



The Experiment of Jepara Troso Woven in Local Wisdom

Sarwono Sarwono^{1✉}, Nadia Sigi Prameswari², Darwoto Darwoto¹, Zunaila Akhmad², Hanisa Hassan³

¹Universitas Sebelas Maret, Indonesia

²Universitas Negeri Semarang, Indonesia

³Universiti Malaysia Kelantan, Malaysia

Submitted: 2022-07-13. Revised: 2022-10-21. Accepted: 2023-03-29

Abstract

Troso woven cloth, located in Troso village, Jepara city, is one of the various Indonesian cultural heritages first discovered in AD. The purposes of this study are: 1) to investigate the woven cloth and its uses, the relationship between woven cloth with cultural and religious traditions, and the relationship between the woven cloth and local identity; 2) to design a new motif of Troso woven cloth that incorporates the elements of Jepara culture. The study used a practice-based research approach. The data were collected by purposive sampling technique. The results showed that the local community commonly uses woven fabric products as decorative. Troso cloth is also used to design attires, *gamis* dresses, or *koko* shirts for the feast day or formal events. The craftsmen of Troso woven fabrics made in Jepara primarily receive orders with motifs from other regions, including Bali, Sumatra, and Kalimantan. In contrast, the original woven fabric motifs distinctive from Troso are rarely known to the general public. The study formulates a new digital-based motif of the Troso fabric pattern that displays the iconic elements of Jepara city. The iconic depictions of Jepara are in the form of turtles, Jepara wooden carvings, and wave patterns. This research is expected to elevate the Troso fabric's identity as a local identity of Jepara city and contribute to the Troso village community to develop the Troso fabric unique to the region.

Keywords: identity, motive, Ikat Troso woven, Jepara

How to Cite: Sarwono, S., Prameswari, N. S., Darwoto, D., Akhmad, Z. & Hassan, H. (2023). The Experiment of Jepara Troso Woven in Local Wisdom. *Harmonia: Journal of Arts Research and Education*, 23(1), 28-39

INTRODUCTION

Batik is an Indonesian technique involving the application of a wax-resist dyeing process to an entire cloth. In addition, the country is also known for its beautiful weavings, such as Ikat Troso, a traditional handicraft located in Troso Village, Jepara City (Kim, 2013). However, discussions on traditional woven fabric are yet to be explored by academia in Indonesia. A study conducted by Mulyanto et al. (2018) shows

that the lurik textile is one of the oldest and most classic weaving fabrics, with specific textures, designs, motifs, and symbols, and has become a cultural heritage in the Java region. Moreover, the research conducted by Purwoko et al. (2017) integrates the development of lurik weaving as an aesthetic element in furniture and interior design products, including selecting motifs, design styles, and combination techniques suitable for use. Budhyani (2018) focuses on the function of decorative style in song-

✉ Corresponding author:
E-mail: sarwono59@staff.uns.ac.id

ket woven fabrics that further highlight the beauty of Indonesian textiles. Another study by Ningsih & Widjaja (2020) describes traditional woven fabrics as part of the identity of regional fashion products and have become a fashion trend in Indonesia for a long time.

The current research focuses on woven fabrics, listed by UNESCO as one of the heritages of Indonesian traditional cloth art that must be preserved. Woven fabric that is almost spread all over the nation is an inheritance from the ancestors of Indonesia (Widiawati & Rosandini, 2012). Weaving has historical value as well as deep meaning in each of its motifs. Therefore, promoting and disseminating traditional woven fabric must

Jepara has a distinctive craft, *Ikat Troso* weaving, typical in the Troso village, Pecangaan sub-District, Jepara Regency. The majority of its residents work as traditional craftsmen in the *Ikat Troso* weaving industry (Ismanto, 2016). Troso weaving is a local craft in Jepara that has existed for a long time (Indrahti et al., 2018). In 1943, Troso residents began to develop Tenun Pancal (Foot Weaving) and then in 1946 switched to Non-weaving Machine Tools (handloom) until now (Asshofi & Mukti, 2018). Similarly to batik, Troso woven has various motifs, such as flora, fauna, and geometry (Shufa & Wijaya, 2022). As the name implies, the woven fabric is called ikat because, in the process of making the fabric, it is tied to the thread or warp, which is further dipped in dye. The strength of this Troso woven fabric is that it is durable, does not fade, and has a distinctive pattern (Rosdiana et al., 2018). This uniqueness makes Troso weaving distinctive and distinguishes it from other woven fabrics, making it one of the most requested materials in the domestic market.

The weaving economic activity in Jepara has existed since the 19th century in Algemeen Verslag Residentie Jepara, 1831 to 1835. This has positively benefited and encouraged numerous small-scale local trading activities. According to Fernando (1996), craft workers in the Jepara residen-

cy initially received meager salaries. However, the reverse is the case today. This is because the region, regarded as a place for developing the archipelago weaving industry, currently produces enough Troso for various areas, thereby boosting their economy. Most of the residents of Troso Village have a weaving business, so that the competition in the weaving industry is increasingly competitive, especially since Troso weaving was made a civil servant uniform by the Governor of Central Java in 1980, which led to increasingly fierce competition because most Troso Village residents chose to become weaving entrepreneurs (Khasanah et al., 2022). This activity has been going on for the past ten years, until this free-market era, which incites craftsmen in Jepara to publicize their products independently (Intikaroh, 2018). Based on the fact that this industry functions in a rapid, easy, and cheap manner, it is not surprising that the archipelago weaving fabric produced in Jepara dominates the market. Therefore, the *Ikat Troso* fabric is an industrial product and must not be claimed as a cultural heritage. Currently, the majority of Troso residents have switched from being craftsmen to modern factory (garment) workers in Jepara due to the attractive large salary (Budiman & Zuliyati, 2015). This has reduced the number of craftsmen and the public's interest in producing woven fabrics, including the mindset that working outside the city is more promising than being a weaver. Troso weaving crafts used to flourish but are now declining due to production efficiency factors. A problem in the Troso weaving craft industry is the lack of competitiveness with other textile and fashion industries, such as batik, in the international market (Ngatindriatun et al., 2018).

Besides, various weaving motifs are produced in Troso Village. Some are *mori* (fabric), "kantet" weaving sarong, and *lurik* (Javanese cloth with small striped motifs). The "kantet" is a tie weaving that uses a middle connection on the material. Although relatively varied, ikat weaving motifs produced in Troso Village have not

experienced numerous innovations. This has caused the customers or the public to become less interested because of its monotony, mostly geometric and other regional motifs. Based on this phenomenon, it is necessary to ensure that the woven motifs undergo several innovations to keep up with the times and trigger public interest and the competitiveness of fabric sales.

Ikat weaving produced in Jepara is often identified with those manufactured in Jepara. However, in the real sense, the motifs are still regarded as "archipelago weaving" and culturally not considered "Jepara weaving." This occurred since the motifs on Ikat Troso weaving were adopted from other regions in the archipelago. In other words, Jepara weaving does not have a distinctive motif that is regarded as its identity (Ramadhani & Subandi, 2015).

This study examines the relationship between Troso woven cloth and its uses, the fabric with religion and culture, and the relationship between the cloth and local identity, as cited by Lungu et al. (2021), who examine heritage motifs as decorative furniture surfaces. Motifs on woven fabrics can be implemented on walls, furniture, curtains, and others. Caroline et al. (2021) focus on developing silk pattern designs for Troso woven fabrics because, as a producer of woven fabrics, the Troso area does not have authentic silk patterns and tends to imitate other places. The *was-tra* pattern on the pattern of each woven cloth illustrates the cultural characteristics of the area where it is made, so it tends to contain elements of local wisdom and represents a sustainable industry. Bahalwan (2017) emphasizes the importance of re-designing the motifs on Troso woven fabrics, which focus more on local Jepara identities, such as Kartini Beach, Paduraksa Gapura, Bentar Gapura, White Sea Hawk Bird, and Bracket Tiger. The re-design of the Troso woven motif is closely related to the increase in selling value for the craftsmen. Samuel et al. (2022) point out the contributions of woven cloth as one of the pieces of equipment used to attend

religious and cultural ceremonies. In addition, woven fabric has become associated with the country's identity. The use of woven cloth in traditional ceremonies embeds sacred, philosophical symbols and values of local people. Kahdar & Yuanita (2013) also focus on the function of woven fabrics in society. It has been stated that woven fabric isn't just a mere cloth; it also refers to social status, a ritual complements aspect, and many other symbolic purposes. For the people of Indonesia, traditional textiles have the potential to stand on the same ground as any modern textile produced around the world.

In this research, The Jepara icon application on the *ikat troso* weaving motif, which serves as a visual identity, is an alternative novelty. Previous studies were still limited to discussing the function and meaning of woven fabrics as the identity of the state and the life of local communities. In addition, other studies related to re-designing Troso woven fabric motifs emphasize historical building motifs such as the *paduraksa* gate, the Bentar temple gate, and the typical Jepara fauna, the Black Hawk Bird and the caged tiger. Meanwhile, this research focuses on re-designing Troso woven fabric motifs with design motifs originating from large turtles on Kartini Beach, stylization of Jepara carvings, and beach waves representing Jepara's nature and culture which are implemented into ready-to-wear clothing through the digital media. In addition, this research seeks to examine the cultural aspects that appear in the motifs of Troso woven fabrics to produce a separate identity for the local Jepara community. This study adopted a Jepara-centric artistic, practice-based approach, influenced by Jepara's potential & iconic natural resources, namely the sea turtle (*penyu*) fauna. The Jepara iconic object, the turtle, combined with the distinctive motif of "Suluran" and the sea waves that characterize the region as a coastal city, provides a visual identity in the motif. Applying this visual identity to the fabric ensures *ikat Troso* is legitimately regarded as "Jepara Weaving/ *wastra*." This research

aims to analyze motifs for woven fabrics in Jepara. Therefore, it is loaded with the distinctive characteristics of this city as a cultural identity.

METHOD

This research was practice-based. Practice-based research is an original investigation undertaken to gain new knowledge through practice and the outcomes of that practice (Candy, 2006). In practice-based research, the creative artifact is the basis of the contribution to knowledge. This method is applied to original investigations seeking new knowledge through practice and its outcomes (Skains, 2018). In an art creation or design, the methodology is not only the framework but also involves intuition and emotion in the researcher who determines good or bad design or work. Many art and design research have different procedures, but most importantly, they can tell the process (Chapman & Sawchuk, 2012).

Several stages were involved in the process of re-designing the Troso woven motif. The stages in this study were modified by Supriyadi & Prameswari (2022), including finding artistic ideas, the design, and the final stage. The research focuses on three processes of re-design Troso woven motif, namely 1) identification of the idea, 2) sketching the design, and 3) making Troso woven motif "*Sedulur Penyulur*" to various types of ready-to-wear clothing through digital media.

The data collection technique involved observation and interviews. Interviews and observations were conducted at the Troso woven fabric craft center in Troso village, Jepara, Central Java. This research was conducted in Jepara City from 2020 to 2021. The study employed a purposive sampling technique by determining specific criteria for the respondents (Patton, 2002). The research respondent criteria were as follows: 1) Having a business in the manufacture of Troso woven fabrics in Jepara; 2) Having been running the business for at least one year; 3) Domi-

ciled in Jepara. Interviews were conducted with three respondents. Each interview session was conducted for 45 minutes. As Creswell (2013) explained, the number of respondents who participated in the study must reach - people, so the number was sufficient. Bandur (2019) explains that the more specific the research sample, the more precise the characteristics, and the fewer respondents are studied, the more quality and in-depth the interview process will be.

The study was conducted in several stages: 1) analysis of cultural and community conditions; 2) analysis of the influence of Troso woven fabric as room decoration, in the religious aspect, and local identity; 3) analysis of Troso woven fabric with unique elements of Jepara City. This study also investigated the new motif of Troso woven fabric that incorporates distinctive characteristics of the City of Jepara to represent the region's cultural identity.

RESULT AND DISCUSSION

Identification of Idea Stage

Ikat Troso Weaving is one of the handicrafts of Troso village people in Jepara regency. This has been common since the 1800s, and as time progressed, the weaving fabric became popular in the archipelago and even abroad with various beautiful and attractive motifs (Sakti & Roisah, 2019). Several people worked as craftsmen due to the high market demands of other areas such as Bali, Jakarta, Bandung, Kalimantan, etc.

Based on the interview result, the craftsmen in Troso also make woven fabrics based on requests from areas outside Troso, and these requests come with each region's distinct motif. They accept orders from certain regions, such as Bali, with their distinct motif pattern. Motifs such as a blanket with a wide, long, and rough texture. The customers can choose their motifs; for instance, the orders from Sumatera most commonly prefer checked motifs. Meanwhile, the requests from Sulawesi prefer animalistic motifs such as

an elephant. In Bali, people choose pura (temple) and barong motifs. It depends on the region.

Moreover, it is found that Troso village is the largest center of traditional woven fabric all over Indonesia. But, it could be said that Troso is the largest woven fabric production center in Indonesia because we produce fabrics all over Indonesia with various motifs and various quality materials.

Apart from the high market demand, people also need superior-quality fabrics. Therefore, to enhance the fabric quality, the craftsmen made innovative motifs. As a result, the following geometric and regional motifs are commonly circulating in the community (Figure 1). However, they do not visually have the iconic Jepara.



Figure 1. Ikat Troso woven fabric motifs commonly circulated

Culturally, the Troso woven fabrics are based on local wisdom, which needs to be maintained. Crafters must understand the market conditions to ensure survival because it is still in demand (Borshalina, 2014) Small and Medium Enterprises (SMEs). Cultural preservation is necessary considering the possibility that the influence of globalization in the 21st century potentially erodes cultural values, one of which is the weaving practice in Jepara. This is realized by revitalizing the Troso weaving or re-designing the motif by prioritizing important values regarded as the Jepara City identity.

Moreover, the Troso production center initiates designing a new *kembang* motif. They are starting to design flower motifs which are unique motifs specially made for the Troso and Jepara. There might be more motifs outside Java, but I have never seen flower motifs.”

The results show that the original flower motif of Troso Village is being ini-

tiated and developed. The flower motif is chosen because there are no motifs from other regions that resemble flowers and are usually made with geometric shapes, animals, and representations of ancestors or gods of certain beliefs.

Woven fabric and its functions

As cited in Hartanti (2011), the existence of woven fabrics can be tracked since ancient times; it has been used as one of the aesthetic elements of the room in interior design. The use of woven cloth can be traced back to its application as an element of room decoration in Rumah Gadang traditional house, where the woven fabric is attached to a rope stretched between the pillars of the house. The use of woven clothes as an element of home decoration is also seen in their application to floors, walls, ceilings, and curtains. It is used as complementary accessories for furniture (sofa upholstery and cushions).

Woven fabric is also commonly applied in home decoration. The woven fabric is applied as a complement to home decoration. For example, it is used as a tablecloth. Maybe only part of the table is covered by woven cloth.

Aside from that, the Troso woven cloth is also used as tablecloths, curtains, or as display frames. It can be used for tablecloths and curtains or displayed in frames, and it depends on they request.

Weaving as an element of room decoration can also be seen in portraits of Dutch people who lived in ancient Indonesia. According to the book *Woven Indonesian Textiles for The Home*, published by Cita Tenun Indonesia, it is said that Dutch women used weaving as room decoration, such as their use on the dining table and cabinet upholstery, curtains, and throws on sofas.

In other countries, woven fabrics for decoration usually match that country's colors and seasons. In other countries, woven fabrics for decoration usually match that country's colors and seasons. It is usually used for interior design. One time, I befriended a foreigner when I attended

the INACRAFT exhibition. The foreigners are also interested in interior design and bought a certain amount of Troso textile pieces for interior design. The colors and motifs are adjusted to the seasons in the country. For instance, if the country is in winter, they will choose colors that match a winter theme.

Woven cloth is still used as a complementary element in room decoration by select groups of people. For example, people who follow interior design trends incorporate Troso woven fabric as an element of room decoration.

Based on the descriptions above, woven cloth is commonly applied as complements in home decoration. Woven fabrics are usually used for tablecloths and curtains, installed in figures, and then displayed on the room's walls. The Troso woven textile is also exported abroad and used for room decoration; the fabric's color is adjusted to the seasons in that country.

Woven cloth and cultural-religious traditions

In Indonesia, woven cloth has been associated with religions since the past. As a result, woven fabrics have been implemented as room decorations for walls, furniture accessories, curtains, etc. Suadnyana (2020) points out the use of woven cloth as one of the pieces of equipment used for traditional ceremonies.

In regions such as Bali, Toraja, and Kalimantan, woven clothes are used in traditional rituals. The people use woven cloth for their traditional costumes or as an element in their traditional rituals. However, in Kalimantan, they have a specific motif used for traditional ceremonies.

The Troso community in Jepara uses costumes or attires from woven clothes to attend weddings. Meanwhile, Muslims also incorporate Troso woven cloth as *gamis* dress of koko shirt. They use woven textiles as our attire to attend weddings or as *gamis* dress and *koko* shirt for Eid al-Fitr.

In Lombok and Papua, most woven fabrics are made with animal motifs and shapes that represent the identity of their

ancestors. Therefore, they tend to apply geckos, skulls, horses, and other motifs that reflect their ancestors' identity. In Lombok, for example in Sasak, the people usually use the natural surroundings and folklore as a reference for *songket* woven motifs (Pratama, 2018)

Woven fabric is also traditionally applied in clothing and attires. The use of woven cloth in traditional ceremonies embeds sacred and philosophical symbols and values. In regions such as Bali, Toraja, and Kalimantan, woven clothes are an essential part of the customary rituals. *Tenun endek* is used in Bali to cover statues representing gods and goddesses of Hinduism, the major religion in the city. Meanwhile, in Lombok and Papua, most woven fabrics are made with animal motifs and shapes that represent the identity of their ancestors.

The Troso community in Jepara uses costumes or attires from woven clothes to attend weddings. They wear uniforms with close relatives to celebrate the wedding party. However, this is not quite common for other people because it is considered too formal. In addition, Muslim people wear Troso woven fabrics as *gamis* dresses for women and *koko* shirts for men. This dress is usually worn during Eid al-Fitr or other formal events.

Tenun and local identity

Indonesia is an archipelagic country that is featured in ethnic and cultural diversity. Therefore, local identity is a significant subject of discourse to distinguish one area from another. The motifs in woven cloth can represent a distinct local identity in each region. Based on the research conducted by Riwu et al. (2020), the motifs found in woven fabrics could be used as identification so that people can find the local origin of the person wearing them.

The design of the motifs in the woven cloths is different in each region; this is conducted so that each motif can represent the identity of each region all over Indonesia. Tenun Troso is commonly used outside Jepara with motifs from their regions, whi-

le some are exported abroad. However, the community does not know that the woven fabrics in other areas are initially made in Troso village, Jepara.

Ironically, Jepara has no original motif distinct to our region. The motifs are usually from Bali, Sumatra, and Kalimantan. They requested we design their motifs in their order. So what people might know as Sumatran, Balinese, and other motifs are made in Troso.

Several *Micro, Small Medium Enterprise* (MSME) groups then took the initiative to develop original motifs from Troso to represent the local identity of Troso village, Jepara, and are widely known by the public. They are still developing our original motif to introduce their identity to the public so that people can recognize our motifs.

Based on the previous explanation, the woven fabrics throughout Indonesia have distinct motifs. Currently, the craftsmen in Troso, Jepara, are initiating and developing their traditional clothing as their original identity of Troso to preserve the cultural heritage in Troso, Jepara.

This study finds out that the Troso woven fabric is commonly used as home decoratives in the form of tablecloths, curtains, and wall display figures. Moreover, from the point of view of religion and belief, the woven fabric is usually incorporated in rituals or traditional ceremonies in various regions of Indonesia, such as in Toraja, Bali, and Kalimantan. The motifs represent each region's philosophical and symbolic meanings, depicted by geometric shapes, animals, and symbols that represent the ancestors of their native regions. Troso Village, Jepara, is well-known as Indonesia's largest woven fabric producer and serves the demand for woven cloth from other regions. However, the region of Troso, Jepara itself, does not have its original motifs. In response, initiations and developments were made to design its original traditional clothing and motifs that represent the unique characteristics and original identity of Troso, Jepara village.

Troso Woven Cloth Design

In this study, the design process of the Troso woven motif refers to the advantages and potentials possessed by Jepara City. The research respondents explained this at the time of the interview. In addition, the respondents explained that Jepara is known for its unique wood carving, and the carving motifs are the original characteristics of the city of Jepara. In Jepara, many craftsmen specialized in wood carvings. The carvings consist of many motifs and have become the original characteristic motifs of Jepara. Therefore, Jepara wooden carvings should be preserved because they are a great asset for the people of Jepara.

Moreover, the respondents also stated that Jepara is known for its beautiful beaches. Aside from that, Jepara is also famous for its turtle habitat preservation. These are the elements to be preserved as valuable assets for Jepara.

In Jepara, people tend to visit beaches a lot. This city has several beaches, such as Kartini Beach, Bandengan Beach, Empu Rancak Beach, and many others. Some of the beaches have white sand and turtle habitat. Now turtles are getting rare, so I think they need to be protected to prevent extinction because beautiful beaches and turtles on the beach can attract tourists from outside the city or from abroad.

The researchers initiated to design of the original Jepara woven cloth motif design inspired by Jepara's potential, i.e., the wooden carvings, the beautiful beaches, and the turtles in Jepara. The turtle motif was chosen as the central motif because it is an iconic symbol closely related to the city of Jepara because of its habitat on Kartini Beach. Thus, by making the turtle the central motif, the researchers intend to introduce the distinct motif from Jepara to the public.

Turtle motive

Various marine invertebrates are properly bred in the Jepara area, including the turtle, a marine animal commonly found in Karimunjawa National Park. This area is located on Legon Island and is considered a turtle conservation place (De-

partemen Kehutanan, 2004). Apart from turtle breeding, one of the coastal tourist destinations, Kartini Beach, has a giant turtle-shaped building regarded as an icon in the Jepara regency, as shown in Figure 2 (Surojo & Wicaksono, 2019). This building consists of 2 floors. The lower part is a park containing various marine life, including turtles, while the upper serves as a supporting vehicle.



Figure 2. Giant turtle building on Kartini Beach, Jepara

However, because the building is iconic in Jepara city, the turtle is the central motif in the Sedulur Penyu weaving fabric. Apart from that, it is also used to strengthen the distinctiveness of the motif. The turtle is regarded as an icon of Jepara city; therefore, it offers an identity exhibiting the creativity of craftsmen in producing entirely new motifs.



Figure 3. Turtle's stylization becomes a motif

This is realized by sketching the basic shape of a stylized turtle before it is developed into a fabric motif, as shown in Figure 3. Afterward, it is decorated with additional ornamentation or stuffing in the tendrils. However, using the turtle motif in the weaving helps conserve its cultivation, which has been breeding for a long time in Jepara (Soetijono, 2019).

Jepara carving motifs

Jepara carving products are widely known at home and abroad and are regarded as an export commodity for generating income (Nangoy & Sofiana, 2013). "The Word Carving Center" is Jepara's nickname for "a carving city," and a lot of people are pursuing a profession in the carving or furniture sector (Gustami, 2000). Jepara carvings are evident in numerous buildings, such as the hall, the great mosque of Jepara, the gate, etc. Furthermore, this object is used as the motif of the Troso Sedulur Penyu weaving cloth, which visualizes the icon and uniqueness of Jepara. The carvings have distinctive features like broad, fan-like leaves, narrow niches, and fruits, as shown in Figure 4. These three characteristics differentiate Jepara's carvings from other regions. They are also applied and designed as motifs to show that the fabric visualizes the potential of Jepara.



Figure 4. Jepara carving motif

In the woven fabric of Sedulur Penyu, Jepara carvings are designed by simplifying complex shapes, despite showing the characteristics of Jepara carvings. Besides the simplified forms, dynamic niche shapes are also changed according to other motifs to create harmony and unity. Motifs and designs for traditional ethnic clothing are linked to the social activities of the community as an effort to balance cultural creations and potential natural characteristics (Ling & Jusilin, 2018).

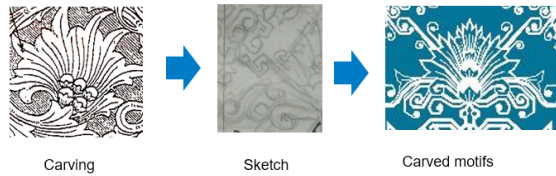


Figure 5. Jebara carving stylization

The carvings' stylization becomes a motif when certain features such as leaves, fans, fruits, and tendrils are applied. In this motif, Jebara carvings are symmetrically made to facilitate the application of the fabrics.

Waves Motif

Jebara is located at the northern border of Java Island, surrounded mainly by the sea, with most of its resident's fishermen. Therefore, it is regarded as a coastal city. It has several beautiful beaches as tourist destinations, namely Bandengan, Teluk Awur, Kartini, Bondo, etc. Therefore, to display the visualization of this coastal city, objects closely related to the sea, such as the waves, need to be adopted. Waves are described as water exposed to the wind. It is identical to the sea; therefore, this object was chosen to visualize the Sedulur Penyu woven fabric motif. The blue color of the fabric is a visualization of the waters, which describes the sea potential in Jebara. Aesthetic ornaments and arches are also an exciting combination and an artistic idea. The motif takes the primary form of distilled waves, namely curves, as shown in figure 6.

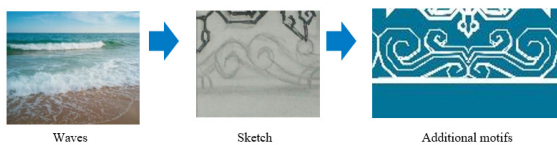


Figure 6. Sea wave stylization

Wave stylization is an additional motif used to decorate the edges of the fabric. Initially, the shape of the curves was made to be minor, although it was further enlarged to give a dynamic impression like ocean waves (Rukman, 2018).

Sedulur Penyu Motif

The motif design known as Sedulur Penyu on the woven fabric of the ikat torso so is shown in Figure 7. This design represents the characteristics of Jebara city, Indonesia.

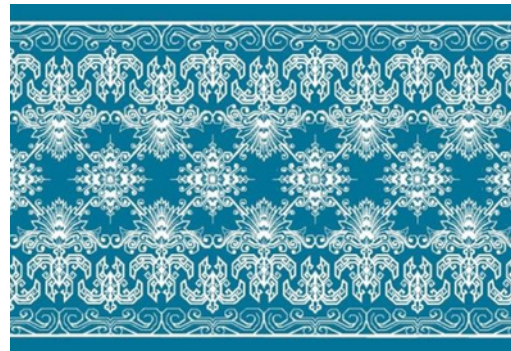


Figure 7. Digital-based Sedulur penyu motif

The fabric motif shown in Figure 7 comprises three elements depicting the iconic Jebara: the Turtle (Main motif), Jebara Carving, and the sea waves. The process of selecting objects that visualize this city is to study those typical of Jebara. The Jebara carvings are depicted on the motif of the *sedulur penyu* due to the identity of Jebara as the city of carving. The representation of the Jebara carving motifs is simplified to adjust with the woven cloth but still refers to the wooden carvings' base motifs. The third element in the motif is the ocean waves. The waves are associated with the existence of beaches in Jebara.



Figure 8. Clothing designs with Sedulur Penyu motifs

Technological advancement promotes changes dynamically from time to time because they prefer a commodity in line with the spirit of their era or zeitgeist (Prameswari, et al., 2020). The expected novelty needs to be endeavored by Troso weaving craftsmen following the changing times. The motif shows a novelty power that has never existed, namely promoting the socio-cultural identity of the Jepara people. This adds to the woven motif's selling value, which is regarded as a fresh commodity in the market. Moreover, selling power emerges based on the maintained traditional values irrespective of the modern and complex designs (Sarwono et al., 2020). Integrating motifs identical to conventional values is necessary to strengthen the Indonesian national identity (Prameswari, Mulyanto, et al., 2020).

The artistic features of the shirt in the picture are designed by referring to Troso woven cloth with a turtle motif combined with a plain fabric. Although it might be perceived as old-fashioned, the designs are made contemporary following fashion design trends to suit the fashion style favored by teenagers. They can still look modern by wearing Troso cloth as the primary material for the shirt.

CONCLUSIONS

The use of woven cloth in interior design only attracts select market groups due to the unique impression it adds to a room. In this case, the application of woven fabric can be customized and combined with other popular design elements. Moreover, the Troso woven cloth can be made into shirts for Muslims since most Jeparanese people are Muslim. This way, the woven materials available in the community can represent cultural and philosophical values in the motifs. The motifs depicted in the woven fabric uniquely represent a region's identity. Therefore, the existence of Troso weaving in Jepara must be preserved as the cultural heritage of Indonesia. Government and the community (particularly the young generations) are essential

in preserving Troso weaving art. Further, Troso weaving art can be developed and elevated by designing new up-to-date motifs that include iconic visual symbols of Jepara, such as turtles, Jepara carvings, and ocean waves. The new design is expected to increase public interest and preserve the existence of Troso weaving art.

ACKNOWLEDGMENT

We thank the MSME of Troso Woven in Troso Village for providing and supporting our research.

REFERENCES

- Andriyani, N., & Zuliyati. (2015). Faktor-Faktor yang Mempengaruhi Penggunaan Informasi Akuntansi (Studi Pada UMKM Kain Tenun Ikat Troso Jepara). *Buletin Ekonomi*, 13(1), 77-86.
- Asshofi, I. U. A., & Mukti, A. B. (2018). Development of Tenun Ikat Troso Industrial Center as a Tourist Village in the District of Jepara. *E-Journal of Tourism*, 5(2), 105. <https://doi.org/10.24922/eot.v5i2.42715>
- Bahalwan, H. (2017). Re-Design of Troso Weaving as Representation of Jepara City. *International Conference on Arts and Culture*, 231-238.
- Borshalina, T. (2015). Marketing Strategy and the Development of Batik Trusmi in the Regency of Cirebon which Used Natural Coloring Matters. *Procedia - Social and Behavioral Sciences*, 169, 217-226. <https://doi.org/10.1016/j.sbspro.2015.01.305>
- Budhyani, I. D. A. M. (2018). The Use of Decorative Styles of Woven Songket as a Source of Learning in the Course Textile Design and Decoration. *SHS Web of Conferences*, 42(00108), 1-5. <https://doi.org/10.1051/shsconf/20184200108>
- Candy, L. (2006). *Practice Based Research: A Guide*.
- Caroline, O. S., Fajarwati, A. A. S., Octarina, & Adriana, S. (2021). Implementation of Jepara wood carving

- patterns for wastra craftsmanship in Troso - A design thinking to create a sustainable creative industry Implementation of Jepara wood carving patterns for wastra craftsmanship in Troso - A design thinking to create a. *IOP Conference Series: Earth and Environmental Science*, 729(012089), 1-10. <https://doi.org/10.1088/1755-1315/729/1/012089>
- Chapman, O., & Sawchuk, K. (2012). Research-Creation: Intervention, Analysis and "Family Resemblances." *Canadian Journal of Communication*, 37(1), 5-26. <https://doi.org/10.22230/cjc.2012v37n1a2489>
- Fernando, M. R. (1996). Growth of non-agricultural economic activities in Java in the middle decades of the nineteenth century. *Modern Asian Studies*, 30(1), 77-119. <https://doi.org/10.1017/s0026749x00014098>
- Hartanti, G. (2011). Tenun Dan Penerapannya pada Desain Interior sebagai Warisan Budaya yang Memiliki Nilai Jual yang Tinggi. *Humaniora*, 2(1), 572. <https://doi.org/10.21512/humaniora.v2i1.3070>
- Indrahti, S., Alamsyah, & Maziyah, S. (2018). Tracing the Existence of Troso Weaving from a New Order Era to Early Reformation Era Through Audio Archives. *Advanced Science Letters*, 24(12), 9806-9809. <https://doi.org/10.1166/asl.2018.13147>
- Intikaroh, N. (2018). *Collaborative Governance Dalam Pengelolaan Umkm Tenun Troso Di Kabupaten Jepara*. 1-10.
- Ismanto, H., Tamrin, M. H., Pebruary, S., Manajemen, P. S., Studi, P., Islam, E., Islam, U., & Ulama, N. (2018). Small and Medium Business Assistance Weaving Ikat Troso in. *Jurnal Pengabdian Dan Pemberdayaan Masyarakat*, 2(1).
- Kahdar, K., & Yuanita, A. (2013). Traditional Celebes textiles of Indonesia. *The Research Journal of the Costume Culture*, 21(3), 457-465. <https://doi.org/10.7741/rjcc.2013.21.3.457>
- Khasanah, R. U., Alrizqi, D. G., Feriady, M., & Farliana, N. (2022). The Influence of Labor Wages and Creativity on the Production Value of Troso Ikat. *2nd International Conference of Strategic Issues on Economics, Business and, Education (ICoSIEBE 2021)*, 204, 1-10. <https://doi.org/10.2991/aebmr.k.220104.001>
- Kim, S.-Y. (2013). Tradition and Transformation of Batik in Indonesia. *Journal of the Korean Society of Clothing and Textiles*, 37(5), 676-690. <https://doi.org/10.5850/jksct.2013.37.5.676>
- Ling, Y. P., & Jusilin, H. (2018). Ciri Estetika Dalam Reka Bentuk dan Motif Pakaian Tradisional Golongan Perempuan Etnik Rungus di Kudat (Shape and Motif in the Traditional Female Rungus Costume of Kudat). Retrieved from <http://malrep.uum.edu.my/rep/Record/my.ums.eprints.25246/Similar>
- Lungu, A., Androne, A., Gurau, L., Racasan, S., & Cosereanu, C. (2021). Textile heritage motifs to decorative furniture surfaces. Transpose process and analysis. *Journal of Cultural Heritage*, 52, 192-201. <https://doi.org/10.1016/j.culher.2021.10.006>
- Mulyanto, Prameswari, N. S., & Fenitra, R. M. (2018). The empowerment of design and management for non-machinery lurik weaving industry in central Java Indonesia. *Vlakna a Textil*, 25(2), 64-73.
- Nangoy, O. M., & Sofiana, Y. (2013). Sejarah Mebel Ukir Jepara. *Humaniora*, 4(1), 257. <https://doi.org/10.21512/humaniora.v4i1.3436>
- Ngatindriatun, Saraswati, L. A., Hardiyansyah, & Aries. (2018). Production efficiency analysis for empowerment strategy of Troso weaving craft micro, small, and medium enterprises (SMEs) in Jepara Central Java. *Pertanika Journal of Social Sciences and Humanities*, 26(T), 193-198.
- Ningsih, Y., & Widjaja, J. (2020). Analysis of Fashion Product using Traditional Woven Textile and The Correlation with The Trend in Indonesia. *CON-*

- VASH: 1st Conference of Visual Art, Design, and Social Humanities, 1-7. <https://doi.org/10.4108/eai.2-11-2019.2294882>
- Prameswari, N. S., Mulyanto, Fiyanto, A., & Widagdo, P. B. (2020). Pemanfaatan Limbah Kain Batik Untuk Diversifikasi. *Brikolase*, 12(2), 148-158.
- Prameswari, N. S., Saud, M., Amboro, J. L., & Wahyuningsih, N. (2020). The motivation of learning art & culture among students in Indonesia. *Cogent Education*, 7(1), 1-20. <https://doi.org/10.1080/2331186X.2020.1809770>
- Pratama, B. I. (2018). Makna Simbolik Kain Songket Subahnale Suku Sasak Desa Sukarara Lombok. *Jurnal Pendidikan Kriya Edisi Januari 2018*, 3(1), 47-56.
- Purwoko, G. H., Utomo, T. N. P., & Christina, W. (2017). Application of Lurik Traditional Weaving Fabrics for Furniture Design and Interior Products, as a Strategy to Increase Economic Potential and Competitiveness. *International Journal of Academic Research in Business and Social Sciences*, 7(11), 204-209. <https://doi.org/10.6007/ijarbss/v7-i11/3452>
- Ramadhani, R. D., & Subandi, S. (2015). Keberadaan Dan Perkembangan Tenun Troso Jepara. *Ornamen Jurnal Kriya Seni ISI Surakarta*, 12(1), 117-130.
- Rosdiana, A., Yulistianti, H. D., & Nafisah, Z. (2018). Strengthening Local Wisdom through Troso Design by Applying Embroidery among Weaving Craftsmen. International Conference on Community Programme. 20-28.
- Sakti, M. A., & Roisah, K. (2019). Karakteristik Dan Problematik Perlindungan Motif Lubeng Tenun Troso. *Jurnal Jurisprudence*, 9(2), 203-221. <https://doi.org/10.23917/jjr.v9i2.8908>
- Sarwono, Widayat, R., & Prameswari, N. S. (2020). The effect of traditional knowledge on the community's preference in using tritik and jumputan craft in indonesia. *Vlakna a Textil*, 27(1), 62-68.
- Semuel, H., Mangoting, Y., & Hatane, S. E. (2022). The Interpretation of Quality in the Sustainability of Indonesian Traditional Weaving. *Sustainability (Switzerland)*, 14(18), 1-17. <https://doi.org/10.3390/su141811344>
- Shufa, T. L., & Wijaya, A. (2022). Ethnomathematics: Exploration of transformation geometry elements in Troso weaving motifs. *AIP Conference Proceedings*, 2575(050027), 1-10. <https://doi.org/10.1063/5.0108832>
- Skains, R. L. (2018). Creative Practice as Research: Discourse on Methodology. *Media Practice and Education*, 19(1), 82-97. <https://doi.org/10.1080/14682753.2017.1362175>
- Soetijono, I. K. (2019). Implementasi Perjanjian Internasional terhadap Upaya Pelestarian Penyu di Indonesia. *Fairness and Justice: Jurnal Ilmiah Ilmu Hukum*, 17(2), 147-161.
- Suadnyana, I. B. P. E. (2020). Kain Tenun Cagcag pada Upacara Manusa Yadnya di Kelurahan Sangkaragung Kabupaten Jembrana. *Jurnal Teologi Hindu*, 2(1), 51-60.
- Supriyadi, S., & Prameswari, N. S. (2022). The Process of Making Batik and the Development of Indonesian Bakaran Motifs. *Vlakna a Textil*, 29(1), 63-72. <https://doi.org/10.15240/tul/008/2022-1-008>
- Surojo, S., & Wicaksono, I. S. (2019). Peranan Seni Pertunjukan Barikan Qubro Dalam Mendukung Pariwisata Kepulauan Karimunjawa Kabupaten Jepara Jawa Tengah. *Joged*, 13(1), 45-58. <https://doi.org/10.24821/joged.v13i1.2806>
- Widiawati, D., & Rosandini, M. (2012). Natural Dyes on Indonesian Traditional Textiles - A Case Study: Geringcing Woven Fabric, In Tenganan Pegeringsingan Village Bali. *The Research Journal of the Costume Culture*, 20(1), 111-120. <https://doi.org/10.7741/rjcc.2012.20.1.111>