

EXPLORATION OF PRINGGASELA WOVEN FABRIC AESTHETICS AS AN INSPIRATION FOR NEW CREATION DANCE FLOOR PATTERNS

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ABSTRACT

This study explores the aesthetic elements of Pringgasela woven fabric, a traditional textile from Lombok, Indonesia, as a source of inspiration for innovative dance floor pattern designs. Pringgasela weaving is celebrated for its intricate motifs, harmonious color schemes, and rich cultural symbolism. By analyzing its visual and symbolic characteristics, this research aims to reinterpret traditional textile patterns into dynamic and functional spatial designs suitable for modern performance spaces. The study involves an aesthetic analysis of the fabric's patterns, the extraction of key design elements, and their adaptation into modular dance floor layouts. It emphasizes the importance of preserving cultural heritage through contemporary applications, fostering a dialogue between traditional arts and modern creative industries. The results offer a framework for integrating cultural aesthetics into innovative design, contributing to both cultural preservation and artistic innovation.

KEYWORDS

Aesthetics,
Pringgasela Woven
Fabric, Cultural
Heritage, Cultural
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Introduction

Traditional weaving crafts in Indonesia have a long and interesting history. After the entry of traders from India and Arabia who brought weaving skills to Indonesia, local people began to learn and develop them [1]. This then made traditional weaving develop rapidly in several regions such as Lombok, Bali, East Nusa Tenggara, Lampung, and others [1]. Batik, recognized by UNESCO as an intangible cultural heritage in 2009, is also related to the development of the traditional weaving industry in Indonesia. The

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existence of batik spread across various regions in Indonesia has inspired and enriched the motifs on traditional woven fabrics. [1] Batik also experienced difficult times in the 1960-2000 period due to competition with the imported clothing industry, but the batik industry was then able to survive and return to rapid growth. [2].

The same thing also happened to the traditional weaving industry, where difficult times were faced but then was able to develop again and become one of the cultural heritages that continues to be maintained and preserved by the Indonesian people [3] . The textile industry in Indonesia itself shows rapid growth, where batik is one of the main products consumed by both domestic and foreign markets[3].

In the process, the traditional batik and weaving industry also faces challenges related to waste treatment from the production process. Efforts to manage batik waste have been made through ultrafiltration membrane technology with natural surfactants [3] and the use of wetland construction using coagulation-flocculation technology [1] .

Despite facing various challenges, the development of traditional weaving crafts in Indonesia continues to this day and is one of the cultural heritages that continues to be preserved. In Lombok, traditional weaving crafts have developed since the 14th century AD and were influenced by the trade of sarongs and spices from various regions, such as Sulawesi, Palembang, Java, Gresik and Banten. Lombok woven fabric has become a regional specialty product that enriches Indonesia's cultural heritage.

Lombok Island, since the 14th century AD, has been a silent witness to the development of traditional weaving crafts which are a hereditary cultural heritage. Along with the development of trade on this island, many traders came from various regions, such as Sulawesi, Palembang, Java, Gresik, and Banten, to trade sarongs and spices. Many of these traders decided to settle down and establish villages in Lombok.

The presence of traders from various regions had a significant influence on the development of traditional weaving crafts in Lombok. As was the case in Lasem, Lombok weavings also feature a combination of Javanese and Chinese cultural values, giving them a uniqueness that increases market demand [4]. Lombok is also known as one of the centers of other traditional crafts, such as the woven ketak craft in Pengadang Village, Central Praya District, Central Lombok Regency.

tourism potential can go hand in hand with the development of traditional weaving crafts as a cultural identity that must be maintained and preserved.

The traditional gedogan weaving craft in Pringgasela Village, East Lombok, is a cultural heritage that continues to be maintained and developed by the local community. In the beginning, almost all villages in East Lombok had weaving household industries, but only a few areas still survive today, one of which is Pringgasela Village [8].

One of the factors influencing the sustainability of the traditional weaving industry in Pringgasela Village is the efforts of the community and the government in preserving this culture. The local government has taken steps to support the development of the gedogan weaving craft, such as facilitating training and coaching for artisans [8]. In addition, the local community also plays an important role in maintaining this tradition, by preserving the practices of gedogan weaving that have been passed down through generations. [8]



Figure 3. polak ate
[Source: Personal Documentation]

On the other hand, there are challenges faced in preserving the gedogan weaving craft, such as competition with modern textile products and the conversion of agricultural land into settlements. However, with good support and cooperation between the government, craftsmen and the community, the traditional gedogan weaving craft in Pringgasela Village is expected to continue to grow and become a distinctive cultural icon for the East Lombok region [8].

Pringgasela woven fabric is a cultural heritage that has been known to foreign countries. This woven fabric comes from Pringgasela Village, Lombok, West Nusa Tenggara and has existed long before the Dutch colonial era in Indonesia [1]. Traces of the history of Pringgasela woven fabrics can be seen from the existence of fabrics with hundreds of years of age and the use of traditional manually driven looms, namely Gedongan [8].



Figure 4. ragi semarindah

Efforts to preserve the traditional woven fabric of Pringgasela have been made by various parties, including the government and the community. Cultural traditions or traditions in Indonesia, including Rebo Bontong in Pringgabaya Village, East Lombok, contain noble values as the identity of the Indonesian nation or civic culture that needs to be maintained and preserved [8]. In addition, various other efforts such as organizing exhibitions and building textile museums have also been made to promote and preserve songket cultural heritage in Sumatra. [9]

However, challenges remain in efforts to preserve Pringgasela's traditional woven fabric. The active role of the community and government is needed to maintain the existence of this tradition as part of Indonesia's cultural heritage. Pringgasela woven fabric is a cultural heritage that has existed for a long time among the people of Pringgasela, Lombok Island. According to Pringgasela fabric weavers, the history of Pringgasela woven fabric stems from the tradition of the parents there [8] To confine the girl, parents in Pringgasela Village taught the craft of weaving. By weaving, it is hoped that their daughters will not leave the house [10].



Figure 5. ragi sekardiu
[Source: Personal Documentation]

Weaving or Nyesek in Sasak language is one of the Sasak women's activities on the island of Lombok. The process of Nyesek or weaving is described as the process of maturing Sasak women. It is said that if a Sasak woman cannot Nyesek then she is not considered an adult, and this still applies in certain areas of Lombok island [10].

The weaving tradition does not only exist in Pringgasele, but also in other areas of Lombok Island. Traditions or cultures that exist in Indonesia contain noble values of the Indonesian nation [8]. The Rebo Bontong tradition, for example, is one of the traditions that is thick with noble values as the cultural identity of the Sasak people in Pringgabaya Village, East Lombok Regency [8]. In addition to the weaving tradition, there are also other traditions on Lombok Island, such as Sengkineh, which is a tradition carried out by three ethnic tribes in the coastal area of Keruak District, East Lombok Regency, namely the Mandar, Bugis and Bajo tribes [10].

Method

The traditions and beliefs held by the Sasak people, especially in weaving activities carried out by women, are very valuable potential to be worked on and developed into dance works. The uniqueness contained in weaving activities, such as the selection of materials, the coloring process, as well as the rhythm and pattern of hand movements, is very likely to be processed and adapted into a dance work.

Efforts to maintain and develop traditional arts are important, especially in the current era of modernization [11]. Traditional arts not only need to be maintained, but also need to be combined with creative innovations in order to survive and attract the interest of the younger generation. [11] The weaving process carried out by Sasak women has various uniqueness, ranging from the selection of materials, the coloring process, to the rhythm and pattern of hand movements. These uniquenesses can be

worked on and adapted into a dance work that raises the theme of the weaving process and Sasak women.



Figure 6. songket sundawa
[Source: Personal Documentation]

With reference to the results of previous research on the transformation of traditional art into a more modern form [12], the development of Tenun dance works is expected to make a positive contribution to the development of arts and culture, especially among the younger generation [13] [11]. Tenun dance is expected to be a medium to promote and preserve the weaving tradition of Sasak women. Through choreography that represents the weaving process, the audience can understand and appreciate the cultural values contained in it.

Tenun dance is expected to be a medium to promote and preserve the weaving tradition of Sasak women. Through choreography that represents the weaving process, the audience can understand and appreciate the cultural values contained therein. The form of this work is a dance creation designed for women. This creation dance rests on the roots of existing traditions and its movements are from the development of existing traditional dance movements, namely the development of the Dedare Nyesek traditional dance in East Lombok [14]. The basic pattern of weaving movements is deliberately not eliminated in the hope that the nuances of women's weaving activities that are the source of the work are not lost. However, there are additions to the dance movements that are adjusted to the rhythmic patterns and rhythms of the accompanying music. [15] [16]



Figure 7. raga osap

In creating Tenun dance works, a deep understanding of the aesthetic concepts in traditional dance performances is certainly needed. As explained in research on the aesthetic concepts of "magello" and "cantipa" in Pakarena dance music performances in South Sulawesi [15], understanding traditional aesthetic concepts can provide a better understanding of the elements of dance performance [15].

In addition, efforts to preserve and promote traditional culture through art performances can also be seen in research on the "Puseur Sancang Pangirutan" Dance Theater, which takes the oral tradition of the Karang Paranje Myth in Karyasari Village as a source of creation [16].

In the context of Tenun dance works, an understanding of the cultural values and philosophy contained in the weaving tradition for Sasak women is important to ensure the integrity of cultural representation in the dance work [15] [16].

Discussion

Dance is an expression and creation of artists and the people who own it that always lives and develops along with the dynamics or changes of the times. Dance is an expression of a picture of a person's soul that is poured through beautiful, rhythmic movements, in harmony with the rhythm of the accompanying music. The basic concept of the creation of Tenun / Nyese Dance is to add to the repertoire of new creation dance. Creation dance is a type of dance whose choreographer still stems from traditional dance or the development of existing patterns. Taking the source of the work from the activities of Sasak women in weaving that developed in the Lombok region, precisely in Peringgasela Village, East Lombok Regency, is nothing but an effort to culturally approach between the basic idea or idea of the dance as an content and design of the form of the work. With the source of the work in the form of movements

in the weaving process that developed in Peringgasela Village, the expression of ideas into the form of the work flows in accordance with the cultural diversity behind it [14].

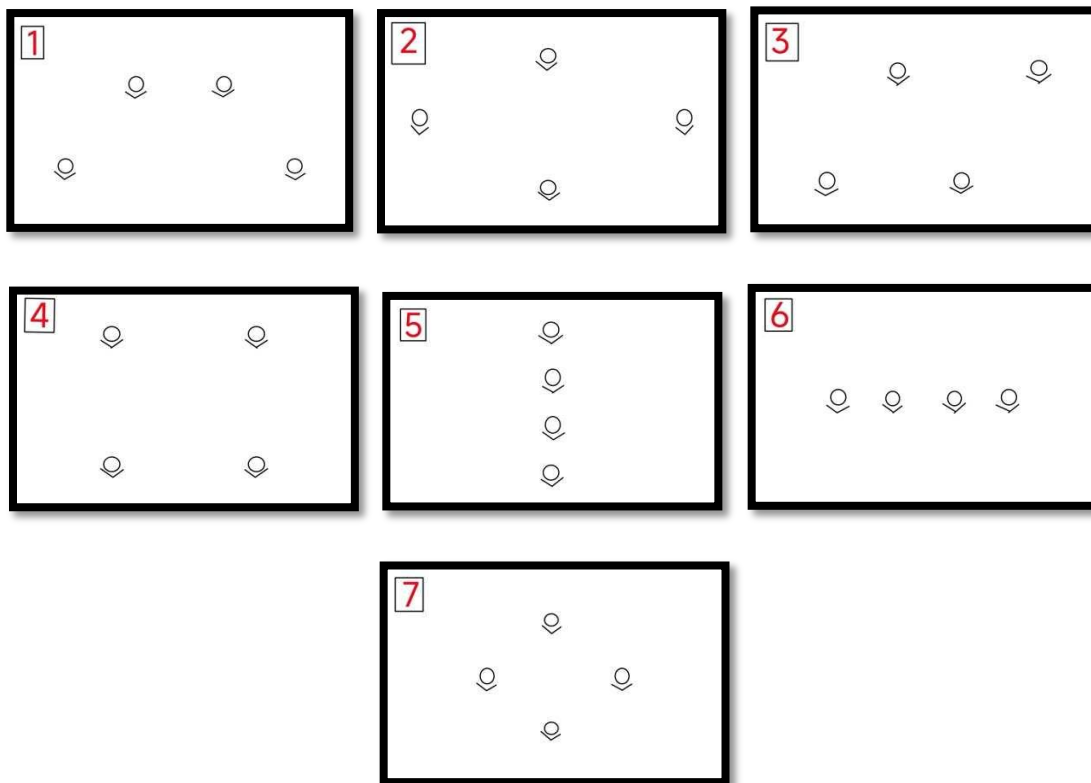


Figure 8. dance floor patterns
[Source: Personal Documentation]

Like other traditional arts, dances also experience a shift in function and form from time to time. This also happened to Tenun/Nyeseke Dance which was inspired by the weaving activities of the Sasak people in Peringgasela Village. This shift is inseparable from the process of cultural diffusion that occurs, which is likely due to a group of people bringing their culture to a new area. (This phenomenon is also seen in the art of Tulo-tulo in Sabang City which was adopted from the art of the Nias community [17] and Sintren Dance in Pekalongan which has experienced a shift in function and form over time [17] [14].



Figure 9. dance floor
[Source: Personal Documentation]

In the process of creating Tenun/Nyesek Dance, of course, it cannot be separated from the local values contained in it. Just like the Jati Duwur Mask Puppet show in Jombang which holds local values, Tenun/Nyesek Dance also contains local cultural values of the Sasak people in Peringgasela Village.

Conclusion

This weaving dance work is a dance work that is creatively sourced from the typical woven fabric of Pringgasela village, East Lombok. Pringgasela woven fabric is an ancestral heritage that has been passed down from generation to generation until now. This dance is a creation dance and the idea is to describe the weaving process and Sasak

women themselves and the development of movements from the Dedare Nyeseke traditional dance. The floor pattern used is from the shape of several Pringgasele woven fabric motifs. This work is supported by 4 female dancers who are accustomed to dancing Lombok dances.

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