikan Jepara melalui persepsi visual yang ditransformasikan dalam bentuk desain motif, sehingga nantinya tenun Troso memiliki desain motif yang khas dan asli desa Troso, Jepara, Jawa Tengah.

Kata Kunci : Tenun Troso, Representatif, Jepara

INTRODUCTION

Indonesia is one of the archipelagic countries that has the longest coastline in the world. It ranges from Sabang to Merauke, making many cities on the coast of Indonesia have diverse cultures and customs depending on the different locations and regions of the area.

Java Island is one of the most populous island in Indonesia. The northern part of the island is often referred to as the city on the north coast. Many civilizations enter the island of Java through the beaches that exist along the northern island of Java. Jepara is one of the cities located in the north of Java island, located in Central Java province, and has many distinctive culture, one of them is Jepara carving and weaving.

Troso weaving is a traditional handicraft which is very famous in Indonesia. Weaving in Troso village is one of the business inherited from generation to generation traditionally. According to oral tradition, the existence of weaving Troso is estimated along with the entry of Islamization during the Mataram Kingdom. Initially weaving Troso was created as the clothing needs of the local community, initiated by Mbah Senu and Nyi Senu who were used to meet the great scholars who respected Mbah Datuk Gunardi Singorejo. Mbah Datuk is a figure who at that time was spreading Islam in Troso village.

In the beginning, weaving business in Troso village is still a side activity. Community side business is often found also in other rural communities that often develop various types of craft business. Usually the village community's handicraft activities only aim to fulfill their own needs. Now the people's craft industry is growing into small industry centers. This craft is directed to create products that can be used to meet the needs of the community and at the same time serve as the main livelihood, especially for rural communities that have less arable land or no land. Troso weaving

industry is a center of community economic activity based on local wisdom. Troso's weaving design is still very little that reflects the "original Jepara" or even none at all.

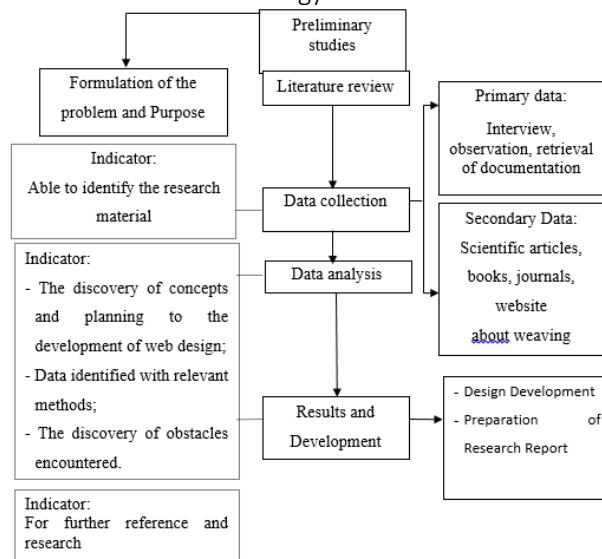
The purpose of this research is to discuss how Troso weaving has a design with typical of Jepara, to provide a new understanding that the Troso village in Jepara has a weaving craft with a distinctive design and not found in other areas, as well as finding design solutions from the problems encountered community of Troso village, Jepara. At the same time it is expected to provide new understanding of the typical weaving design of Troso village and can provide accurate information on the development of crafts, thus adding insight and knowledge about the motifs, colors and symbolic meanings contained in traditional home weaving industry *Dewi Sinta* in Troso, Pecangaan, Jepara regency and introduce the cultural values contained in Troso weaving so that more known, lived, preserved by the community.

RESEARCH METHODOLOGY

The research method used is qualitative method using direct observation data on the case study of Troso weaving area with some focus of study in accordance with the problems found related to the identity of Troso that is special uniqueness that emphasizes the aspects of art and design in relation to the power drag the area. The research steps include:

1. Formulate the problem and research objectives.
2. Collecting research data both primary (direct data from Troso weaving area in the form of interviews or relevant observations) and secondary data (literature or reference data, media, etc.).
3. Analysis of data that is analyzing all data that has been collected which then processed and studied to find the problems faced.
4. Preparation of concept and design from result of analysis and survey.

Here is a chart of the research methodology:



RESULTS AND DISCUSSION

Reconstruction Review

Before further analysis, the researchers conducted a study to collect information relating to the city of Jepara, using reconstruction methods in identifying the identity of Jepara. In this method of reconstruction it is more appropriate to reconstruct the reuse then apply it to the current reality.





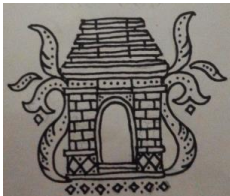
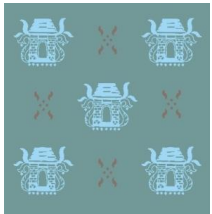
This reconstruction takes several elements of identity possessed by Jepara which can potentially be used as a motive for Troso weaving that has Jepara characteristics, such as:








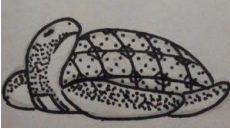
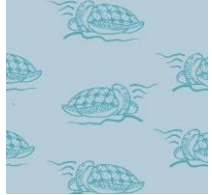
1. The symbol of Jepara's government
2. "Visit Jepara" logo
3. Jepara monumental
4. Jepara Tourist Place
5. Flora and Fauna of Jepara
6. Jepara Architectural
7. And Other Uniqueness that characterizes Jepara

Redrawing

In this redrawing method is redrawing some studies of reconstruction in Jepara city. Redrawing the main form as an ingredient is then developed with a motif dish and drawn manually first to determine its outline.

After redrawing, the next step is to present the manual image into a digital form that is presented simulatively to get an initial motive planning picture which can later be developed gradually. Here is a table redrawing design and development of motives:

NO	NAME	IMAGES	REDRAWING	MOTIF DEVELOPMENT
1	<i>Macan Kurung</i>			
2	Bentar Temple			

3	<i>Paduraksa Gapura Keagungan</i>			
4	The Fauna of Jepara (White Sea Hawk)			
5	Kartini Beach			

Design Concepts

Here is a picture of the design concept of development of Troso weaving motif.

Alternative 1



Image: Design 1

Design Concepts:



Picture: Top and down frame of weaving Troso

- Troso weaves above as inspiration motif especially on the frame part;
- Combines 3 elements (turtles, hexagons, dock) with a touch of geometrical shapes;
- Adopt the same color as Troso weaving:
 - ✓ Pink as the color of the fabric with a blend of purple
 - ✓ Light green, light blue, light purple and white as a motif

Alternative 2



Image: Design 2

Design concepts:



Picture: Top and down frame of weaving Troso

- Troso Troso motifs zig - zag line and point as inspiration motif;
- Combines 2 elements (turtles and hexagons) with a touch of geometrical shapes;
- Adopt the same color as Troso weaving:
 - ✓ Dark blue as the base color of the fabric
 - ✓ White and purple

Alternative 3



Image: Design 3

Design concepts:



Picture: Top and down frame of weaving Troso

- Troso line motifs as inspiration motifs;
- Combines 2 elements (hexagon and dock) with a touch of geometrical shape;
- Adopt the same color as Troso weaving:
 - ✓ Dark blue as the base color of the fabric
 - ✓ Light blue, yellow, red, green as motif picture color

CONCLUSION

From the results of this design, researchers are aware of the limitations in the design process. Therefore, the researchers hope in the next research will be strived better and can be developed. Some of the limitations of this study, among others, do not have many references that support this research (such as historians who know the history of weaving and typical Troso motif), as well as the time of data collection that must be added.

Suggestions that can be given in subsequent research is expected to take the data must be maximally and precisely targeted, and have a good time management to manage the needs of data retrieval.

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