

Ergonomic Aesthetic Existence in Tasikmalaya Woven Crafts

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ABSTRACT

Pandanus woven is one of the artifacts that is still being produced by the community of Tasikmalaya. The aim of this study is to obtain (1) data and information about the development of pandanus woven crafts in Tasikmalaya and (2) the function of pandanus woven crafts in Tasikmalaya. The method of the research is descriptive qualitative that is a method used to describe the phenomena that exist, which take place now or in the past. Data collection techniques in this study were field surveys through interviews, direct observations, and taking written sources from the community and local government. The result achieved from this study is Pandanus woven crafts of Tasikmalaya which is a local wisdom that characterizes the Tasikmalaya community; the existence of Tasikmalaya pandanus woven today still exists because of changes in woven craft products until now. These developments include the use of materials, shapes, colors, to the manufacturing techniques. Concerning the development in the modern era, it is multifunctional, meaning that in addition as a necessity for practical items or wearing objects, it also has the benefit of decorative objects.

Keywords: local wisdom, crafts, woven, Tasikmalaya

1. INTRODUCTION

Indonesia is one of the countries that have extraordinary natural potential. This potential can be seen from the stretch of thousands of islands stretching from Sabang to Merauke. Besides, Indonesia is also a country that has diverse cultural potential. The cultural diversity that exists in Indonesia is recorded with a variety of patterns and uniqueness that is unique in each region. In a cultural context, these potentials must have seven cultural elements, such as language, knowledge systems, social organizations, living equipment systems, technology, livelihood systems, religious systems, and art p. 164 [1].

Today, art in the Indonesian region shows a significant development. This can be seen in terms of the quality of craft art produced, one of them is woven art craft. The development of woven art can be used as a benchmark for the development of aspects of art in Indonesia. This condition can be carried towards weaving as art on one side and as a source of economic income on the other. In Indonesia, several areas are identical to the art of craft crafts, some of which are Yogyakarta, Pekalongan, Samarinda, and Tasikmalaya.

One of the woven handicraft producers in the Tasikmalaya is Purbaratu and Cibeureum sub-districts, precisely in Manonjaya. This area has long been known as a producer of woven crafts and is the center of industry and center of the people's handicraft industry. Cibeureum Subdistrict in Tasikmalaya is a center of handicraft that is famous for

woven crafts with various materials and one of them is pandanus woven crafts.

Craft is an activity based on skill, workmanship, and proficiency in the achievement of making goods p. 1 [2]. Besides, the art of craft is one of the human cultures that was born and developed in the space of life from time to time which at the same time became the cultural wealth and ideas of the society. While the webbing comes from the base made which means the way of weaving, braiding results or goods plaited p. 53 [3].

Concerning to the aesthetic value, craft art is a traditional work that has its features compared to other arts, which is located in the aspects of originality and manual aesthetics in the form of hand touches equipped with regional characteristics and contain aesthetic values. The aesthetics are all things and studies of matters relating to art [4], other than that aesthetics in a limited sense only concern objects that are absorbed with vision, namely in the form of the beauty of shapes and colors p. 17-18 [5].

Culturally, handicraft art in all its forms and patterns can show or introduce a cultural identity that has been passed down from old generation to the younger generation. This intellectual potential must continue to be maintained, preserved, and passed down smoothly from the older generation to the younger generation so that its existence is well preserved. The existence of cultural craft arts will become one of the cultural potentials of the supporting community which in turn will become the main characteristic of a particular society.

In the context of economic value, skills based on local wisdom, including woven craft arts, have had a positive impact on improving the economic quality of the local community. When compared to the general public, the craftsmen of woven crafts have better economic quality. The potential of this craft-based on local wisdom should be preserved and developed because it has had a positive impact on improving the economic quality of the community.

In this paper, we will discuss art in the form of woven art which is experiencing the development of the times. This craft, in its historical context, is a traditional art that belongs to the oldest activity in the world. Since ancient times until now this activity is still carried out to meet the needs of people's lives.

Axiologically, the art of handicraft has produced many types of tools and equipment to meet human needs which then experience the development of the times.

Concerning the historical factors of Indonesia, woven craft art has been around for a long time and continues to experience rapid development. This can be seen from the quality of the production of this art of craft which can be a benchmark for the development of woven craft art, both its position as an art and a craft of art that meets market and economic needs.

Woven craft art continues to experience development until now. These developments include the use of materials, shapes, colors, and manufacturing techniques. This craft has long been known and has felt its use as household equipment and interior needs. Whether we realize it or not, it turns out that of the many artists in Indonesia, only a few people know about how to make the woven. Therefore, the inheritance of cultural competencies possessed by weavers must be done properly and correctly for the younger generation in the Tasikmalaya community.

2. RESEARCH METHODS

This type of research is qualitative research. This study aims to uncover the facts, circumstances, and cultural phenomena that occur when the research takes place and the facts are presented as is so that this research is also a qualitative study presented descriptively. Descriptive data is data in the form of words, pictures, and not numbers p. 11 [6].

Data collection techniques are done through observation, interview, and documentation. The results of the study are in the form of a collection of information and findings arranged based on the focus of the study, grouped, connected between one information with other information.

The research location is Tasikmalaya, specifically in CV Mendong K Craft. Data netted using the observation method, namely by making observations directly to the object of research to see and observe closely the activities and cultural practices undertaken. Besides, the data was also captured by making careful records and directly came to the research site regarding woven handicraft products in Tasikmalaya. The observation was also carried out by visiting the location that was the place of research and looking for sources, namely to find out the development of woven handicrafts, color shapes, and woven handicraft products in Tasikmalaya.

To obtain comprehensive data, structured interviews were also conducted with informants in the study area. The interview is a conversation with a specific purpose that is carried out to obtain information and information related to the object of research, conducted by asking a series of questions and the informant giving answers to these questions [6]. In the context of this study, interviews were conducted to obtain clear, accurate and comprehensive information and information about woven handicrafts in Tasikmalaya. The informant who was questioned was a woven crafts practitioner.

Data selection is also done by documenting. The documentation itself is understood as a source that provides information, facts, and information to researchers, whether in the form of notes, photos, videos, recordings, and so on. This opinion is in line with what Sugiono expressed that documentation can be a record of past and past events in the form of pictures, writings, or someone's work p. 326 [7]. In the context of this study, documentation is used as a secondary data source that is used to strengthen primary data that has been captured in the field, through interviews and observations conducted by researchers. The documentation in this study can be in the form of books, catalogs, magazines, Facebook, internet that contains information relating to the object of research, namely woven of Tasikmalaya.

To get accurate and comprehensive data, triangulation of data is carried out. In the context of this research, triangulation can be understood as a data collection technique that is a combination of various data collection techniques and existing data sources p. 241 [7]. The triangulation technique in this study was carried out by comparing data to the same data source with different techniques, namely data obtained by interview, then checked and compared with the results of interviews and observations. In the context of this study, data triangulation conducted by the author is to use the results of interviews and written sources. In this triangulation, the author uses several sources of data collection, namely through interviews with Asep Barnaz as the owner of the weaving centers in the District of Cibeureum, Tasikmalaya Regency; photographs and documentation relating to woven crafts in Tasikmalaya.




3. RESULTS AND DISCUSSIONS

A. Development of Woven Crafts

Woven handicraft in Tasikmalaya has experienced its development. There are some differences between the previous craft with the nowadays craft art.

The development of shapes, colors, materials or types of woven crafts in Tasikmalaya can be seen clearly in the table as follows:

Table 1. Examples of Woven Handicraft Development

| No | Woven Handicraft Products | Before Developing | After Developing |
|----|---------------------------|---|---|
| 1. | Hat |  |  |
| 2. | Bag |  |  |
| 3. | Wallet |  |  |
| 4. | Sandals |  |  |
| 5. | Box |  |  |

Woven handicrafts in Tasikmalaya experience development starting from the process, shape, material, and color. The development of the craft is thanks to Asep Barnaz who is assisted by his craftsmen to continue to develop woven crafts to increase sources of income. Besides, it also being supported by making Rajapolah as the industrial center and the central market of industrial markets in the Second Level Region of Tasikmalaya. Also, it is built shops that sell a variety of kinds of handicraft products both from Rajapolah and outside Rajapolah. It will be easier to sell handicrafts made of woven pandanus

Based on the results of the data that has been collected, to determine the development of the form of woven crafts in Tasikmalaya can be observed from changes in the physical shape of woven handicrafts, in general, these changes can be seen from the shape, material, color. In general, Tasikmalaya woven crafts are three-dimensional, which have length, width, and height. Which can be seen from the front and sides and top, as for the size varies from small to large sizes with the shape of hats, bags, wallets, sandals, boxes in line with the development of woven handicraft products are more varied and meet the demands of ergonomic functions, economic value and aesthetic. The existence of woven crafts from year to year tends to change, adjusting to the development of the times, now the products produced are the

development of the form of woven handicraft products previously.

Some of the creams that are made use chemical dyes so that the weather is more varied and will have a bright and clean effect on the goods made, and are given varnishes and varnishes in addition to being useful as preservatives and whitening craft products, and can also prevent mold.

In the beginning, woven handicraft products made in CV Mendong Tasikmalaya were still in the form of semi-finished, which functioned practically as functional items, these items were circular chain caps (see figure No.1). In addition to the hat in its development made also other hats. In the picture the hat is in the shape of a circle, judging from its physical form, someone will ask what the item is, because it would be better if the item in addition to functioning for objects to wear, souvenirs can also be art objects that are used as a display or decoration in a room. Because of the development of its function, in the appearance of these handicrafts, the craftsmen have highlighted the content of the beauty of the form by being given an ornament on an empty field that allows it to be given decoration or ornament.

Then to enrich the existence of woven crafts with the creativity and skills that have been owned by the craftsmen of woven crafts, there are many crafted works of various types of bags with the basic shapes of blocks, from large to small sizes (see figure No. 2) because of the development of their shapes. following the times, in the appearance of woven handicrafts at CV Mendong K Craft, the craftsmen emphasized the beauty of shapes, materials, colors, construction strength, and comfort, so that the woven crafts produced were of better shape and quality, therefore apart from must master the manufacturing technique also needed auxiliary materials.

In addition to the shape of hats and bags, wallets are also made in the form of blocks (see figure No. 3), in its development many woven crafts are displayed with new shapes, colors and also combined with printed tissue material to make it look plain and elegant. in addition to the wallet, sandals are also made, which were originally plain along with its development now become more varied in combining colors so it looks more attractive because of the touch of art and has artistic value (see picture 4) and also along with the development of the era many box shapes are displayed by depicting or imitating the shapes of boxes or boxes with the shape of a glass base and its place, document holder, business card holder, pencil holder, trash can, lipstick holder, tissue holder, and photo frame (see figure 5).

Also in giving color to the woven craft objects above, the factors of accuracy, harmony, and unity of the elements are processed well so that it gives birth to a good craft form and is accepted by all parties.

B. Function of Tasikmalaya Pandanus Woven Handicraft

The objects produced in this company certainly cannot be separated from the initial plan. The maker cannot be separated from his imagination which prioritizes the basic idea as functional design.

Seeing developments in modern times this can be said to be multifunctional, meaning that in addition to being a necessity for practical goods or wear objects also have the benefit of decorative objects.

The aim of developing this form and function is to ensure that the craftsmen have the creativity to display new goods that have aesthetic, economic and practical value.

4. CONCLUSION

There is a development of the woven value system in woven handicraft arts products. These developments include the use of materials, shapes, and colors. The woven crafts that are produced include, hats, bags, wallets, sandals, and boxes which in their development become more varied. The function of woven craft to see developments in modern times can be said to be multifunctional, meaning that in addition to being a necessity for practical goods or wear objects, it also functions as decorative objects.

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