

The Development of Ornamental Variety of Songko' Pamiring as a Response to Market Demand

Alimuddin^{1✉}, Tjetjep Rohendi Rohidi²

¹ Universitas Negeri Makassar, Indonesia

² Universitas Negeri Semarang, Indonesia

Article Info

Article History:
Received July 2018
Accepted August 2018
Published December
2018

Keywords:
decorative, symbolic,
identity.

Abstract

Ornamentation on Songko' Pamiring, as headgear equipment in the Bugis tradition, develops according to the demands of the times. Functionally, Songko' Pamiring is still used as a customary tool but has undergone changes especially in the form of its ornamentation. This study aims to study the design of songkok as an applied visual product that focuses on the ornamental variety of songko' pamiring made by traditional craftsmen who live in Pacing Village, Bone Regency. The study was carried out using qualitative research methods, and interdisciplinary approaches. The results show that there have been changes of orientation in making songko' pamiring. The changes include (1) the form, type, and symbolic meaning of songko' pamiring ornamentation, (2) the weaving techniques using additional media, and (3) the ornamental motifs that have become increasingly simple. In general, these changes are due to changes in orientation in working to meet market demand.

© 2018 Universitas Negeri Semarang

✉ Correspondence:
Gunungsari Baru Campus, Jl. AP Pettarani, Tidung, Rappocini,
Kota Makassar, Sulawesi Selatan 90222
E-mail: alimuddin185@gmail.com

INTRODUCTION

Traditional art is all forms of art as a cultural product that has existed and has been preserved from generation to generation; it has experienced a long journey and rooted in its supporting community, and always rests on established patterns that can be claimed as belonging to the supporters of the community. Traditional arts also include weaving crafts and traditional weaving art as examples of local art products from the archipelago. Traditional handicraft products are born and grow in a community as a result of an enculturation process that is continually passed on from one generation to the next in the form of transmission of socio-cultural skills and values (Sugiarto, et al, 2017, p.87). Artistry is present and develops in the social traditions of a community to sustain and preserve the community togetherness. Therefore, art is owned by the community even though the essence of the supporting traditional arts is the individuals of the community concerned (Sudarsono, 1976, p. 9; Rohidi, 2016, p. 8; Sedyawati, 1992). It is affirmed by Esten (1993, p. 11) and Kayam (1981, p. 60) that traditional or folk art is no longer the result of individual creativity but created anonymously by the people who support it. Sedyawati (1992, p. 26) states that traditional art is a process of creating art in people's lives that connects human subjects to their environmental conditions so that it can be said that the creators of traditional art are affected by the socio-cultural conditions in which they are located.

In relation to its functions in various Bugis rituals, songko' pamiring is loaded with symbolic meanings. As a major component in culture, symbols seen or experienced are processed as a series of symbols that are understood by humans. In symbols, various meanings are stored because art or culture is responded as asymbolic system (Suparlan, 1987, p.3; Geertz, 1973; Parsons, 1966; Rohidi, 2000, p.31). Furthermore, in every art, such as in culture in general, it is implied that art is transmitted traditionally. It is a symbolic inheritance or property of library that is considered to have superior value by those who

inherit it and are upheld by their heirs. Art also represents local wisdom as a reflection of valuable experience that can be used as a sustainable concept. However, inheritance that is no longer functional, irrelevant, and no longer used will lose its meaning and value (Wolff, 1989, p. 4; Rohidi, 2016, p.8, and Siswanto, et al, 2013, p. 157).

As part of the method of the study, the exploration of semiology into various scientific branches, in this case the art of woven craft which is an applied form of visual form, is quite possible because, as a system of symbols, visual forms can also be understood as a system of signification. That is, the existence or appearance of a visual entity is in the form of several aspects that can be seen such as lines, colors, shapes, and others. Observing the symbolic meaning of a woven product must be meaningful in understanding the wearer's community. In addition to functioning to fulfill the practical needs of a created artifact and also commonly has other functions attached to the object, namely through a system of signs (semiotic). Visual products in the form of woven songko' pamiring have a variety of decorations that are full of symbolic values and meanings to be studied more deeply.

As an element of culture, actually art is a system of distinctive symbols that are considered as a reference value by someone, which allows others to categorize it into a particular group. The realization of the art identity becomes evident because of its manifestation in the form of artistic works. In the process of embodiment of artistic identity, there is a set of attributes that includes various signs and symbols that are expressed in the form of visuals, sounds, movements, roles, words and buildings (Rohidi, 2016, p. 11). Therefore, in studying the results of the craft in the form of applied product design works, the concept of values can be used to claim and affirm an inseparable identity. Therefore, talking about songko pamiring woven products in Bugis tribes, the thing that might be revealed through ornamental variety is cultural identity, social identity, and personality/personal identity. In the past, as one of the forms of art in Indonesia, weaving craft was loaded with values because our art faces were the most

traditional because of the familiarity of the community (the farming community) giving traditional forms and characteristics of art. He is closely related to all religious sites and diverse social bonds. Thus, all cultural expressions in such communities are not individual expressions but collective expressions (Kayam, 1981, p. 25). Gustami (1992, p.71) also emphasized that in the past context, craft was interpreted as a unique work of art and contained aesthetic, symbolic, philosophical, and functional values, as well as *grawit* in its creation.

The *songko' pamiring* woven product is the product of traditional art which is used as a head covering device and a human identity in the form of a crown and can also be an identity symbol (Baetal, et al, 2017, p.101). Furthermore, appreciation of the aesthetic value and function of a handicraft product in the public space can enhance the aesthetics and strength of city or regional identity (Lufiani, et al, 2017, p.41). Therefore, visually, the product of the *songko' pamiring* applied design used in various ritual activities of the Bugis community is one of the characteristics in the region so that it can represent the tribal identity for the wearer.

With regard to cultural shifts or transformations that have now been internalized in society, products in the present context are produced with multiple meanings at once, namely by considering the function of all its values and meanings, in addition to economic-commercial considerations, as well as the interests of the idealist of the creator to accentuate his artistic prestige (Zuhdi, 2007). In this connection, weaving craft art such as *songko' pamiring*, which can also be called an applied design product in the Bugis tribe, is woven from fiber material traditionally processed. As a visual cultural product, *songko' pamiring* has become a longstanding tradition in its creation in the Bugis community, especially in Paccing Village, Awangpone District, Bone Regency. Now the product is produced by considering the economic-commercial aspects that still seem to be supported by Bugis tribal culture as part of their traditional clothing properties even with a shift in values, the meaning tends to be overlooked.

The embodiment of decorative patterns in craft products can be seen from the shape and through color as the basic elements of decorative patterns, namely the shape as the basic element of the pattern. Scratches of lines or fields that are fused in a relation form become beautiful because of the incision or direction between the straight and curved lines, between the sharp/hard lines and the light/thin lines that are not fully looking for other forms (Soegeng, 1987: 37) From this description it can be stated that the lines and fields that struggle in a connection form the motif or style of ornament.

METHODS

This research uses a survey method to reveal the ornamental variety in traditional *songko' pamiring* woven crafts in Paccing Village, Bone Regency, as an applied product design work. Therefore, the main data source of this study is the weavers and cultural circles (all of whom are key informants) who are seen as understanding about *songko' pamiring*.

Data were collected through in-depth interviews with key informants to reveal their understanding and knowledge of weavers. In conducting the interviews, the researchers equipped themselves with photo documentation of various shapes and types of ornamentation on *songko' pamiring*. The data are triangulated so that it can complement each other and the level of validity can be more accountable.

Furthermore, the data were analyzed using three activities as a system, namely (1) data reduction, (2) data presentation, and (3) verification/conclusions in the form of interactive activities in the cycle process (Miles and Huberman, 1992). The analysis model is used systematically to produce conclusions so that the name, type, values and symbolic meaning of *songko' pamiring* can be revealed comprehensively.

RESULTS AND DISCUSSION

Brief Description of *Songko' Pamiring*

Songko' pamiring used to be called *songko' ure acca* (the word *ure* means fiber and *acca* was interpreted as smart). At first, *songko'*

serves as a marker of smart people/scholars (to acca or anre guru) the Makassar ethnic group calls it songko' guru. Songkok is made from fine ure taa (lontar palm fiber) taken from the part of the midrib that sticks to the lontar palm tree trunk because part of the palm tree and leaves is used as a medium to write or record something in the Bugis-Makassar ethnic group known as lontara. For the Bugis-Makassar community, Lontara is a source of knowledge, norms and customs. Then, the name songko' recca (Bugis) and songko' racca (Makassar) emphasized the manufacturing process. Lontar palm fibers taken from lontar palm tree (a type of palm called borassus flabellifer belonging to the lepidocaryinae family) are produced by pounding or beating (recca-Bugis and racca-Makassar) lontar palm leaf midribs. Furthermore, for the Bugis tribe, another name for the songkok, that is songko' to Bone, was due to the fact that in the past songko' was only used by Bugis originated from the Kingdom of Bone.





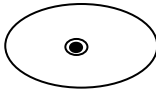
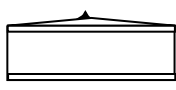
The golden age of using this traditional songkok is when it was called songko' pamiring that is when it was used to be one of the great

properties of the Bone kingdom, in the days before the early days of the Republic of Indonesia Independence (1931 - 1959). Raja La Mappanyukki Sultan Ibrahim Matinro ri Gowa (1931-1946), used songko' recca as a kind of official cap or traditional songkok of daily greatness for kings, nobles, and royal courtiers. Since then, songko' recca has become an imperial custome songkok which underwent development using pure gold metal (pulaweng bubbu) which was twisted into gold fiber for weaving at the edge of cap so that it was called songko' pamiring pulaweng and at the same time became a marker of social strata of the king and royal nobility of Bone.

Shape, Type, and Symbolic Meanings of the Ornamental Variety of Songko' Pamiring

At first, songko' pamiring was round and conical in shape at the top. Then the shape undergoes adjustment by following the anatomy of the shape of the human head into an oval shape. This change can be ergonomically more comfortable for use. The initial forms and changes are described in Table 1.

Table 1. Early Forms of Bugis Traditional Songkok Before Songko' Pamiring

No.	Document of Image / Photo	Description	Appearance from above	Appearance of the Side
1.		The initial shape is conical round		
2.		The shape changes to become oval		

Lontar palm fiber is woven from lontar palm leaf midrib to become a cap. Technically, using a system of infiltration with a woven lotus can form a motif. Then, the motifs that are arranged repeatedly can become decorative. Bugis Songko' pamiring naturally has undergone development, such as adjusting the form and creation of decorative types from time to time according to the level of knowledge, understanding, and skills of the craftsmen and the influence of the observer's suggestions and consumer demands as its market share. Because of this, many of the songkok weavers are no longer familiar with the names and types of

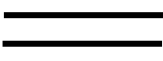
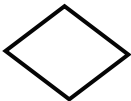
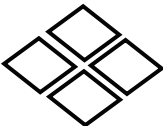

decorative items except, decorative items such as panji kadang, panji walasuji, panji tore-tore, unga lafaz Allahu, unga lafas Muhammad..

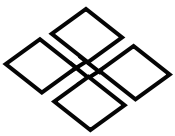
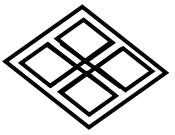
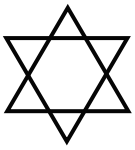

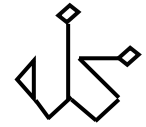
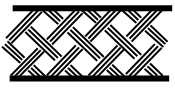
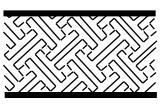
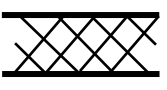

The shape and type of the ornamentation on songko' pamiring can be identified through the products and traced from the cultural circles who still know and understand it. It is from the cultural circles of the Bone Regency that some forms and types of ornament can be revealed, as well as songko' pamiring symbolic values and meanings. The ornamentation found in this cap can be identified from the woven structure or from the fiber-weaving system, especially on the edges or sides of the head. From the visual

appearance, songko' pamiring can be divided into two parts of ornamental variety, namely (1) the main ornamental variety called panji (as a sign) and is the main ornamentation on the bottom side of the songkok (formerly known only as 3 decorative forms, namely: panji kadang, panji wala suji/lawa suji dan panji toretore); (2) ornamental fillings are called unga (motifs) which are used to fill in the blanks on the upper side of the edge of the songkok. This section is filled when there is space left over from the panji decoration; (3) the ornamental

variety of intermediaries or panji and flower barriers called pa'teppo (in the form of a horizon line). Then, if the ornamental variety in the songkok is classified based on the period and its influence, it can be categorized into (1) traditional ornamental variety, (2) pre-Islamic ornamental variety and (3) ornamental influence of the Islamic period. The forms and types of ornamental (names, values, and meanings as well as parts of the application) in songko' pamiring are presented in Table 2 below.

Table 2. Forms of Ornamental Variety in Songko' pamiring

No	Shape / Image	Ornamental Variety Name	Values and Meanings	Application Section	Period
1.		<i>Pa'teppo</i> (Tradisional)	Intermediary or limiting as a marker of social strata (before using pure gold fiber) Give the spirit of honesty, reinforcement and balance.	Border of <i>panji andunga</i>	Since the beginning
2.		<i>Sulafa Eppa</i> (Tradisional)	The universe consists of three compartments, namely the world/sky (botting-langi), the middle/earth world (ale-kawa) and the underworld/ sea (boriliung), implemented in the life of Tellu with a kutoddopoli kutea malara (three things are held firm, namely: there is tongeng (saying right), getteng (consistent) and pelu (honesty). Providing a life spirit that adheres to the social strata in relation to the above, others and down / environment.	<i>Panji andunga</i>	Beginning
3.		<i>Sulafa Eppa Makkalefu</i> (Tradisional)	Of the four aspects / elements of human origin (Bugis) understood, namely land, water, fire, and wind as a nature to connect with His Lord, fellow humans, nature and environment. Giving the spirit of Bugis people for self-recognition	<i>Panji andunga</i>	Beginning
4.		<i>Lameng Masulekka' Dua Sulafa</i> (Tradisional)	<i>Assidingenna or na Puang (unifying the servant with his Lord). Spirit in him is always together or presents His Lord.</i>	<i>Unga</i>	Beginning



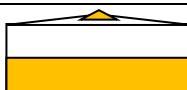



5.		<i>Lameng masulekka eppa sulafa</i> (Tradisional)	Environmental symbols of four sources of human origin (land, water, wind and fire). Spirit in realizing its where it came from and returning to origin Spirit of escapism in challenging challenges.	<i>Unga</i>	Beginning
6.		<i>Lameng makalifu</i> (Tradisional)	Human perfection by knowing himself from the four elements of human origin, and integrating with His God. Spirit for high self-confidence, usually owned by Panrita or teachers	<i>Unga</i>	Beginning
7.		<i>Bintang Daud</i> (Prakeislaman)	Achievements, stars as well as markers, directions/ instructions for success: As a symbol for the Children of Israel: The Prophet David could soften iron Giving spirit to subdue opponents of war or for success.	<i>Unga</i>	Pre-Islam Islaman (Before 1611)
8.		Lafaz 'Allah' (Pengaruh Keislaman)	Essence to God Almighty: Giving the spirit of unity of God that deserves to be worshiped and always remembered	<i>Unga</i>	Since Islamic Period
9.		Lafaz 'Muhammad' (Pengaruh Keislaman)	Testimony as a people of Muhammad and recognition as an Apostle of Allah: Giving exemplary spirit.	<i>Unga</i>	Since Islamic Period
10.		<i>Panji walasuji</i> (Tradisional)	Barring / fence symbol	<i>Panji</i>	Since early development
11.		<i>Panji kadang</i> (Pengaruh Keislaman)	Establishment symbol As a marker for kings, leaders and noble families.	<i>Panji</i>	Since Islamic Period
12.		<i>Panji walasuji</i> (lebih disederhanakan)	Normal boundary / fence symbol As a marker of ordinary people	<i>Panji</i>	Now
13.		<i>Panji Tore-tore</i>	Balance symbol As a marker for ordinary people	<i>Panji</i>	Now

Almost all craftsmen do not well understand the values and symbolic meanings of ornamental variety applied to songko' pamiring. However, the cultural circles can explain the values and symbolic meaning of the cap ornament. Based on information from

informants, the level of thickness of gold fibers in the side-side plane and the type of panji applied in the form of ornamental songko' pamiring means symbolic. In addition, the ornamental variety in the flower section means symbolic and philosophical value. Symbolic

meaning of the thickness of the area / area on the side that is woven from fiber or gold / silver thread (additional media) on songko' pamiring can describe (yellow and gray) as shown in Table3.

Table 3. Overview of the symbolic meaning of woven fiber / gold / silver thread in the field / area of the songko' pamiring side


No	Area Image	Level of Thickness of Additional Fiber Fields / Areas	Symbolic Meaning	User's Identity
1.		<i>Lima jarengeng (five fingers) or 4/5 until full of woven gold fiber (yellow) on the side / side area</i>	Highest Caste	The wearer is the King of Bone (Mangkau) or the highest nobleman
2.		<i>Eppa jarameng (four fingers) or 3/4 area of woven gold fiber area (yellow) on the side</i>	2nd caste	Among warlords, arung palili and descendants of the king <i>maddara takku</i> (blue-blooded), or mangkau incarnation
3.		<i>Tellu jarameng (three fingers) or 1/2 field of woven gold fiber area (yellow) on the side</i>	3rd caste	The matace circle or the anak Matola (middle nobility)
4.		<i>Dua jarengeng (two fingers) or 1/4 field of gold fiber woven area (yellow) side side</i>	4th caste	The people who use <i>arung matola menre</i> , the son of arung manrapi or a child of a sack
5.		Golden fiber webbing (yellow) on the edge of skullcap (woven cover).	Ordinary people	The circle of <i>tau deceng</i> , <i>tau maradeka</i> and <i>tau sama</i> (ordinary people)
6.		<i>Empat jarengeng (four fingers) or 3/4 field / woven area of silver fiber (salaka, gray) side side</i>	2nd Caste (Kingdom under the auspices of the royal panji of Bone)	Among the <i>palili</i> people or <i>karaeng lili</i> aristocrats / rulers outside the panji of the kingdom of Bone, namely the <i>Arung</i> of Luwu Kingdom and <i>Karaeng Gowa</i>

Use of Additional Media on Songko' Pamiring

The application of additional media to webbing for certain areas of songko' pamiring has a symbolic meaning to the wearer (as in the description above. The area of plaiting in question is woven using gold thread (from pure gold metal, silver metal or golden yellow

imitation threads). and silver color) which is applied to the side of songko' pamiring. The use of imitation material is an alternative for those who cannot afford to have additional media of pure gold metal or silver metal. The following are examples of songko' pamiring woven products with additional media as presented in Table 4.

Table 4. Use of Additional Media from Pure Metal Fiber or Imitation Yarn on Songko Pamiring's

No	Product Document	Photo	Additional Media	Types of Ornament	Symbolic Meanings
1.			Black palm (colored) fiber and gold metal fiber (pure gold)	Ornamental flags sometimes and flower <i>lafaz Allahu - Muhammad</i>	As a marker for the users of arung matola menre, white-watered children or sipue / sack children
2.			Black palm (colored) fiber and golden yellow yarn (imitation)	Variety of panji decoration sometimes and <i>lafaz Allahu flowers</i>	As a marker for children of matase, or children of matola (middle class nobles)
3.			Black palm (colored) fiber and silver-white thread (imitation)	Variety of tore tore decoration (development) and <i>lafaz Allahu flowers</i>	As a marker for the <i>arung palili</i> or <i>karaeng lili</i> aristocrats / rulers outside under the <i>panji</i> of the Kingdom of Bone, namely the <i>Arung</i> of the Luwu Kingdom and the <i>Karaeng</i> of the Kingdom of Gowa

Application of Ornamental Variety of Songko' Pamiring's

From the various forms of ornamentation on songko' pamiring in Pacing Village, Awangpone District, Bone District (Table 2), based on these weaving applied products, 12 types of ornament were identified although lately the craftsmen have developed and simplified forms that tend to come out of the context of value. the values and symbolic meaning to just fulfill the function of cultural identity. The trend in the development and simplification of the songko' pamiring ornamental form lately is more considering the economic aspects that favor the demands of market share. Table 5 presents examples of the application of decorative items to songko' woven products.

From the explanation of the conceptual framework and based on the data obtained in the field, both through observation and interviews, it was found that there were various types of ornamentation on songko' pamiring. There are 13 basic ornamental varieties (i.e. 4 types of panji decoration, 8 types of ornamental







unga, and 1 type of ornamental variety as a panji and unga border). In terms of form, there are similarities in ornamentation except for the decorative forms in the form of writing (Allahu and Muhammad pronunciation) which can be categorized as geometric motifs (geometric ornament) with a rectangular pattern. This rectangular form is called sulafa eppa which in the view of the Bugis community is a reflection of the macro cosmos that influences attitudes and behavior in the order of human relations with their god and their natural environment in the upper world (botting langi), the middle world (ale kawa) and the lower world (buri liung). This at the same time gives the spirit or suggestion to the Bugis in losing their lives.

As a result of the cultural process, the songko' pamiring woven products of Bugis tribe with ornament have values and symbolic meanings and become the identity of the life of the people themselves. The values and symbolic meanings of the headgear (especially in the royal system in Bone) provide an overview of the status of social strata and can provide a spiritual spirit for the wearer. This means that in the

context of the form of actualization of craftsmen or their society that is integrated into the cultural system, in reality songko pamiring always experiences shifts and changes or developments (socio-cultural changes) according to the time adaptively. In fact, the weaving products are also forced to participate in shaping changes in

adaptive patterns of traditional art or part of fulfilling the demands of its market segments to continue to exist. The change is the effect of the emergence of other products as competitors and economically consumers want low prices. Adaptation and fulfillment of consumer demands is a response to market demand.

Table 5. Examples of Application of Pamiring's Ornamental Variety in Songko

No	Ornamental Variety	Material	Product Document	Photo	Symbolic Meanin
1.	Variety of ornamental panjis and lafadz Allah - Muhammad	Black palm fiber (colored) and gold thread (pure gold)			As a marker for the users of <i>arung matola menre</i> , white-watered children or sipue/sack children
2.	Decoration flag panji	Black palm fiber (colored) and golden yellow yarn (imitation)			As a marker of the wearer is the warlord or the <i>arung palili</i> and the king's descendants of <i>maddara takku</i> (blue blood), or those who can become <i>mangkau</i>
3.	Ornamental flag tore or (similar to sigsag, development)	Black palm fiber (colored) and golden yellow yarn (imitation)			As a marker for <i>anak matase</i> , or <i>anak matola</i> (middle class nobles)
4.	Ornaments of <i>panji sulafa eppa</i> and <i>lafaz Allahu</i>	Black palm fiber (colored) and golden yellow thread (imitation)			As a marker for <i>anak matase</i> , or <i>anak matola</i> (middle class nobles)
5.	Variety of <i>panji tore-tore</i> (development) and <i>lafaz Allahu</i>	White palm fiber (natural color) and gold thread (imitation)			Used in royal service activities, as a marker for <i>anak matase</i> , or <i>anak matola</i> (middle class nobles),
6.	Ornaments of <i>panji sulafa eppa</i> (development) and <i>unga lafaz Allahu</i>	Black palm fiber (colored) and silver white thread (imitation)			As a marker for the <i>arung palili</i> circle or <i>karaeng lili</i> nobles / under the rulers of the Kingdom of Bone, namely Arung in the Kingdom of Luwu and in the Kingdom of Karaeng Gowa

Ornamental flower arrangements function as fillers in the panji. In the past, this variety had values for the wearer, which could provide a suggestive influence if the user of the skullcap convinced him. Now, the ornamental variety of unga on songko' pamiring has been difficult to

find (except the form of unga written in the words Allahu and Muhammad) because the craftsmen make their woven products by pursuing the production quantity target. One of the triggers is that among the weaving craftsmen generally do not recognize the type of ornament.

The varieties of ornament for the panji are woven with fiber (pilingan) of pure gold/silver (since Indonesia's pre-independence period) can already be replaced with imitation of gold/silver threads (media other than lontar palm fiber). Imitation of gold material is an alternative for those who are unable to provide additional pure gold/silver media. The thickness/width of the woven area on the side of the songko' has 5 levels which are symbolic in meaning and represent cultural and social identity in the form of the nobility of the wearer. The thicker/wider the field of gold fiber woven, it symbolizes the higher degree of social strata among the wearer. The songko' pamiring values and symbolic meanings are now shifting to a mere cultural identity. In the past, social identity was in the form of nobility level, now the identity is in the form of ability and position even though the wearer is among ordinary people. Therefore, the use of songko' still represents symbolic communication from every element of Bugis community.

The neglect of ornamental (unga in particular) variety by craftsmen in the type, shape, and symbolic meaning of songko' pamiring products is because they are more concerned with the technique of weaving and pursuing market share. This shows that there has been a change in orientation of lontar palm leaf midrib craftsmen in Paccing Village, Bone Regency. Changes and all forms of shifting will be challenges that must be addressed with wise strategies from various circles to have a positive impact on the visual product of the skull. It becomes very important if the values, symbolic meanings, and identities are re-socialized, especially through the reintroduction of ornamentation on songko' pamiring to craftsmen through inheritance systems so as not only to fulfill aspects of cultural identity without its symbolic value and meaning. Therefore, important ornamental varieties are reappointed through the competition of traditional weaving art to remain philosophical and have symbolic communicative meaning.

CONCLUSION

The form of ornamental songko' pamiring in Bugis is a type of geometric ornaments. The formation of straight and broken lines into a rectangular shape is perceived by the Bugis as sulafa eppa. For the Bugis people, sulafa eppa is a sacred form because it contains philosophical meaning, namely the Bugmological cosmological view of the order of human relations with their God and their natural environment in the upper world (botting langi), the middle world (ale kawa), and the underworld (buri liung). This order can give spirit and suggestion to Bugis people in wading through their lives.

Traditionally, the Bugis tribe songko' ornamental decoration can be grouped into two types, namely panji decoration and decorative flower. In the panji decoration, each of them has a symbolic meaning consisting of four forms namely the occasional panji, the panji of the walasuji, the panji of sulafa eppa, and the panji of the tore. The decorative flower of unga has philosophical values, namely unga sulafa eppa, unga sulafa eppa makalefu, unga bintang Bani Israil, unga lameng masulekka two sulafa, unga lameng masulekka eppa sulafa, unga lemeng makkalefu and unga lafaz Allahu and Muhammad. Now, the symbolic values and meanings of the ornamentation on songko' pamiring tend to be ignored by its users, except as a cultural identity and economic value.

Songko' pamiring experienced changes and developments through changes in adaptation patterns and to meet consumer demands in response to market demand. Ornamental variety in songkok tends to be ignored (especially the decorative flower). Ornamental flags tend to be simplified and use other media (imitation gold threads) which are more practical and inexpensive.

It is recommended that songko' pamiring woven craft products can still exist, competent parties should take steps to guide the craftsmen, especially to introduce values, symbolic meaning, and songkok ornamental variety identity.

ACKNOWLEDGEMENT

We would like to express our most heartfelt and sincere gratitude to Prof. Dr. Karta Jayadi Rohidi and Prof. Dr. F Totok Sumaryanto for their encouragement, patience and invaluable supervision and guidance. Their kind, generous, and thoughtful assistance meant a great deal to us in completing this article.

REFERENCES

- Baetal, A M., Rohidi, T R. & Sumaryanto, T F. (2017). Visual Aesthetic of Petta Puang Theater Group Performance in South Sulawesi. *Harmonia: International Journal of Art and Design Education*, 17 (1).
- Esten. (1993). *Tradisi dan Perubahan Budaya*. Jakarta: Pustaka Alhun.
- Geertz, C. (1973). *Agricultural Involution the Processes of Ecological Change in Indonesia*. Berkeley & Los Angeles, California: University of California Press.
- Geertz, C. (1973). *The Interpretation of Culture*. New York: Basic Books.
- Gustami, S.P. (1992). Filosofi Seni Kriya Tradisional Indonesia. *Seni*, 1(1), 71-83.
- Kayam, U. (1981). *Seni, Tradisi, Masyarakat*. Jakarta: Sinar Harapan.
- Milaes, M. B., & Huberman, A.M. (1992). *Analisis Data Kualitatif*, (terjemah: Tjetjep Rohendi R.). Jakarta: UI-Press.
- Parsons, T. (1966). *Societies: Evolutionary and Comparative Perspectives*. New Jersey: Prentice - Hall Inc.
- Rohidi, T.R. (2000). *Ekspresi Seni Orang Miskin: Adaptasi Simbolik Terhadap Kemiskinan*. Bandung: Yayasan Nuansa Cendikia.
- Rohidi, T.R. (2016). *Kesenian dalam Pendekatan Kebudayaan*. Bandung: STISI Press.
- Sedyawati, E. (1992). *Pertumbuhan Seni Pertunjukan*. Jakarta: Sinar Harapan.
- Siswanto, A., et al. (2013). The Phenomenology of Lamban Tuha: The Lokal Wisdom of South Sumatra Tradtsional Arsitektur. *International Transaction Journal of Engineering, Management, & Applied Sciences & Technologie*, 4(2).
- Soedarsono, (1976). *Jawa dan Bali Dua Pusat Pengembangan Drama Tari Tradisional di Indonesia*. Yogyakarta: UGM Press.
- Soegeng, T.M. (1987). *Mengenal Ragam Hias Indonesia*. Bandung: Angkasa.
- Sugiarto, E., Rohidi T R., & Sony, D.K. (1917). The Art Education Construction of Woven Craft Society in Kudus Regency. *Harmonia: International Journal of Art and Design Education*. 17 (1).
- Suparlan, P. (1987). *Tanggapan atas Soetjipto Wirosardjono: "Kebudayaan, Kesenian, Senirupa"*. Makalah dalam Seminar Gerakan Senirupa Baru. 8 Juni. Jakarta: Kompas.
- Zuhdi. (2007). Perkembangan Konsep Seni Kriya. *Jurnal Seni Kriya*. Yogyakarta: ISI Yogyakarta.