

DRAFT ARTIKEL PENELITIAN

Development of Traditional Minangkabau Ornamental Based Precast

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abstract: this article aims to reveal the strategy, form and production techniques of traditional ornaments Minangkabau from traditional techniques into print techniques. Background development of ornamental production system Minangkabau ornament is lifted from the issue of low level of production, and high selling price. This condition resulted in the decline of traditional craftsmen income, and decreased the level of public appreciation of Minangkabau ornamental ornament itself. The low level of public appreciation of traditional works can result in the disappearance of cultural symbols, which will subsequently affect the loss of local culture as the basis of the reference value for the survival of society, nation and state. Development of Minangkabau traditional ornament is designed using Research and Development (R & D) method, and produce a prototype. This research produces a Minangkabau ornament in the form of print ornaments. The name of the traditional ornament pattern is the ornament of star pattern, consisting of decorative motif of sajangma makan and ornamental motif sitampuak manggih. The resulting prototype is printed in 3 types of printed materials ie; cement PC, Fiberglass, and gypsum. This ornamental ornament prototype can then be developed into a mass product, and can be used in various applications as an interior element.

Keywords: ornament, Minangkabau, development, and print

A. Preliminary

Traditional ornamentation is a form of physical culture produced by a group of people and passed down from generation to generation. Traditional ornaments as a result of culture not only as a founder of a community group, traditional ornaments can also be viewed as a symbol that has meaning. The existence of a traditional ornament as a symbol has a meaning to contain the values associated with the life system of the owner of the symbol. Likewise with ornament ornament on Minangkabau society, West Sumatera province which is part of cultural richness of Indonesia, has meaning related to life philosophy of Minangkabau society. The existence of ornament ornament of

Minangkabau society can be seen in traditional building or traditional house of Minang society commonly called as gadang house. On the wall of the gadang houses there are various forms of ornamental ornaments, Minangkabau people call it Minang carving, is a symbol with various meanings relating to the value system that used as a guide for Minangkabau society in living social life. The problem faced by the Minangkabau community today is that traditional houses or gadang houses have collapsed. The gadang house that has been rebuilt is not rebuilt by the owner so that the day the custom house decreases, and awaits extinction. Information obtained from some of the owners of a gadang home in Minangkabau says that they can not rebuild a gadang home, because the cost of building a rumah gadang is very high, unbalanced by their income. The difficulties experienced by the community in building a rumah gadang, not only at the high cost of development, but also due to the length of time required to build. One of the factors that make the traditional house building long is making wood carving. Gadang home carving is made on surian wood, is a typical wood Minangkabau, ornament carvings made manually by craftsman carving, so it takes a long time. Another difficulty experienced by crafters is that at present the existence of surian wood is very rare. Even if there is surian wood then the price will be very expensive.

The research aims to find the meaning of Minangkabau ornamental ornament and its correlation with Minangkabau social system, this research also aim to develop in reproduction system of ornament. According to Astini (2001) in a work of art the elements taste more bepean than the ratio, even there are components of art that can not be done with rational calculations. in most art activities. Martyasari (2015) said decoration contains aesthetic value (beauty), moral message, and social message. Sabatari (2012). Explain that the symbolic device in a ceremony is essentially meaningful as a behavioral regulator in addition to functioning as a source of information, through human symbols can disseminate culture. Minangkabau decoration as a work of art, would closely kaitanya with symbols that have meaning related to the system of society.

B. Findings

Survey of traditional ornaments conducted at several locations in West Sumatra, among others; Sei area. Beringin, Payakumbuh municipality, Padang Panjang city, and office of Padang City Hall. Traditional Ornament surveyed is ornament contained in custom house of Minangkabau and government office building. Berikut is a finding related to the structure and name of traditional Minangkabau ornament:

Table 1

Ornaments on Minangkabau traditional house, ornaments on Government office buildings





No.	Ornament	Name Decorative motifs	Ornament Materials	location
1.		Kuciang lalok Bangu taratai	wood	Sei. Beringin Payakumbuh
2.		Saik ajik Sajamba makan Sitampuak manggih	wood	Sei. Beringin Payakumbuh
3.		Limpapeh Pitih-pitih Pucuk rabuang	wood	Sei. Beringin Payakumbuh
4.		Paku marunduak Kuciang tidua Tampuak manggih	Cement	Kantor Balaikota Padang
5.		Pucuk rabuang Balah katupek	Cement	Kantor Balaikota Padang
6.		Kaluak Paku Sitampuak Manggih	wood	Kota Padangpanjang



Figure 1
Mold is made of silicone rubber



Figure 2
The prints are made of gypsum material



Figure 3
The prints are made of fiberglass material

C. Discussion

Based on the findings of decoration on some custom homes and government office buildings, and discussions with ornament design experts Minangkabau, then set an ornamental motive for the development. Decorative motif set is decorative motif with pattern of saik ajik, with decorative motif sajamba eat and decorative motif tampuak manggih. The word saik in Minangkabau means pattern (template), whereas ajik is Minangkabau traditional food type. According to Efrizal (interview on October 5, 2017) ajik is a traditional snack at various traditional ceremonies in Minangkabau. Ajik is a food that is served during the ceremony held in Minangkabau. The ajik is presented to the guests present at the ceremony. Therefore, ajik can be viewed as food as a symbol of honor to all the guests present in a traditional ceremony.



Figure 4

Ornament inlaid with pattern of saik ajik at traditional house of Sei. Beringin

Ornamental motifs with the pattern of saik ajik on Minangkabau custom house building is also called as ornament ornament of star pattern. Ornamental ornaments with the title of the star pattern is also in ornament ornament songket Minangkabau cloth, called by the term batabua (scattered). The concept of star pattern ornaments with the concept of batabua ornaments have similarities in the application of ornaments on buildings and on songket cloth. Both patterns of ornaments can be applied as a balancer in the ornamental field, both on songket cloth and on the walls of the building.

Star pattern ornaments that are used as objects in the development of ornamental ornaments Minangkabau has two ornamental motifs namely; decorative motif sitampuak manggih, and decorative motives sajamba eat. The word sitampuak manggih is the language of Minangkabau, meaning the mangosteen, the word is used in front of the self, like the Pulan and so on. On ornamental motives sitampuak manggih, the word refers to the mangosteen as the name of Minangkabau ornamental motifs. A cudgel is a symbol of power, or a symbol of leadership. While the word mangosteen is a type of fruit that has a very sweet taste, often also referred to as the queen of fruits. According Efrizal (interview date 5 October 2017) mangosteen fruit is a very honest fruit, because mangosteen always convey the number of segment contents openly (honestly) on the skin of the mangosteen.

The Minangkabau community mentions the guidance contained in mangosteen's skin with the term 'capuak manggih', therefore the number of contents of mangosteen fruit can be known by the amount of 'capuak' contained on the mangosteen's skin. If there are 5 (five) pieces 'capuak', then the contents of mangosteen is 5 (five) fruit, that is why mangosteen is called the fruit of honesty.

Another decorative motif contained in the ornamental pattern of the star is an ornamental motif *sajamba eat*, said *sajamba* consists of two words namely *sa* and *jamba* which means *se jambar*; *se* means one, *jambar* means dish, or plate. Therefore the word *sajamba eat* or a piece of food, can be interpreted as eating together in one plate. In some traditional ceremonies in Minangkabau there are dishes that are eaten by way of drawing, ie eating together, while dish is placed on one large plate called *jambar*. Keywords in the word *sajamba makan* are togetherness among individuals who have equality in *adat*.

Decorative ornaments of star patterns with decorative motifs *saik ajik*, *sitampuak manggih*, and decorative motifs *sajamba eat* is a metaphor that has a meaning related to the Minangkabau society. *Saik ajik* is a pattern is a metaphor of a system, in this case relates to the Minangkabau community kinship system. *Sitampuak Manggih* is a metaphor of a system of power or leadership in Minangkabau indigenous people, while *sajamba makan* is a metaphor related to the democratic system in the life of Minangkabau society.

The development of traditional print-based motifs developed in this research is closely related to the meaning of symbols that are behind ornamental ornaments Minangkabau. The meaning of symbols inherent in the motifs of *Pola Star* ornament related to the communication system of society. Meanings are arranged in customary rules and serve as a reference in the life of Minangkabau society. Print-based ornament reproduction system conducted in this development research not only has economic value alone, but also has a social value that is as a form of protection against the existence of ornamental ornaments Minangkabau. Reproduction of traditional print Minangkabau ornaments also have an educational value, which aims to socialize the noble values of Minangkabau society to the young generation.

D. Conclusion

Minangkabau traditional ornament is a form of community-owned works that always evolved from time to time. These developments rely heavily on the development of science, technology and art. When technology changes, the production technology also changes, not least the reproduction technology of Minangkabau traditional ornaments. Minangkabau traditional ornaments must enter the change, and keep up with the times. Reproduction of traditional printed ornaments technology that has been implemented is part of the development of traditional ornaments Minangkabau from the manual techniques made of wood into synthetic printing techniques.

The development of this print-based ornament is also an attempt to continue the tradition, especially in the context of symbolism and the meanings contained in ornamental ornaments closely related to the communication system of the Minangkabau community. The symbolic meaning attached to traditional ornaments can also be used as educational media, especially for young people in developing knowledge in the field of society.

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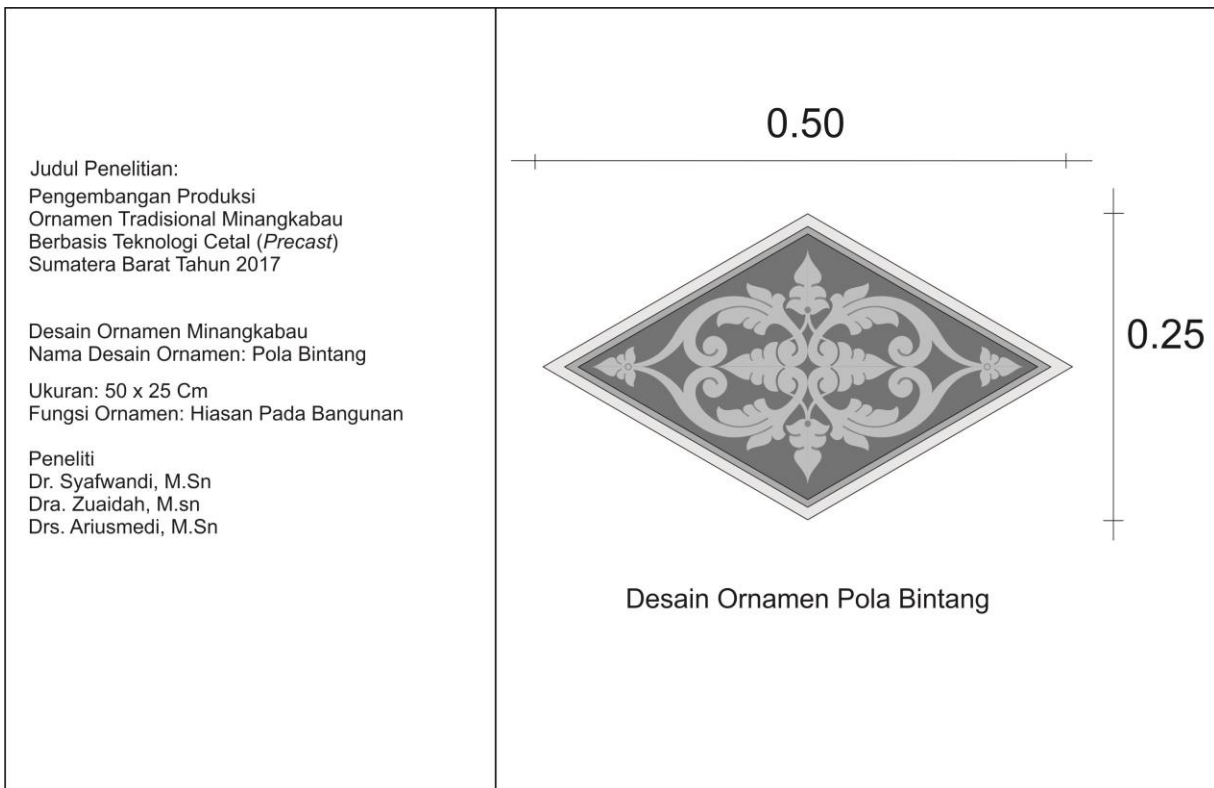
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**PENGEMBANGAN PRODUKSI
ORNAMEN TRADISIONAL MINANGKABAU
BERBASIS TEKNOLOGI CETAK (*PRECAST*)
SUMATERA BARAT**

PROTOTIPE LUARAN PENELITIAN

1. DESAIN ORNAMEN



2. CETAKAN
BAHAN: SILIKON RUBBER



3. HASIL CETAKAN
BAHAN: GIPSUM



4. HASIL CETAKAN
BAHAN: FIBERGLASS

