



RECONSTRUCTION OF SASAK TRADITIONAL WEAVING TOOLS

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Abstract

This research is to examine the making of non-machine weaving devices based on the traditional weaving tools used by the Sasak tribe. These new devices will help manufacture looms of new variants using wood. Looms that are made of wood can use a knock-down system so that it will make it easier for the weavers to work. This article will explain the reconstruction of a new loom that will allow women to learn how to weave in a good, appropriate and ergonomic way.

Keywords:

weaving, exploration, looms, artwork

Background

Traditional culture can serve as a source of inspiration of art works. Using art this activity can be considered as a space for freedom of expression for artists, so that new works and civilization processes are created. The study was conducted in Lombok area where the Sasak tribe live in the village of Taman Ayu Gunung Malang. The women in this area weave with a loom know as gedhogan loom. not a machine. were working weaving using a loom not a machine, in the form of a *gedhogan* loom. Weaving activities are carried out to produce woven cloth which is used as a medium for traditional ceremonies and daily necessities.

An interesting problem is that the work carried out by women in the Sasak community has an important role as a guard and implementer of the sustainability of Sasak culture. Important, because the women weave cloth used for local religious ritual facilities, as offerings for their children. This ritual activity is still done today.

The Sasak people believe that woven cloth is part of the cycle of human life. From the time a woman is pregnant with a baby until the baby is born, the Sasak women use woven cloth. Again, when a child approaches adolescence, and it's time for him to undergo circumcision process which is required in Islam, the mother will make *kerempen* woven cloth for the ceremony of circumcision whilst for haircut ceremony the mother will *kuris* woven cloth. Special fabrics for ceremonies are colored: red, yellow and black with striped motifs, measuring 10 to 20 cm wide, 1 to 1.5 meters long. Then the cloth will be used by the child as a belt or belt, to adulthood. When this child dies, the woven fabric will be cut to cover his face.

In addition to his mother, women who have entered a half-century period can be assigned to weave cloth to complete the ritual. This woman is considered holy. Before weaving must be provided by *andang-andang*, a kind of dish (offerings) in the form of *pinginang*, namely: *sirih*, tobacco, *gambir*, yellow rice, yarn and cloth. This dish is placed next to the loom, and must remain during the weaving process for two days. Thus the position of the mother or woman is very instrumental in the continuation of the tradition of the Sasak people.

Subject Matter

Specifically the purpose of this research on the making of non-machine weaving tools is to obtain the response of researchers to the work of women using gedhogan looms.



Picture 1. Women are weaving with gedhogan looms and weaving. Source: Wijayanti, 2012

When using this particular loom to weave the weaver is in a seated position and her back is firm. The weaver should have strong hands to enable her to pull the loom and strong legs to hold the loom. The way to use this loom is when weaving the posture in a seated position, the back must be firm, the hands must be strong when pulling and the legs hold the loom, weaving movements are carried by inserting the weft thread into the line of warp threads from right to left regularly and disciplined. The width of the material is adjusted to the anatomy of the female hand. The fabric length is about 4 (four) meters.

Taking into account and analyzing the workings of weavers can be assumed assuming that: women work less freely, lack ergonomics, cannot express themselves directly, weaving results are limited to the minimum size, and bind the female body. So the researchers tried to find a loom that could make women work expressively, comfortably, and could produce woven fabrics of maximum size.

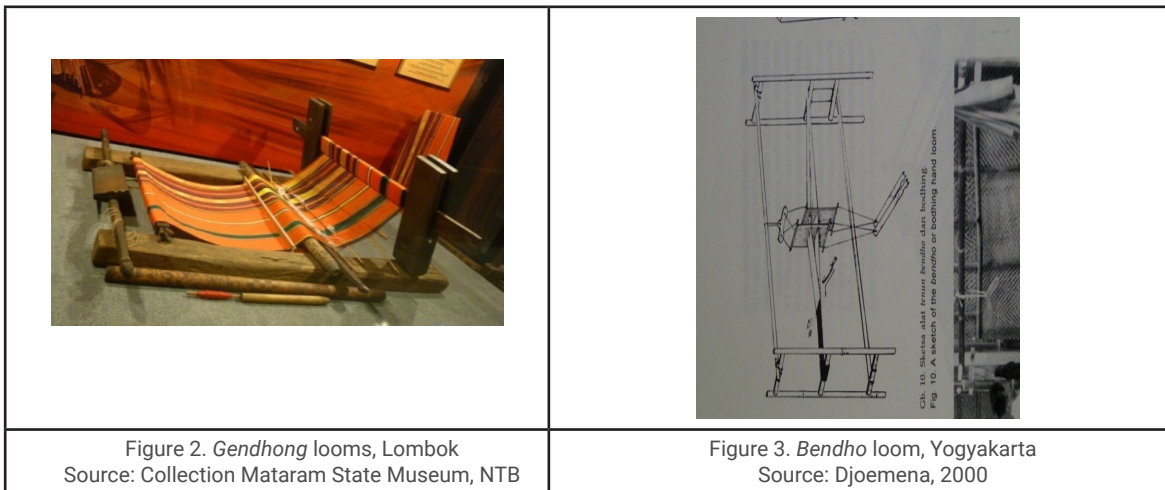
Method

The method used is qualitative by: a). The library method, is used to obtain data originating from the literature in the form of printed material: books, writings in journals, magazines, research results and other writings, b). Observation method, is used to observe the actual state of the object to be studied to obtain detailed data and descriptions that have not been listed on textual media, c). Interview method, used to complete textual data by means of dialogue and interviews with resource persons as actors or informants who are capable and feasible in providing an explanation of the object under study, and d). Experimental Method, is a creative process of researchers in the exploration of techniques and materials that will be used in the embodiment of works of art. In this section the researcher carries out the stages of the design process in the form of: sketches, designs, material exploration, modules, models / prototypes, finishing works.

Discussion

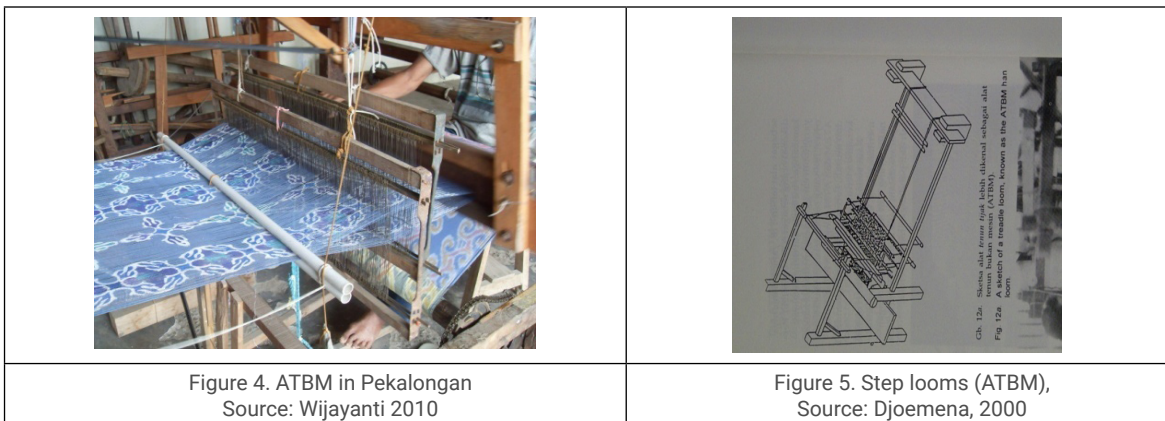
The history of woven cloth in Indonesia cannot be separated from talking about looms that are used to produce fabrics. There are several ways of weaving including:

a) *gendhong* looms, this tool may have existed since prehistoric times, since the beginning of the emergence of culture until about the fifth century AD (Yudoseputro, 2008: 3). Until now, looms can be found almost in all islands in Indonesia, especially the central and eastern parts of Indonesia. The shape of this tool is adjusted to the female body, so the woven product is fabric of about 10 cm to 90 cm wide. In certain areas this loom is also called *gedhog*, it's an onomatopoeia of dug... dug... dug in the ears of the locals. This tool is moved by hand. Weavers work while sitting with their legs stretched forward, to hold back when the threads are pulled in the weaving process. This is to make sure that the motif will look lovely.



b) ***bendho or bodhing*** looms, these tools are found in the Yogyakarta and Solo areas, usually used to make the fabric for *stagen* (woman's belt), its width is of 10-15 cm and length of 4 m to 8 m. It is very tight and strong. Weavers work in a standing position.

c) **non-machine** looms (ATBM), this tool is a technical development of looms, coupled with footrests which are useful for alternating series of warp and feed threads. Weavers do it by sitting on a bench. Usually done by men. This technique produces smoother, wider and cheaper fabric because it is more efficient and faster.

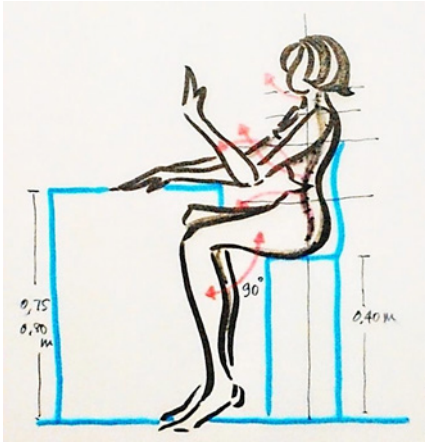



Results

Based on the discussion and technical exploration, this research has resulted in a new looms that are produced in these following stages:

- a. Stage 1: the design process of loom design
 - Decide on a size that is adjusted to the female body shape in a sitting position;
 - Consider the ergonomic of working women, chair height of about 0.40 m and table height around 0.75-0.80 m;

- Redesign loom construction,
- Choose wood, aluminum to have lighter loom,

	
<p>Figure 6. Ergonomic of women working. Source: Wijayanti 2016</p>	<p>Figure 7. New looms. Source: Wijayanti 2016</p>

b. Reconstruction of new looms results in this following specifications:

- Size: 120 cm x 60 cm x 100 cm,
- Weight: 2 kilograms,
- The length of the warp thread: 50 meters
- Size and shape of looms according to the ergonomic of working women
- Using a chair, so it can work comfortably
- During the weaving process, it is very easy to replace the weft thread, so that weaving results can be more expressive.

c. Weaving Process:

- double thread weft,
- staining thread, and
- insertion

Proses menenun

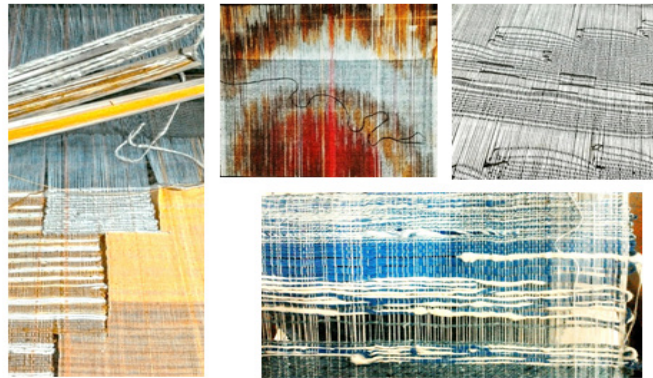


Figure 8. Several weaving techniques Source: Wijayanti 2016

d. Weaving results as works of art:



Figure 9. Some weaving results as works of art. Source: Wijayanti 2016

e. Plan for the next activity:

- Choosing suitable and good loom material,
- Repairing the connection system,
- Make the system apart and reassembled,
- Easy in packaging and shipping.

Conclusion

- Exploration on: tool materials, weaving techniques with various types of threads, weaving techniques with material other than yarn
- Findings: new forms, materials and techniques as a manifestation of increased professionalism.

- c) Give benefits in terms of finding methods or ways in the creative process by making production tools that speed up and simplify work.
- d) Increased production and produce new variants of weaving crafts in Lombok.
- e) Open insights and new vehicles that can be applied in the process of teaching and learning, research and community service.
- f) Show the general public about the life of the Sasak women's tradition as a source of ideas / research ideas.

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