

Draf Artikel Ilmiah

JARIK SAMIN

The essence of The Pitutur Luhur Samin Surosentiko as a Batik Design Idea

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Abstract

The article with the title: "Jarik Samin": The Essence of The Pitutur Luhur Samin Surosentiko as a Batik Design Idea, is focused on preserving the value of traditional solidarity as a form of cultural resilience. The value of solidarity is important, especially for the people of Samin Margomulyo Bojonegoro who uphold their cultural customs and generally for the Indonesian people, in responding to global cultural conditions. This design aims to make *jarik* prototypes as artistic creations derived from the essence of The Pitutur Luhur Samin Surosentiko so that it can further enrich knowledge and can arouse awareness of the importance of solidarity in maintaining the unity and integrity of the Indonesian nation. The method used is the creation of adaptations and experiments in the form of reproduction with working innovation, which is a work using the concept of reinterpretation. The result of the batik design with the main motif of Wijaya Kusuma flower is a reinterpretation of the essence of The Pitutur Luhur Samin Surosentiko, obtained three batik motifs that contain the meaning of the noble (*luhur*) values of solidarity, namely: Manunggal Jati motif, Kamulyan Jati motif, Margomulyo motif. Batik design creations using batik patterns with structure; (1) The main motif was inspired by the Wijaya Kusuma flower, which is a metaphor for Samin Surosentiko's authority in teaching the virtues of the *laku luhur* (noble practice) (2) The supporting motif is visualized by referring to imaginative forms.

Keywords: The essence, preservation, The *Pitutur Luhur*, solidarity, *Jarik*

I. INTRODUCTION

A. Background

This artwork article is entitled "Jarik Samin": The Essence of The Pitutur Luhur Samin Suro Sentiko as a Batik Design Idea, emphasizing preservation and conservation of the value of customary solidarity as a form of cultural resilience. The value of solidarity is an important element, especially for the Samin Margomulyo people who still adhere to cultural customs and generally for the Indonesian people, in responding to global cultural conditions. Solidarity is a form of awareness of shared interests, goals, standards, and sympathy that creates a psychological sense of group unity (<https://en.wikipedia.org/wiki/Solidarity>, accessed July 21, 2020, at 4.03 AM). The Samin Margomulyo Bojonegoro community has potential very unique local wisdom, related to cultural customs. As an illustration, in social life, cooperation and *sambatan* are held, both as an individual and social event, including building houses, moving houses, cultivating agricultural land, circumcision, marriage, birth, death and *sadranan*. The awareness of cooperation is inherent in the Samin community as a *sambatan* or *rukunan* (harmony) activity (Munawaroh 2015: 40). This description illustrates that the

people of Samin Margomulyo have a concern, a sense of togetherness, and unity for the common interest. Associated with cultural activities about marriage, birth, death, and traditional clothing wearing *sadrana* looks dominant compared to everyday life. The traditional clothing is worn by women wearing long-sleeved *Kebayak* and subordinates wearing *Jarik* up to the ankles. Whereas men wear black clothes, with long sleeves, without collar, long under-knee pants and wear a headband (*Udheng*). Especially for the use of *Jarik* at the event, there were no *Jarik* artefacts that characterize the Samin Margomulyo Bojonegoro community. This can be a starting point, as well as an alternative offer to explore Samin Margomulyo Bojonegoro's signature artefact, which was created with an aspiration for the essence of The Pitutur Luhur Samin Surosentiko implied in the inscription of Sedulur Sikep Samin Margomulyo Bojonegoro's monument, East Java.



Picture 1: Sedulur Sikep Samin Monument, Jepang hamlet, Margomulyo Village, Bojonegoro (photo: Sugeng Wardoyo, October 2019)

The Pitutur Luhur Samin Surosentiko, which consists of five moral teachings that contain philosophical meanings, are as follows: (1) *Laku jujur, sabar, trokal lan nrimo*, means that all human efforts to achieve noble goals should be based on honesty, patience, effort who are hard and sincere accept the results of the will of The Almighty. (2) *Ojo dengki, srei, dahwen kemeren, pekpinek barange liyan*, have the meaning of being a noble person, humans should know their nature like to disturb the peace of others, prejudice against others, like jealousy, like to take things that are not their right. (3) *Ojo mbedo mbedakne sapodo padaning urip, kabeh iku sedulure dewe*, means that all human beings on earth are essentially equal before The Almighty, all are brothers. (4) *Ojo waton omong, omong sing nganggo waton*, means that humans should be able to keep their mouths to speak good words, not just talking. (5) *Biso roso rumongso*, contains the meaning of human behaviour that prioritizes tolerance, mutual respect for others (interview Bambang Sutrisno, July 2020). This *pitutur luhur* can become a spirit or soul to maintain the unity and integrity of the Indonesian nation, as well as an alternative control or filter of all human actions in living life in this global era, so the alternative that must be built is how to work on traditional art, in this case, batik can

become the nation's unifying media. Batik is a form of strategy to develop the cultural solidarity values of the Indonesian people with local characteristics.

B. Purpose

Making "Jarik Samin" with the basic idea of the essence of The Pitutur Luhur Samin Surosentiko as a Batik Design Idea using the following concepts: (1) Exploring solidarity values from batik motifs that were created as a form of cultural resilience preservation, strengthening solidarity to create unity and national unity. The concept of reinterpretation as a way of preservation using the development and utilization of values. (2) The design of the main motif which is visualized in the form of Wijaya Kusuma flower composition as a metaphor which can represent one of the essences of The Pitutur Luhur Samin Surosentiko, combined with supporting motifs and *isen* motifs in the form of compositions; mountains, torches, *dampars*, books, dragons, birds. (3) The Jarik Samin design refers to the *ceplok* pattern which is compiled based on the principles of structure and personal expression processed, the Wijaya Kusuma flower motif as a centre of interest which combines with supporting motifs and *isen* into one harmonious and unique composition.

C. Method (Creation Research Steps)

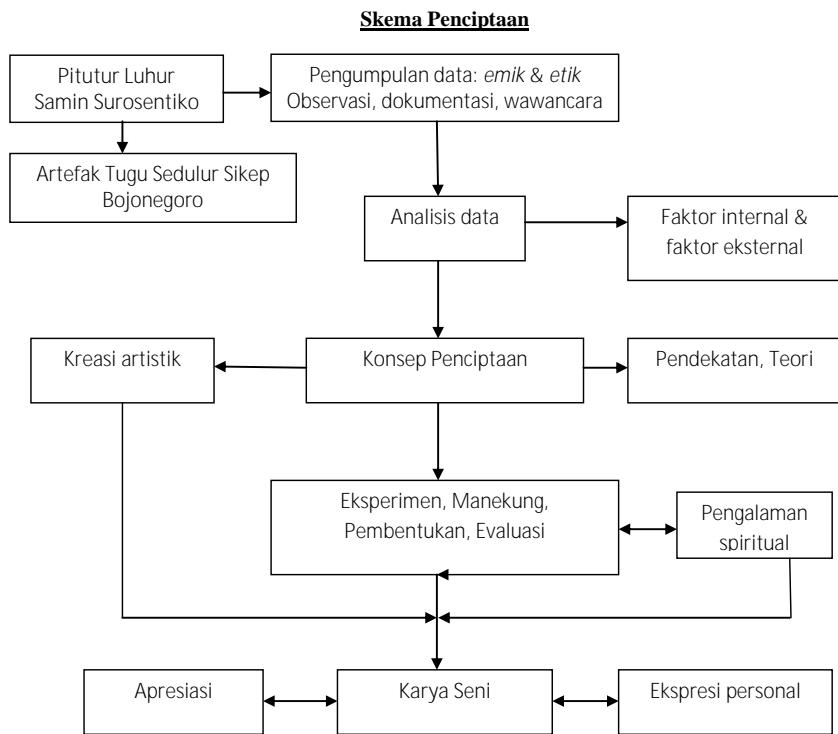
The creation method uses adaptation creations inspired by the noble teachings of Samin Surosentiko and the natural environment around the Samin Margomulyo people. The suitability of the data source to the work embodied with the creation process, so an appropriate strategy or method of creation is needed to describe it, namely ethical and emic data sources. In this case, the source of ethical data is the result of collecting data from a literature review from print media such as books, journals, articles, papers, manuscripts, and electronic media such as the web or the like which relates to Samin culture, Javanese culture, aesthetics, batik which is the main theme. Meanwhile, the emic data source is a direct or indirect observation of the object and subject of creation related to the main theme. One of the document data contained in Margomulyo is Sedulur Sikep Samin's monument in the form of Pitutur Luhur artefact and the elder Samin Margomulyo Hardjo Kardi who is the fourth generation descendant of Samin Surosentiko as the main source. The process of this artistic creation of Jarik samin, the data obtained is then used to formulate the artworks of Jarik which go through the stages of experimentation, *manekung*, and formation.

The experimental stages carried out included: choosing the type of fabric, the type of colour, the type of tools, the techniques, and the concept of the composition used. Next from the selection determines the appropriate personal expression. The *manekung* stage that is carried out is to start with a sincere intention of all mental processing activities with wandering of the imagination, in the hope of finding a metaphor that represents the

main theme. At this stage, a visual form of the Wijaya Kusuma flower appears, then processed with personal expressions and used as the main motif, as well as determining the supporting and *isen* motifs. The Wijaya Kusuma flower is a reinterpretation of the essence of The pitutur Luhur Samin Surosentiko which has a philosophical meaning as authority and glory. The formation stage is carried out with consideration of composition for shape or pattern, in this case, the Wijaya Kusuma motif as the centre of attention is combined with the supporting motif and *isen* to produce harmony. In the process of formation, it is a creative space for artworkers as a form of synergy from the principles of structure. This is in line with Dharsono's explanation in his book, which explains the following:

The formation is a structured arrangement or designed composition to get the form or structure of the artwork. The structure is a composition that will always be related to; (1) the quality of the elements as designed art icons, (2) the principles of structure (harmony, contrast, rhythm, gradation), which are designed, (3) the principles of structuring include balance and unity (Dharsono, 2016: 54).

The principles of structure are used in the creation of Jarik Samin combined with personal expression so that a dynamic visual pattern of the *ceplok* motif is realized. The *ceplok* motif is included in the category of geometric motifs, which are composed of rectangular fields, circles and alternative developments and the name of the *ceplok* motif is usually based on the name of the creator, the basis of the ornament, and the name of the place of origin of the motif (Sewan, 1974: 221). The creation of Jarik Samin using the *ceplok* pattern refers to the essence of the Pitutur Luhur, namely nobility to achieve life perfection, based on this, the name of the resulting motif is Manunggal Jati motif, Kamulyan Jati motif, and Margomulyo motif.



D. Literature review

This research was preceded by examining several writings or studies related to the theme. The literature review that is relevant to use in this research of creation includes literature and scientific articles on the study of Javanese culture, Samin society, batik, aesthetics. The use of several libraries, articles, and scientific studies, one of which is to analyze and support the main theme, is as follows:

Research by Guntur, Sri Marwati, and Ranang Agung Sugihartono: "Creation the Batik Motif of Mojokerto Style Based on the Majapahit's Temple Relief as Local Wisdom". The focus of this research is on efforts to create a distinctive batik motif based on temple reliefs in Mojokerto. This research is intended to answer problems related to the creation of Mojokerto-style batik. Mojokerto is included in the province of East Java which has historical relics of the Majapahit kingdom, which is included in temples and *petirtaan* (bathing). Nine of them are used as the object of this research, namely Bajang Ratu, Bangkal, Jedong, Central Kasiman, Menak Jinggo, Kedaton, Tikus, Kendalisodo, and Jolotundo temples. The nine temples were chosen because each of them has relief, there are elements of flora, fauna, and geometric motifs. Apart from motif elements, there are also elements of local colour, namely brick red colour (Guntur 2014). To build Mojokerto batik characters, the temple reliefs are an important source of inspiration to be explored and developed. This Mojokerto batik design can be used as knowledge

enrichment in the design of Jarik Samin.

The next research conducted by Dharsono: "Batik Garudeya: Garudeya relief sculpture of Sukuh temple as the idea of batik creation". This journal article describes the Garudeya statue in the Sukuh temple in Karanganyar Central Java as an inspiration for batik creation, focused on the preservation of traditional arts as a form of cultural resilience. Conservation with the concept of revitalization and reinterpretation produces prototypes and designs of batik as artistic creations that are inspired by the Gurudeya statue that is painted on the reliefs of the Sukuh temple. The artistic creation of "Garudeya" batik inspired by the Garudeya statue is a symbol of Garuda as a liberating figure which is part of the story of the search for Tirta Amerta (water of life) contained in the Adiparwa book. The creative design of batik as an innovative design with the concept of a batik pattern using structure, the main motif is inspired by the aspiration of the Gurudeya statue that is painted on the Sukuh temple relief and the interlude motif (supporting motif) is made oriented towards the mountain flora around Sukuh Temple (Dharsono 2019). The description above is used as an alternative creative offer to enrich the concept of working on the creation of Samin's *ageman*.

Such as research by V. Indah Sri Piasti and Puji Lestari, which explains that the teaching of Samin, in general, is to form a Javanese human or a perfect human. To go to the *kasampurnan* (perfection) direction, the stages that the *sikep* person must go through, all the actions of the actions must be the same as the words spoken, this is reflected in the noble words (*pitutur luhur*), namely; (1) *Jujur marang awake dewe*, which means not lying or being honest with yourself, (2) *Sing dititeni wong iku rak unine*, which means that your speech can be trusted or trustworthy, (3) *Sing perlu rac isine dudu njabane*, meaning someone's mind is more valuable than physical. Before reaching a perfect state, humans must have the disposition of *menep, andhap asor, welas asih* (compassion) or a noble personality. Virtuous humans will radiate the light of Allah, become a person who benefits others and their natural environment (V. Indah Sri Piasti, Puji Lestari, 2017). This explanation can enrich the review about Pitutur Luhur Samin as a *paugaran* that is held firmly by *sedulur sikep* in the life of society, nation and state.

Subsequent research on the teachings of Samin Surosentiko conducted by Saripan Sadi Hutomo explained that *Geger Samin* or the history of the Samin movement, Ki Samin Surosentiko was known as *Ratu Adil Heru Cakra* or *Ratu Tanah Jawi* with the title *Prabu Panembahan Suryangalam*. Referring to the manuscript entitled *Serat Punjer Kawitan* (written in Javanese script), which contains the family tree of *adipati* (dukes) in East Java from the lineage of Javanese kings and *wali* (guardians) in Java. Raden Kohar, the nickname of Samin Surosentiko, was an aristocrat who disguised himself and mingled in the village community, to gather strength against the Dutch colonial using other means. Samin Surosentiko as a reliable intellectual as well as a Javanese Coast

poet who lived after the poet Ronggowsita (1802-1873), this proved to be his skill in compiling his *pitutur* in the form of the Macapat song. The essence of The Pitutur Luhur Samin includes honesty, patience, harmony, not harming others, always doing good to others. The legacy of Samin Surosentiko in the form of *serat* (script) is *Serat Jamuskalimasada*, the book consists of five *serat*, among others; *Serat Punjer Kawitan*, *Serat Pikukuh Kasajaten*, *Serat Uri-Uri Pambudi*, *Serat Lampahing Urip* (Saripan Sadi Hutomo, 1985). This explanation supports the exploration of sources derived from Javanese books or *serat* which contain the noble teachings of seeking the perfection of human life.

Furthermore, the research conducted by Sugeng Wardoyo, explored the application of batik motifs in the typical *Udheng* of the Samin Bojonegoro community, which was inspired by the spirit of Samin Surosentiko in teaching the virtues of life behaviour. The application of The Pitutur Luhur Samin Surosentiko is transformed into *udheng* products by using the fire element as a symbolic metaphor which is processed into the main motif for its composition. The element of fire is transformed into a torch or flame motif which has the meaning of the noble practice (*laku luhur*) of controlling the human passions in living life, as a *pepadang* or light for others which leads to harmonious relationships between humans and others, humans with the surrounding environment and their environment, as well as human relations with the The Creator. The results of this study can be used as a reference for visual reference motifs, to explore alternatives to the typical batik motifs of the Samin Margomulyo Bojonegoro community (Sugeng Wardoyo, 2020). Meanwhile, prayudi, Edi Susilo, and Dias Prastiwi explained that *Serat Pikukuh Kasajaten* contained a *piwulang* about marriage, which was written in the form of the song Pangkur, as follows: *Saha malih dadya garan, anggegulang gelunganing pembudi, palakrama nguwoh mangun, memengun traping widya, kasampar kasandhung dugi prayogantuk, ambudya atmaja tama, mugi-mugu dadi kanthi*. The meaning of the *piwulang* is as follows: To train an arranged mind, a marriage that produces form builds the application of knowledge, is grazed, stumbles until goodness is attained, aspires to be a noble child, hopefully, it becomes a guide. The essence of the *piwulang* is that a marriage is a means of attaining nobility and giving birth to the offspring of *atmaja tama* or children with noble character. For Samin followers, in terms of marriage, they have a vow of promises such as *sepisan kanggo sak lawase* or one forever (Prayudi 2017).

The further explanation is that the understanding of the Samin community, especially the younger generation, does not have to close themselves to the development of technology and information when they have a strong foundation of belief, the negative impact will be eliminated by itself. One of the foundations or *paugeran* as referred to by the samin elders is that every samin citizen must adhere to the five characteristics, as follows; (1) *Demen*, which means loving each other in everyday life (2) *Becik*, means *welas asih* (compassion) for actions that prefer giving than receiving (3) *Rukun*, which

means prioritizes togetherness rather than confusing differences, helping each other to noble goals (4) *Seger*, means always trying to be happy and happy for others in being (5) *Waras*, means always prioritizing *tepaslira* (tolerance) towards others. Meanwhile, the five characteristics that must be avoided by Samin residents are as follows; (1) *Jrengki*, an ignorant act that harms others (2) *Srei*, the act of wanting to win alone is selfish (3) *Panasten*, the act of provoking to disturb the peace of others (4) *Dahpen*, the act of taking that which is not his right, (5) *Kemeren*, the act of jealousy, leaving others in distress (Iwan Tega Prihatin 2018).

Meanwhile, the explanation regarding the clothes of Sultan Hamengkubuwono IX in the Perspective of Structural Integration can be an alternative classification offer for the creation of Samin Margomulyo's traditional clothing. As explained by Fitri Nuraeni, that in general the clothes of Sultan Hamengkubuwono IX are classified into two, namely *keraton* (palace) clothes and non-*keraton* clothing. The *keraton* clothing section has formal *keraton* clothing items and non-formal *keraton* clothing items. Formal *keraton* attire includes; *keprabon* clothing consisting of *kanigaran*, *kampuhan*, *kasatriyan ageng*, and *cara walandi* clothes. Meanwhile, non-formal *keraton* clothes include; daily clothing or *pedinan* clothing called *kasatriyan alit*. Meanwhile, non-*keraton* clothing also has items, including military clothing and non-military clothing. Military clothing includes; The military attire of the Dutch East Indies colonial era and the military clothing of the Republic of Indonesia, of these two types of clothing, are further classified into *PDU* (*Pakaian Dinas Upacara* or Ceremony Service Clothing), *PDL* (*Pakaian Dinas Lapangan* or Field Service Clothing), and *PDH* (*Pakain Dinas Harian* or Daily Service Wear). Meanwhile, non-military clothing is divided into two, namely: formal clothing and non-formal clothing. Formal clothing, safari clothing, coat, and *PSH* (*Pakain Sipil Harian* or Daily Civil Wear), while non-formal clothing includes; batik and shirts. The description above can be used as an alternative offer for the classification of Samin Margomulyo traditional clothing (Fitri Nuraeni 2018). Adi Kusrianto's explanation of the philosophy of batik motifs and their uses explains that batik in Javanese life, from birth, develops through life to the end, covered with batik cloth. So batik is very attached to life, especially in the family environment, "Sri Sultan Hamengkubuwana X. Regarding the art of batik, it is not just a skill to carve wax on cloth, but as a means of ethical and aesthetic education that has existed since ancient times. Batik art has entered the cultural life cycle of Javanese society. Batik has a philosophical meaning that marks an important event in Javanese culture. As Javanese clothing, *jarik*, *kemben*, shawl, sarong, *udheng*, *kampuh* or *dodot* are now commonly found and worn as ceremonial clothing in the *keraton* and Javanese society. This explanation can be a reference to explore alternative philosophical meanings contained in Samin's batik motif, (Adi Kusrianto 2013). Meanwhile, Ani Bambang Yudhoyono explained that batik as manners, classical batik began to grow and develop in the *keraton* environment, carrying out the symbolism and arrangement determined by the authorities. The environment of the Mataram palace contains "prohibited" motifs of

batik, this batik is specially worn by kings, empresses, aristocrats, and their descendants. The tradition of the *keraton* itself creates an order for the classification of types of batik, its philosophical meaning, and its use, for example, the royal family, aristocrats, warriors, merchants, *peranakan*, and ordinary people. Regarding the type of motif used and how to use it, it is immediately possible to know the *bibit* (seeds), *bobot* (weight) and *bebет* of a person (Ani Bambang Yudhoyono 2010). While making batik requires creativity, in line with this Komarudin Kudiya explained that batik art is a reflection of the experience of social and cultural realities that lie in the batik maker and the surrounding community. Visualization of batik with a high level of complexity is not just an expression on a two-dimensional plane but becomes art knowledge in both textual and contextual terms. In another section, it is also explained that creative is the ability of oneself to express something so that new values are realized. The process of creativity in designing the development of batik motifs should be combined with the development methods used, it is hoped that the designs that are realized are in line with the focus. This paper is useful for exploring new ideas by collaborating several structures and styles in visualizing Jarik Samin Bojonegoro (Komarudin Kudiya 2019). Another explanation regarding the application of colour rules and the philosophy of batik, the standard in the application of classic batik colours has special rules, the colour combination of *soga* (brown), black, dark blue, and white with a classical pattern of motifs contains certain meanings. We can see the traditional colour of *soga* batik in the Parang motif, the Semen motif, this colour symbolizes simplicity, humility, and friendliness. With the hope that the user has good characteristics in the behaviour of everyday life. The black colour in traditional batik can be seen in the Lintang Trenggono motif, this colour symbolizes a firm stance, dignity, courage and strength. The wearer is expected to have these characteristics in all their behaviour. The dark blue colour can be found in classic Yogyakarta batik such as the Ganggong Rante motif and the Modang motif. The dark blue colour has a philosophical meaning of calmness, gentleness, loyalty and sincerity, it is hoped that the wearer will also benefit from these qualities in behaviour. The white colour in traditional batik can be seen in classic Solo batik, such as the Sido Asih motif, this colour symbolizes purity, honesty, innocence and lightness as a symbol of Javanese spirituality. This explanation is useful for providing understanding and interpreting the symbol of the Samin Batik motif (Primus Supriono 2016). Regarding the marketing of East Javanese batik for the development of management information systems to preserve the nation's culture, explained by Januar Wibowo, Tanuwijaya Haryanto, Achmad Yanu Alif Fianto that East Javanese batik has a high philosophical value, related to the history of batik in Nusantara is very closely related to the development of the kingdoms in East Java, namely the Majapahit kingdom and the spread of Islam in Java. Batik has been known since the Majapahit era, then the next kingdom developed, and experienced rapid development in the Central Java kingdom, namely the Mataram kingdom, to Surakarta and Yogyakarta (Januar Wibowo 2016).

The following explanation describes that batik centres in Java such as Solo, Yogyakarta,

Pekalongan and Surabaya have their characteristics, both in terms of colour and style, this is related to where the batik cloth comes from and the style it follows. In the pre-independence or royal and colonial periods, there were certain features specifically for the kings and aristocrats. Women work on batik as a source of income for *priyayi* families. Batik is a discipline of spiritual practice, like music, theatre and *beksan* or dance. The long process of realizing a piece of written batik cloth, from material preparation to batik *babaran*, takes months, the process also requires full concentration, carefulness, skill, and self-control that leads to a peaceful soul. This is a symbol found in spiritual experiences, namely *mbatik manah* or "visualizing a batik pattern in the heart's recess" (Clifford Geertz (1981).

Related to batik ornaments, Sewan Susanto explained about *pohon hayat* (living tree) ornaments that symbolize fertility and life. The meaning of *pohon hayat* in various regions in Indonesia varies, such as in Kalimantan it is called "Batang Garing", in Javanese shadow puppet art it is called Gunungan or Kayon. The *pohon hayat* is also called the heaven tree found in 9th-century temples, at Prambanan temple. The *pohon hayat* that visualizes its shape as in batik art existed in the 13th century, for example, the reliefs of the Jago temple in East Java. The data from the explanation is a visual description, useful for exploring the meaning contained in the Samin batik motif, in this case, the *jarik* or *nyamping* design (Sewan Susanto 1973).

II. DISCUSSION

A. Design Concept of Batik Creation

The design of Jarik Samin was inspired by the essence of The Pitutur Luhur Samin Surosentiko in teaching the virtues of character, using the concept of reinterpretation. Jarik Samin is a artwork of *sanggit* that has a level of importance referring to the form of preservation of Samin's noble values, by offering an alternative to *jarik* artwork using *garap* innovative reproduction techniques, as well as an alternative offering of cultural preservation, it will open up new spaces by understanding and go deep into The Pitutur Luhur Samin Surosentiko existing. in the Samin Margomulyo Bojonegoro community.

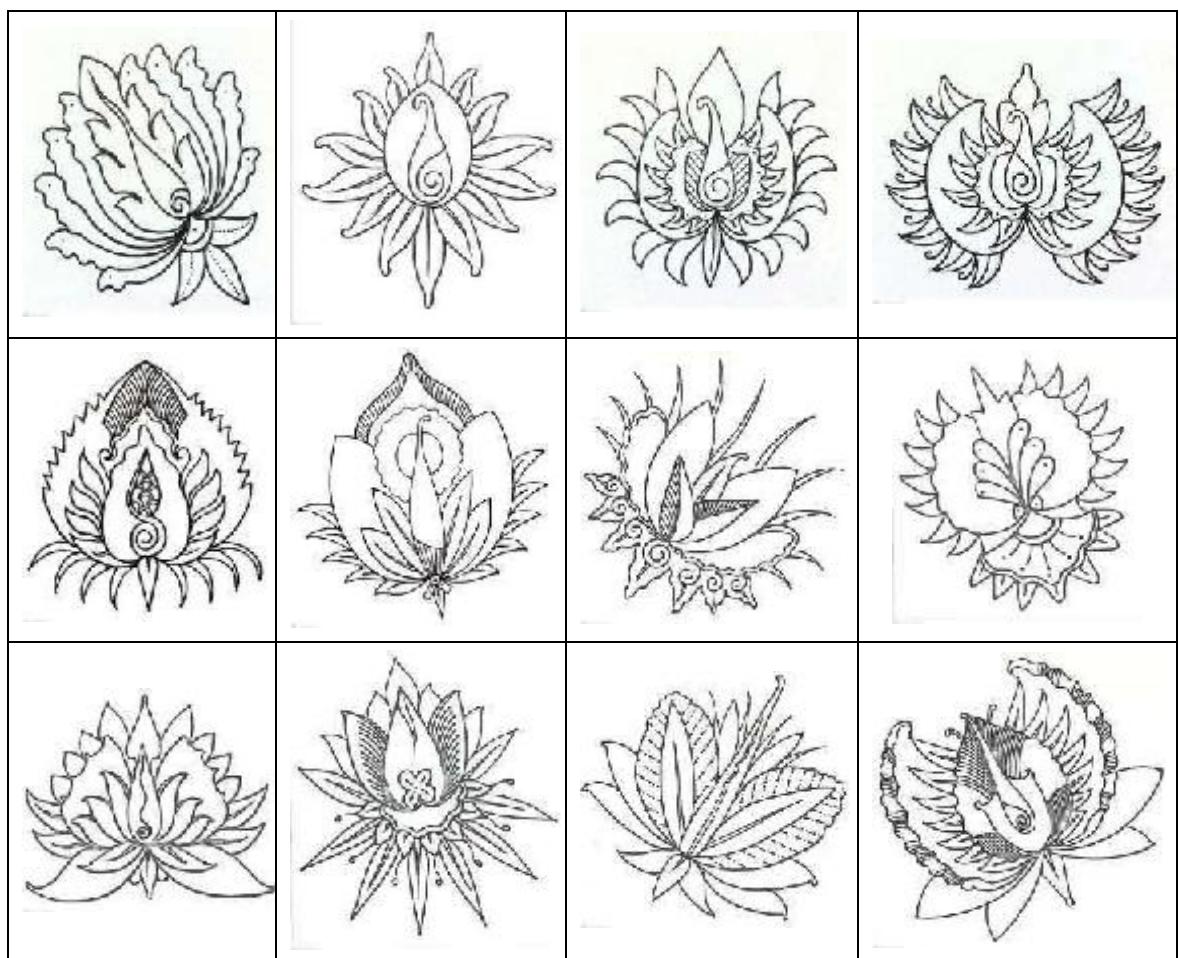
B. Main Motif Design

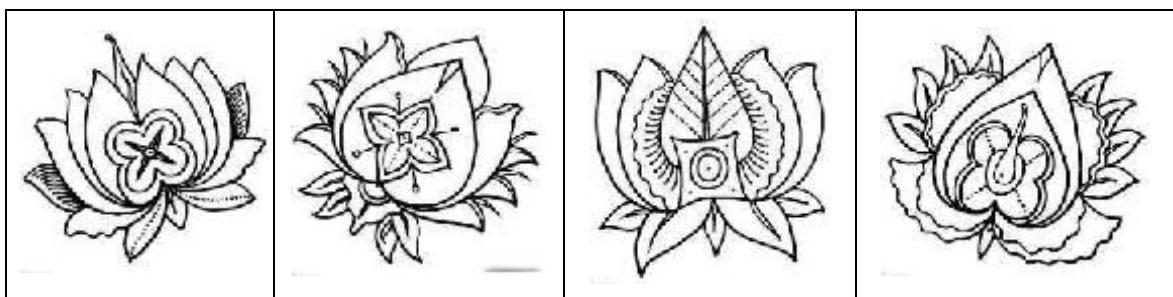
The main motif in this design arises from the activity of spiritual experiences generated through *laku manekung* or meditation, harmonizing and liberating the imagination in hopes of finding a metaphor by what is desired. In this activity, dialogue and consultation were carried out with the elder Samin represented by Bambang Sutrisno, the seventh son of *Mbah Hardjo Kardi*. The main motif was inspired by the authority of Samin Surosentiko who taught the primacy of life behaviour, which was visualized in an imaginative form in the form of the Wijaya Kusuma flower.

2.1 Main Motif



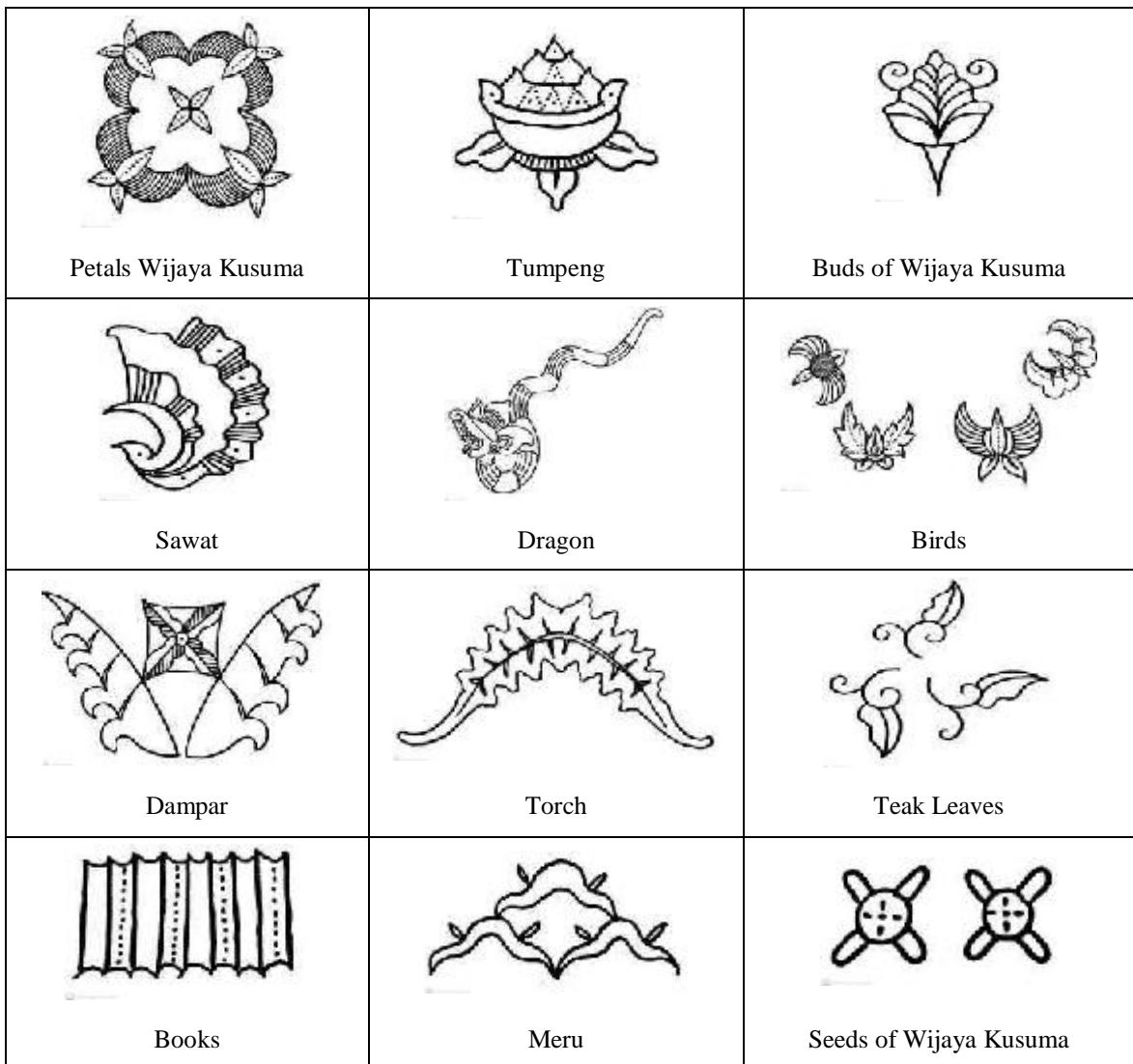
Picture 2: Wijaya Kusuma Flower
(Photo repro: Sugeng Wardoyo, July 2020)





Picture 3: Flower sketch of Wijaya Kusuma

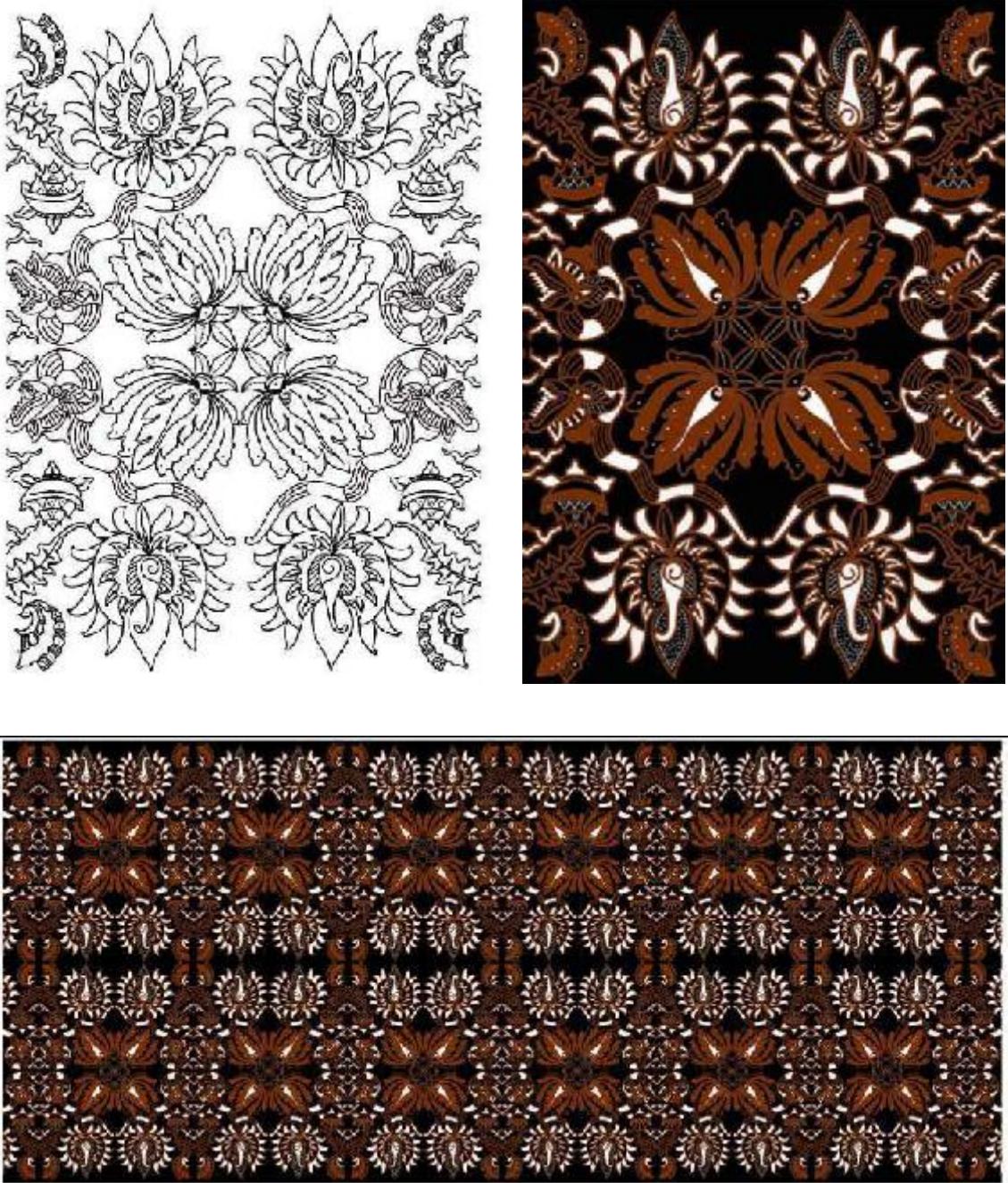
2.2 Supporting Motifs



Picture 3: Sketch of The Supporting Motif

C. Jarik Samin Design

Design 1

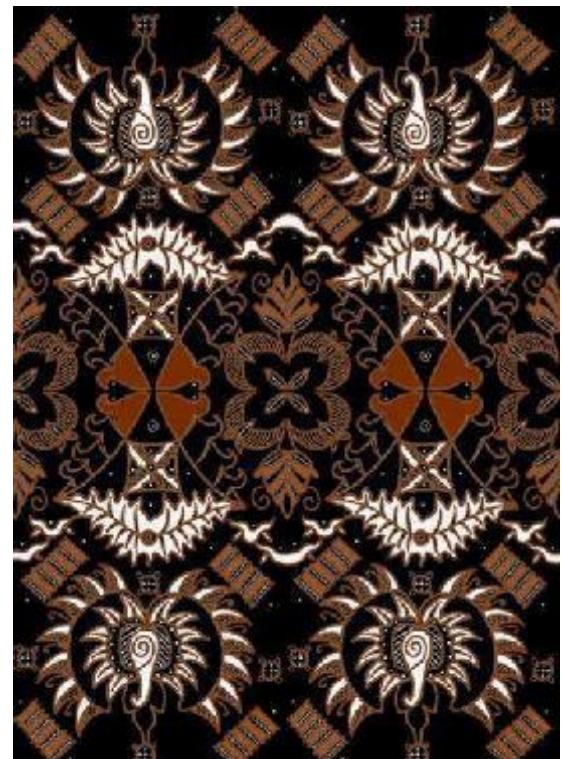
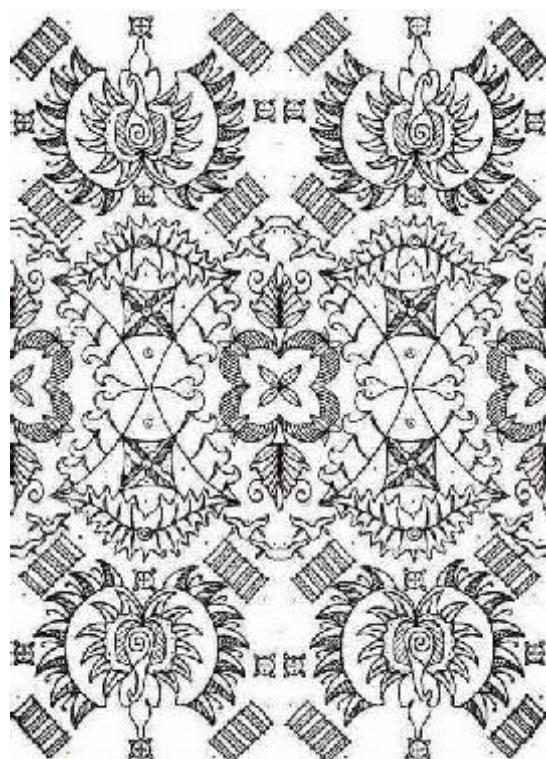


Picture 4: Manunggal Jati Batik (Lestari, 2020)

The formation of the “Manunggal Jati” batik pattern is reinterpreted by exploring the essence of The Pitutur Luhur Samin Surosentiko in the Margomulyo Bojonegoro samin community, including the visual centre of attention of the Wijaya Kusuma flower buds arranged in four squares, enclosed in a circle. four dragon motifs. On the outside, there are also four visual Wijaya Kusuma flowers, and combined with supporting motifs, including *meru* motifs, torch motifs, *sawat* motifs, bird motifs and *tumpeng* motifs into a dynamic unity. The composition of the Wijaya Kusuma flower as the main motif is

combined with several supporting and *isen* motifs as a reinterpretation of the essence of The Pitutur Luhur Samin Surosentiko, a symbol of unity and peace. This jarik Samin artefact with the motif of "Manunggal Jati" is an alternative offering to explore the values of solidarity, as a form of stimulating awareness to regenerate and at the same time strengthen the unity and integrity of the Indonesian nation.

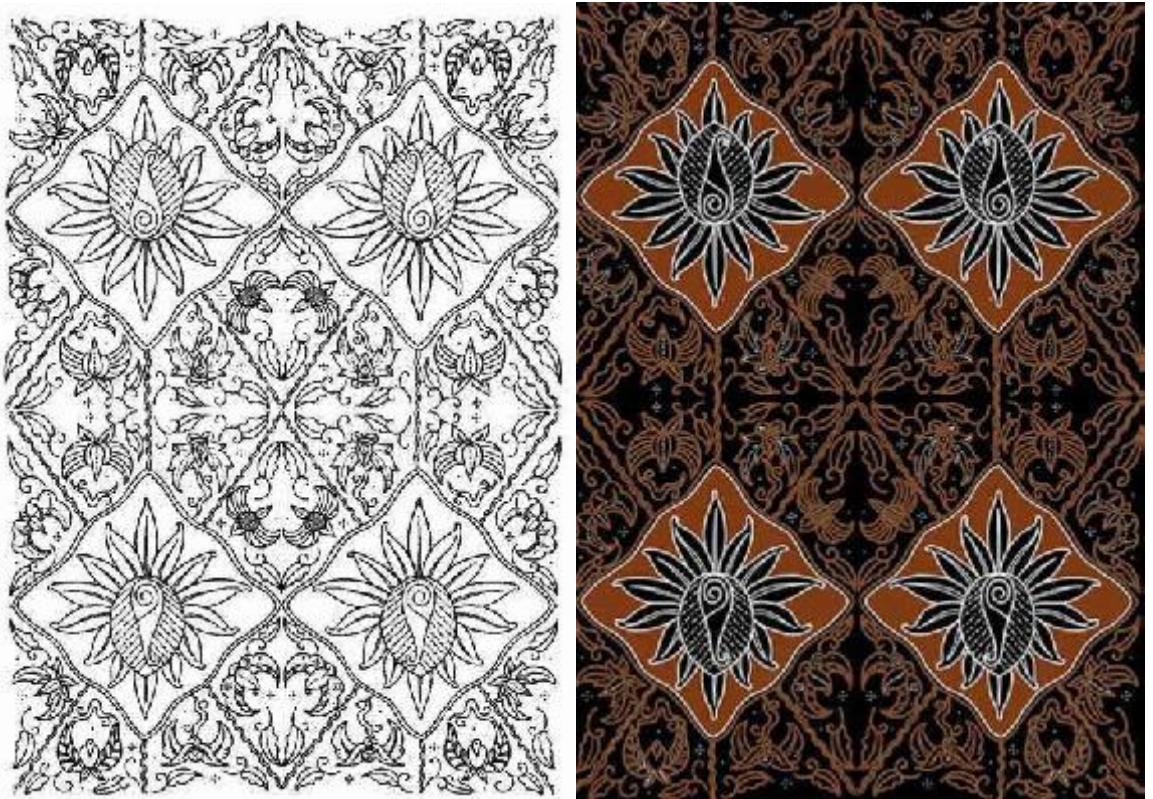
Design 2



Picture 5: Kamulyan Jati Batik (Lestari, 2020)

The formation of this Kamulyan Jati batik pattern is reinterpreted by exploring the essence of The Pitutur Luhur Samin Surosentiko in the Margomulyo Bojonegoro Samin community, among which as the centre of attention is the Wijaya Kusuma flower motif blooming in four squares, surrounded by book motifs. in stacked four. On the outside, the main motif is composed of supporting motifs, including petals Wijaya Kusuma motif, Dampar motif, torch motif, Wijaya Kusuma motif, Wijaya Kusuma seed motif, and *meru* motif. The composition of the Wijaya Kusuma flower as the main motif is combined with several supporting motifs as a reinterpretation of the essence of The Pitutur Luhur Samin Surosentiko, a symbol of tolerance and dignity.

Design 3





Picture 6: Margomulyo Batik (Lestari, 2020)

The formation of this Margomulyo batik pattern is arranged reinterpretation by exploring the essence of The Pitutur Luhur Samin Surosentiko in the Margomulyo Bojonegoro Samin community, among which as the centre of attention is the Wijaya Kusuma flower motif blooming with a rectangular pattern arranged in a row clockwise, with combined with supporting motifs, including bird motifs, teak leaf motifs, and *meru* motifs. The combination of the main motif, the supporting motif, and the *isen* motif is a dynamic combination of synergy with nobility as a symbol of unity, harmony and prosperity.

III. CONCLUSION

The creation of "Jarik Samin" with the source of the idea of the essence of The Pitutur Luhur Samin Surosentiko as a form of cultural preservation by exploring the values of national solidarity. Using the concept of reinterpretation as an alternative offer with an emphasis on the development and utilization of conservation values. The main motif design is produced from the earth element which visualizes the shape of the Wijaya Kusuma flower motif as the centre of attention. Meanwhile, the supporting motif and the *isen* motif generated from the form of imagination visualized with the form of motifs, among others: bird, dragon, torch or flame, *dampar*, *tumpeng*, book, petals, buds, and Wijaya Kusuma seeds. The Jarik Samin design adopts the *ceplok* pattern which is processed according to personal expression, the processing produces three *Jarik* designs with the title; First: the "Manunggal Jati" motif is a symbol of unity and peace, this batik is reinterpreted with the source of The Pitutur Luhur Samin Surosentiko essence of ideas, among others as a visual focus of Wijaya Kusuma flower buds arranged in a center of a rectangular framed by four dragons. On the outside, there are also four visual Wijaya Kusuma flowers, combined with supporting motifs, including *meru*, torch, *sawat*, bird and *tumpeng* motifs. Second: the "Kamulyan Jati" motif is a symbol of tolerance and authority, this batik is reinterpreted by the source of The Pitutur Luhur Samin Surosentiko ideas, among other things as a visual centre of attention, the

Wijaya Kusuma flower blooms in four squares surrounded by book motifs. in stacked four. On the outside, the main motif is composed of supporting motifs, including the Wijaya Kusuma petal motif, the *dampar*, the torch, the *meru*, the bud, and the Wijaya Kusuma seed motif. Third: the "Margomulyo" motif is a symbol of unity and prosperity, this batik is reinterpreted with the source of The Pitutur Luhur Samin Surosentiko ideas, among others as a visual centre of attention, the Wijaya Kusuma flower blooms with a rectangular pattern arranged in a row clockwise, combined supporting motifs include bird motifs, teak leaves, and *meru*.

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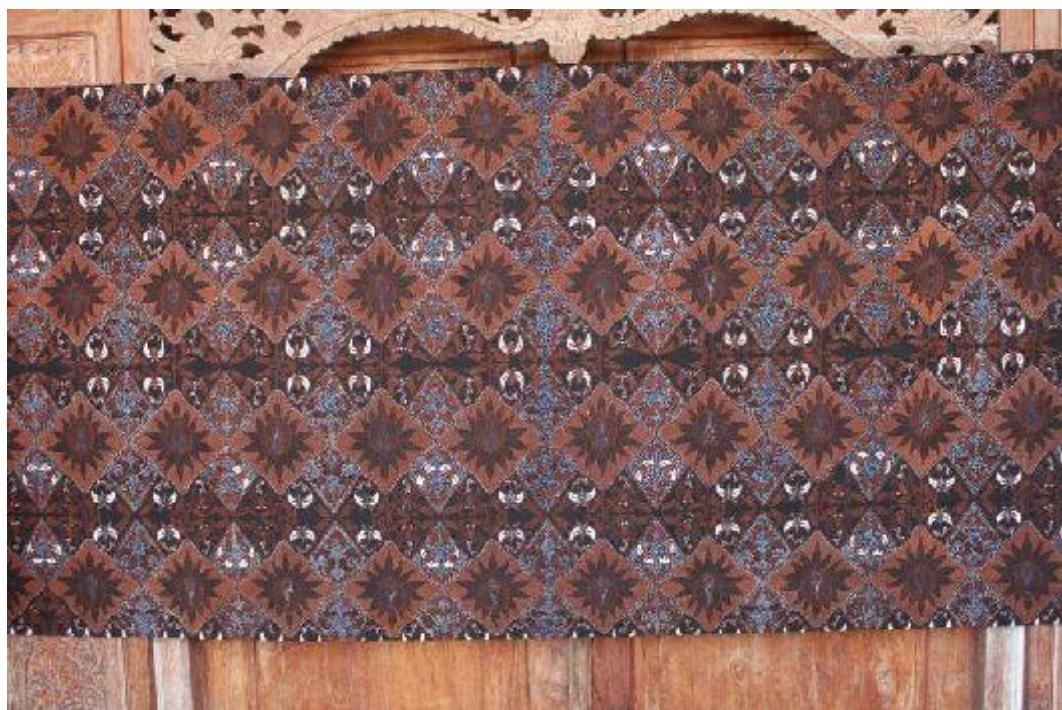
Interview: Hardjo Kardi, 18 October 2019.

Interview: Bambang Sutrisno, 29 June 2020.

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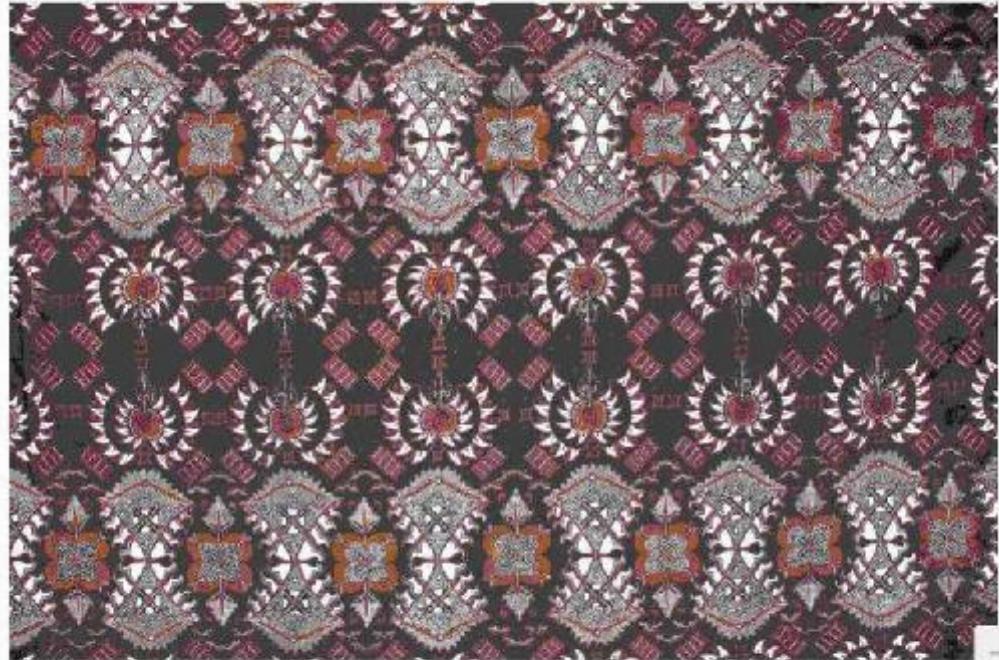
Produk Karya Seni





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INDONESIA



SUGENG WARDOYO

sugengwardoyo@gmail.com

> **Kamulyan Jati**

110 cm x 245 cm | 20

Batik tulis

2800

C o n c e p t

Menggali esensi dari pittatur luhur Samie Sarsosentik yang ada di mesyarakat seair Margamulyo Bojonegoro, di antaranya sebagai pusat perhatian ialah motif bunga wijaya kusuma melar di sasan bujur sangkar berjumlah empat, yang di kelilingi motif kital di sasan berjumlah empat. Pada sisi luar motif utama dikomposisikan motif pendukung antara lain motif kerapak wijaya kusuma, motif damper, motif obor, motif wijaya kusuma, motif biji wijaya kusuma, dan motif menu. Komposisi dari bunga wijaya kusuma sebagai motif utama di padukan beberapa motif pendukung sebagai reinterpretasi dari esensi pittatur luhur Samie Sarsosentik merupakan simbol tenggang rasa dan ketentuanan.



Virtualization
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Research





KEMENTERIAN RISET, TEKNOLOGI DAN PENDIDIKAN TINGGI
INSTITUT SENI INDONESIA YOGYAKARTA

Jl. Parangtritis Km. 6,5 Kotak Pos 1210 Yogyakarta 55001 Telp. (0274)379133, 373659
Rektor (0274)371233, Fax (0274)371233

**SURAT PERNYATAAN TANGGUNG JAWAB BELANJA
PENELITIAN DOSEN ISI YOGYAKARTA
SKEMA PENELITIAN TERAPAN
TAHUN 2020**

Yang bertanda tangan dibawah ini

Nama : Sugeng Wardoyo, M.Si.
NIP : 197510192002121003
Unit Kerja : Jurusan Kriya, Fakultas FSR
Alamat : Jln. Manyar no. 12 RT 02 RW 06 Kerten Laweyan Surakarta

Berdasarkan Surat Keputusan (SK) Rektor Institut Seni Indonesia Yogyakarta Nomor: 287/IT4/HK/2020, tanggal 30 Juni 2020 tentang Pengangkatan Tenaga Peneliti "Penelitian Dosen ISI Yogyakarta" pada Lembaga Penelitian Institut Seni Indonesia Yogyakarta Tahun 2020 dan Perjanjian / Kontrak Penelitian Nomor: mendapatkan anggaran untuk kegiatan penelitian dengan judul PENCiptaan MOTIF BATIK UNTUK JARIK KHAS MASYARAKAT SAMIN DUSUN JEPANG MARGOMULYO KABUPATEN BOJONEGORO sebesar Rp 12.000.000,00 dengan ini menyatakan bahwa:

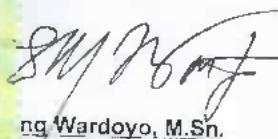
1. Rekapitulasi penggunaan anggaran kegiatan penelitian (70% dan 30%) yang termuat pada lampiran surat pernyataan ini, benar-benar dikeluarkan untuk pelaksanaan kegiatan penelitian dimaksud.
2. Bersedia menyerahkan surat pernyataan ini disertai seluruh bukti pengeluaran belanja kegiatan penelitian yang telah dilaksanakan kepada Lembaga Penelitian ISI Yogyakarta.
3. Bersedia untuk dilakukan pemeriksaan terhadap bukti-bukti pengeluaran belanja kegiatan penelitian oleh Aparat Pengawas Fungsional Pemerintah.
4. Apabila dikemudian hari, pernyataan yang saya buat ini mengakibatkan kerugian Negara maka saya bersedia dituntut penggantian kerugian Negara dimaksud, sesuai dengan ketentuan peraturan perundang-undangan.

Demikian Surat Pernyataan ini dibuat dengan sebenarnya.

Yogyakarta, 24 November 2020

Ketua Peneliti




ng Wardoyo, M.Si.
NIP 197510192002121003

**REKAPITULASI PENGGUNAAN ANGGARAN 70%
PENELITIAN DOSEN ISI YOGYAKARTA TAHUN 2020
SKEMA PENELITIAN TRAPAN**

Judul Penelitian : Penciptaan Motif Batik Untuk Jarik Khas Masyarakat Samin Dusun Jepang Margomulyo Kabupaten Bojonegoro

Ketua Pencliti : Sugeng Wardoyo, M.Sn.
NIP : 19751019 200212 1 003
Jurusan : Kriya
Dana 100% (disetujui) : Rp. 12.000.000, 00
Dana 70% : Rp. 8.400.000, 00

1. BAHAN

No.	Item	Satuan	Volume	Harga Satuan (Rp)	Total (Rp)
1	Kain Primissima	Yard	40	50.000	2.000.000
2	Lilin/Malam Klowong	Kg	10	30.000	300.000
3	Lilin/Malam Tembokan	Kg	10	20.000	200.000
4	Canting	Set	8	10.000	80.000
5	Naphthal ASLB	Kg	1	1.200.000	1.200.000
6	Naphthal ASHO	Kg	2	500.000	1.000.000
7	Naphthal ASD	Kg	1	250.000	250.000
8	Garam Diazo MB	Kg	1	250.000	250.000
9	Garam Diazo BB	Kg	1	250.000	250.000
10	Garam Diazo KGC	Kg	1	250.000	250.000
11	TRO	Kg	5	10.000	50.000
12	Soda Abu	Kg	5	10.000	50.000
13	Kostik Soda	Kg	1	20.000	20.000
14	Sarung Tangan	Set	2	25.000	50.000
15	Waterglass	Kg	5	10.000	50.000
Sub total (Rp.).					6.000.000

2. PENGUMPULAN DATA

No.	Item	Satuan	Volume	Harga Satuan (Rp)	Total (Rp)
1	Transport Lokal (Uang transport pengumpulan data)	OK	4	100.000,-	400.000,-
Sub total (Rp.)					400.000,-

3. SEWA PERALATAN

No.	Item	Satuan	Volume	Harga Satuan (Rp)	Total (Rp)
1	Sewa Studio	Bulan	2	1.000.000,-	1.000.000,-
Sub total (Rp.)				1.000.000,-	

4. ANALISIS DATA

No.	Item	Satuan	Volume	Harga Satuan (Rp)	Total (Rp)
1	Biaya Konsumsi (Konsumsi analisis data)	Dos	10	35.000,-	350.000,-
2	Transport (Uang transport analisis data)	OK	4	100.000,-	400.000,-
Sub total (Rp.)				750.000,-	

5. PELAPORAN, LUARAN WAJIB, LUARAN TAMBAHAN

No.	Item	Satuan	Volume	Harga Satuan (Rp)	Total (Rp)
1	Penggandaan Laporan Kemajuan	Eksemplar	5	50.000,-	250.000,-
Sub total (Rp.)				250.000,-	

Total Penggunaan Aggaran (Rp.)	8.400.000,-
--------------------------------	-------------

Yogyakarta, 1 Oktober 2020

Peneliti

Sugeng Wardoyo, M.Si.
NIP. 19751019 200212 1 003

Mengetahui,
Ketua Lembaga Penelitian

Dr. Nur Sahid, M.Hum.
NIP. 19620208 198903 1 001



REKAPITULASI PENGGUNAAN ANGGARAN 30%
PENELITIAN DOSEN ISI YOGYAKARTA TAHUN 2020
SKEMA PENELITIAN TERAPAN

Judul Penelitian : Penciptaan Motif Batik Untuk Jarik Khas Masyarakat Samin Dusun Jepang Margomulyo Kabupaten Bojonegoro
 Ketua Peneliti : Sugeng Wardoyo, S.Sn., M.Sn.
 NIP : 19751019 200212 1 003
 Jurusan : Kriya
 Dana 100% ^(disetujui) : Rp. 12.000.000, 00
 Dana 30% : Rp. 3.600.000, 00

1. BAHAN					
No.	Item	Satuan	Volume	Harga Satuan (Rp)	Total (Rp)
1	Kertas HVS F4 80Gsm	RIM	4	50.000	200.000
2	Kertas HVS A4 80Gsm	RIM	5	45.000,-	225.000
2	Catridge Canon 41	Buah	2	175.000	350.000
3	Catridge Canon 40	Buah	2	150.000	300.000
Sub total (Rp.).					1.075.000,-

2. PENGUMPULAN DATA					
No.	Item	Satuan	Volume	Harga Satuan (Rp)	Total (Rp)
-	-	-	-	-	-
Sub total (Rp.)					-

3. SEWA PERALATAN					
No.	Item	Satuan	Volume	Harga Satuan (Rp)	Total (Rp)
1	Sewa Kamera Canon 6D + lensa Fix 50mm	Bulan	2	262.500,-	525.000,-
Sub total (Rp.)					525.000,-

4. ANALISIS DATA					
No.	Item	Satuan	Volume	Harga Satuan (Rp)	Total (Rp)
-	HR Sekretaris/Administrasi peneliti	OB	3	200.000,-	600.000,-
Sub total (Rp.)					600.000

5. PELAPORAN, LUARAN WAJIB, LUARAN TAMBAHAN					
No.	Item	Satuan	Volume	Harga Satuan (Rp)	Total (Rp)
1	Penggandaan Laporan Akhir	Eksemplar	10	100.000,-	1.000.000,-
2	Biaya Pencatatan KI	Paket	1	400.000,-	400.000,-
Sub total (Rp.)					1.400.000,-

Total Penggunaan Anggaran 30%	3.600.000,-
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Yogyakarta, 23 November 2020

Peneliti

Sugeng Wardoyo, M.Sn.
NIP. 19751019 200212 1 003

