

HISTORICAL AND AESTHETIC STUDY ON THE *SIKAYU* WOVEN FABRIC OF BOLAANG MONGONDOW

Exel Stevanel Pontolaeng¹, Meyer W Matey², Ferdinand Pangkey³

Art & Music Study Program, Faculty of Language and Arts

Universitas Negeri Manado, Tondano, Indonesia

Email: exelpontolaeng78@gmail.com meyermatey@unima.ac.id

Abstract : *Sikayu* woven fabric not only has historical value as a cultural expression, but is also recognized as a work of art that has aesthetic value, so the purpose of this study is to identify the history of *Sikayu* woven fabric and identify the aesthetic value of each supporting element of *Sikayu* woven fabric. This research adopts a qualitative method that produces descriptive data, utilizing observation, interviews with sources, and literature studies to obtain accurate information, this research was basically carried out in Mogolain Kotamobagu as a research location because it supports researchers in conducting data analysis. The results showed that *Sikayu* woven fabric is not only a textile product, but also a symbol of historical and cultural values. The visualization of these values is reflected in the form, motif, art structure, art style, and art function that form the elements of the work. The unity, complexity, and solemnity of each work are clear evidence of the rich artistic values contained in the *Sikayu* woven fabric. The implications of this research are the history and aesthetics of the *Sikayu* woven fabric.

Kata Kunci : *Sikayu, Historical, Aesthetic Form, Function of Art*

INTRODUCTION

Indonesia is a country rich in cultural diversity. Culture includes various aspects such as knowledge, beliefs, art, morals, laws, customs, as well as the abilities and habits acquired by humans as members of society. W.H. Kelly and C. Kluckhohn in 1952 gave a definition that culture is a pattern of life formed in history, including explicit, implicit, rational, irrational, and nonrational elements as potential guidelines for human behavior. Furthermore, E.B. Tylor quoted by Soerjono Soekanto in 1977 stated that Culture is a complex that includes knowledge, beliefs, arts, morals, laws, customs and other abilities and habits acquired by humans as members of society. The same thing was explained by Koentjaraningrat in 1990 who stated that culture is a whole system of ideas, actions, and human works in community life adopted through the learning process. One of its manifestations is handicrafts, a form of human-made art.

According to the Kamus Besar Bahasa Indonesia KBBI (2005), handicrafts are items produced through hand skills. Types of handicrafts in Indonesia include bamboo, leather, wood carving, stone and metal, weaving, and batik with various accompanying functions Soegeng (2007). Weaving crafts are a concrete example of human art. Woven fabrics, as part of human life equipment, have been used to protect the body from hot or cold weather since prehistoric times. Furthermore, Katamsi R.Y, in his book *The Role of Craft Arts (Traditional and New) in the Development of Cultural Analysis* published by the Department of Education and Culture Jakarta (1956), explained that craft art is generally born as beauty with the aim of decoration only, but in addition to that, art is born to serve human needs that are used as practical functions.

The Indonesian Encyclopedia quoted from Nuraini, S. and Falah, A.M., in 2022 explained that woven fabric is a weaving technique in the manufacture of fabrics

carried out with a simple principle, namely combining threads lengthwise and crosswise. Weaving techniques owned by Indonesia include three types, namely weft ikat technique, warp ikat technique, and double ikat technique. Woven fabrics are not only part of Indonesian culture, but also have different characteristics and motifs in each region.

Based on the results of the interview on July 26, 2022 Mr. Chairun explained, Bolaang Mongondow is an area in North Sulawesi Province, Indonesia, which is famous for its cultural heritage in the form of textile crafts, namely the very famous *Sikayu* Woven Fabric. *Sikayu* woven fabric is a typical product of Bolaang Mongondow's past, having been present since the 13th century until the end of the 17th century. However, over time, especially in the 18th and 19th centuries, there was a decline in the production of *Sikayu* woven fabric by craftsmen. This was due to the influx of fabric products from Indian traders, silk from China, and fabrics from Europe. The prohibition of the use of some types of cloth by the king, recorded in the Bolaang Mongondow royal law on October 2, 1856, article 44, also contributed to the decline in production. In addition, the entry of the Japanese army into the Bolaang Mongondow region in 1943 also had a negative impact, hampering the production of *Sikayu* weaving due to the replacement of staples that were considered unfavorable by the artisans. Nonetheless, strong encouragement from the local community, especially through the Rukun Pogogutat in Bolaang Mongondow (RPIBM), which conducted Mongondow cultural performances in Jakarta, brought a breath of fresh air. Designers such as Itang Yunaz are trying to bring back the popularity of this typical Bolaang Mongondow woven fabric through their artworks.

Research on the aesthetic form of the craft of *Sikayu* woven fabric in Bolaang Mongondow is an interesting topic, providing important information to the

public about the beauty and history of *Sikayu* woven fabric. This study is expected to be accepted by the audience both visually and aesthetically through scientific writing. Therefore, this research is entitled "Kain Tenun *Sikayu* Kabupaten Bolaang Mongondow (Historical and Aesthetic Study)," with the aim of deeply understanding the historical and aesthetic aspects of *Sikayu* woven fabric in Bolaang Mongondow.

RESEARCH METHOD

This research uses qualitative research methods to answer problems that have been formulated systematically through the previous research and analysis process. The qualitative approach is used to explore real information and conditions in the life of an object, related to problem solving from both theoretical and practical perspectives.

Sources of data obtained from observation techniques are in the form of observations of *Sikayu* woven fabrics, the atmosphere or environment of the products produced, and photographing of *Sikayu* woven fabrics. The data sources in the interview technique are in the form of sources and informants such as, culturalists, collectors, employees of the Kotamobagu culture and tourism office, and journalists. The following are some of the sources who became informants for the author, namely:

1. Chairun Mokoginta, a collector of *Sikayu* woven fabrics. From the results of the interview, the author obtained the data in the form of the process of making ATBM *Sikayu* woven fabric, the shape, and history of *Sikayu* fabric.
2. Uwin Mokodongan, a culturalist and journalist in Passi village. From the results of the interview, the author obtained data in the form of the history of *Sikayu* woven fabric, books that discuss *Sikayu* woven fabric, and data regarding the prohibition of the king in wearing several types of cloth.

3. Irfan Mokoginta, as the Head of Development Section. Arts and Local Wisdom Kotamobagu. From the results of the interview, the author obtained data in the form of a description of the *Sikayu* woven fabric that has become an official uniform in printed form, which uses the motifs in the *Sikayu* woven fabric.
4. Sumitro Tagela, as a researcher of cultural works of Greater Bolaang Mongondow. From the results of the interview, the author obtained data in the form of an explanation of the *Sikayu* woven fabric which is the exchange power and dowry for women who want to marry, and got an explanation of the type of *Sikayu*.
5. In this study, researchers used several books, as well as articles and journals that clearly answered what the researchers studied, namely about the *Sikayu* woven fabric as a secondary data source.

Data collection methods in this research include interviews, documentation, and observation. Lincoln and Guba explained that an interview is a conversation with a specific purpose between the interviewer and the interviewee, in which questions are asked and answers are given. Documentation was conducted to collect all information related to the research problem, especially regarding "*Sikayu* Woven Fabric of Bolaang Mongondow." Researchers tried to strengthen the results of interviews and observations with basic data found in documents, such as photos and books. Observation involves data collection and direct observation of the object of research. The researcher records the behaviors and activities that occur on the research instrument, and this helps to corroborate or reject the findings found through interviews. In this study, observations were made directly in Kotamobagu, the urban center of the four districts/cities in Bolaang Mongondow.

In analyzing the qualitative research data presented, researchers used the interactive analysis model of Miles, and Huberman, M. on Qualitative Data Analysis, 2008.

Miles and Huberman 2008. This model consists of three main components, namely: a) data reduction, b) data presentation, and c) conclusion drawing and verification.

1. Data reduction involves a process of selection, focus, simplification and abstraction of the full range of information in the field notes. The data involved included photographs and short notes covering informants' answers related to the form, motif, and function of the *Sikayu* woven fabric during the interview sessions.
2. After implementing the data reduction process based on key information from the question material, which involves aspects of history, culture, form, motif, art structure, function, and art style, the data is then described properly. The purpose of this description is so that the reader can easily understand and interpret it.
3. Drawing Conclusions involves drawing conclusions that need to be verified to ensure their strength and veracity. The verification process involves repetition to strengthen and confirm the conclusions by tracing back to the data quickly. In analyzing the data, researchers used the Miles and Huberman Interactive Analysis Model to answer research questions regarding the *Sikayu* woven fabric, as previously explained.

FINDINGS AND DISCUSSION

Concept of Art as an Element of Culture

A number of experts have put forward various meanings or definitions of culture according to their respective points of view. Therefore, none of the definitions are able to summarize a comprehensive idea of the complex reality of culture. To discuss this, it is more appropriate to

highlight the definition of culture from an anthropological perspective. In this context, culture is explained as a comprehensive system involving ideas, actions, and human works in the context of community life that belongs to humans through the learning process.

Just like Honigmann's thinking in his book entitled *The World of Man* (1959), distinguishing three symptoms of culture, namely ideas, activities, and artifacts, Koentjaraningrat (1980) distinguishes three forms of culture, namely first, as a complex of ideas, ideas, values, norms, and regulations; second, as a complex of organized action activities by humans in society; and third, as the work of human objects. These three forms of cultural symptoms are interrelated. As a complex of ideas, values, and norms, culture organizes and gives direction to the activities of human action and work.

In an anthropological perspective, A.L Kroeber and C. Kluckhohn (1952) explained that culture is generally seen as an integrated element. All of these elements are referred to as universal cultural elements or cultural universals, which means that various elements exist and can be found in all cultures in the world. These elements can be identified as seven elements, including language, knowledge system, social organization, equipment and technology system, livelihood system, religion/belief system, and art. By looking at these seven elements, it can be seen that art, as an element of culture, can be considered as ideas, ideas, or values, then as organized action activities, and also as various kinds of objects of human work.

In appreciating *Sikayu* weaving as a historical heritage of cultural art value, Malinowski, as quoted in Ferdinand Pangkey's thesis entitled "A Scientific Theory of Culture and Other Essays" in 1944, stated that the theory of cultural functions is very complex. In essence, all cultural activities aim to satisfy a series of

human instinctual needs related to their lives. For example, art, as one of the elements of culture, arises because humans initially want to fulfill their instinctual need for beauty. Furthermore, Katamsi R.Y., in his book "The Role of Crafts (Traditional and New) in the Development of Cultural Analysis" published by the Department of Education and Culture Jakarta (1956), explains that craftsmanship is generally born as beauty (aesthetics) aimed at decoration, but can also serve the practical and aesthetic needs of humans.

With these various views, it can be explained that *Sikayu* woven fabric is the result of culture that is achieved through a learning process, a human effort to adapt to the physical and social environment. The resulting work not only has beauty to fulfill aesthetic needs, but also practical ones. All of this reflects cultural heritage, especially in Bolaang Mongondow.

Historical *Sikayu* Woven Fabric

Bolaang Mongondow Regency, located in the North Sulawesi Province of Indonesia, has a distinctive and admirable craft heritage, not inferior to other regions. Crafts in Bolaang Mongondow not only have a strong historical value, but also exude beauty created through the creativity of the craftsmen. To quote Lauer, creativity is considered to be the continuous birth of new ideas, which emerge through interactions between humans and humans with the surrounding environment.

In the context of the historical discussion of *Sikayu* woven fabric, researchers refer to Abbudin Nata's theory. According to Abbudin Nata, the historical approach discusses events by considering elements such as place, time, object, background, and actors of the event. Therefore, it can be concluded that to understand an event, it is necessary to pay attention to when, where, why, and who is involved in the event.

Moving on from this concept, the researcher used a historical approach to

describe *Sikayu* woven fabric. According to an interview with Mr. Chairun Mokoginta, *Sikayu* woven fabric was first woven in the Dumoga plain of Bolaang Mongondow since the 13th century. This fact is also reinforced by the existence of sila'ad in the 13th century, a women-only skills community founded by Boki Ki Salamatiti. In this era, the Mongondow community began to recognize the art of weaving and spinning, with the main purpose of utilizing human resources to produce handicraft arts as part of the cultural heritage and customary activities in Bolaang Mongondow, one of which is woven fabric. The existence of sila'ad has a positive impact, creating beautiful and historically valuable works of art, such as *Sikayu* woven fabric. In this context, community is defined as a group of people who care about each other, have close personal relationships due to common interests or values.

Ginupit Bernard (2003), in the annals of Bolaang Mongondow, records a community founded by Boki Ki Salamatiti in the king's palace. The king was Bogani Manggopa Kilat, Salamatiti's husband, and was the reigning leader before Punu Mokodoludut. In this community, Salamatiti played the role of the first teacher who taught various skills, including spinning and weaving, especially to women.

Continuing the historical exploration, as outlined by Abbudin Nata (1998), researchers found significant additional information. This was reinforced by a brief explanation of the origin of the *Sikayu* woven fabric in the book "De Inlandsche Kunstnijverheidd in Nederlandsc Indie," written by JE Jasper and Mas Pirngadie. This information was conveyed by Mr. Uwin Mokodongan in an interview at his home in Passi village. According to the book, *Sikayu* woven fabric was once traded in Bentenan by a woman from Doemoga or Bolaang Mongondow in the past. Unfortunately, the name of the woman could not be clearly revealed, even

in the book, Jasper could not identify exactly who the woman was.

Jasper (1912) also noted that these women not only traded, but also taught weaving techniques. This information was obtained from traders in Bentenan during Jasper and Mas Pirngadie's exploration. Therefore, it can be concluded that the development of weaving in Bentenan may have been influenced by the presence of women from Doemoga or Bolaang Mongondow who traded and taught weaving skills. Most likely, these women came from the community founded by Boki Ki Salamatiti in the Doemoga plains of Bolaang Mongondow, as explained by Mr. Uwin Mokodongan in an interview.

Sikayu woven fabric is a type of woven fabric produced from wood fibers. In its development, this fabric has several motifs, but only two motifs are documented and preserved to this day, namely the sibatunan motif and the kinatola motif. Chairun Mokoginta, in an interview, also explained that *Sikayu* woven fabric is made from wood fiber (bogu tree), this information has been conveyed previously through an online site.

Over time, *Sikayu* woven fabric is not only used as clothing, but is also often used as a loincloth or pubic cover, which in the Bolaang Mongondow language is called tambot. In addition, *Sikayu* woven fabric is also the basic material for lenso ulu (headband or head cover) combined with pineapple leaf fibers and yarn.

In the history of its development, the craft of *Sikayu* woven fabric experienced a period of darkness or dormancy in the 17th century until today. This was triggered by a ban on the use of several types of fabric issued by King Johannes Manuel Manoppo. The ban, contained in the Bolaang Mongondow royal law of October 2, 1856 article 44, stated that ordinary people were not allowed to use certain fabrics, with the threat of severe punishment for violators. This ban hampered the production of

Sikayu woven fabrics. In addition, the entry of the Japanese army into the Bolaang Mongondow region in 1943 also affected the production of *Sikayu* woven fabrics. The Japanese soldiers changed the type of yarn used, replacing it to their liking, and this was considered less favorable than the wood fibers commonly used in the manufacture of yarn for the cloth and clothing of the people of Bolaang Mongondow.

From there, the community gave a strong push through Rukun Pogogutat In Bolaang Mongondow (RPIBM), which held a Mongondow cultural performance in Jakarta. On that occasion, the *Sikayu* woven fabric was exhibited to show that Bolaang Mongondow had a weaving craft that was very popular during that period. Itang Yunaz, at the event, presented kinatola and sibatunan motifs in some of his stunning fashion pieces. Yunaz explained that the fabric used at that time was not the original woven fabric, but only the motifs, which were made with digital printing techniques during the manufacturing process. As a response to this, there was an initiative to revitalize the *Sikayu* woven fabric by using the original fabric and making copies of the fabric to be produced again, involving weavers in East Nusa Tenggara. Below are photos of Itang Yunaz's outfits using *Sikayu* woven fabric:



Picture 1. Itang Yunaz's fashion using sikayu woven fabric motifs
Photo Scan: Exel Pontolaeng, 2023.

In response to the initiative pursued by Rukun Pogogutat, the Kotamobagu City Government took the step of making and

establishing the *Sikayu* woven fabric as the official uniform worn every Thursday. This decision has been formalized through a local regulation issued by the Kotamobagu City Government in 2015. The following is an example of the Kotamobagu City official uniform:



Picture 2. Kotamobagu Culture and Tourism Office Uniforms
Photo: Exel Pontolaeng, 2023.

Aesthetics of *Sikayu* Woven Fabric

Mikke Susanto, dalam buku *Diksi Rupa tahun 2011*, menyatakan bahwa bentuk dalam seni rupa biasanya dikaitkan dengan matra seperti dwimatra atau trimatra. Dengan demikian, unsur-unsur pembentuk pada kain tenun *Sikayu*, sebagai karya seni, dapat dinilai dari segi estetis melalui aspek-aspek seperti motif, media, tekstur, dan warna.

To explain the *Sikayu* woven fabric as an aesthetic work, researchers adopted A.A. M. Djelantik's theory (1999) from his book entitled "Aesthetics An Introduction". Djelantik identified three main elements that can stimulate beauty in a work of art, namely form or form, weight or content, and appearance or presentation.

Herbert Read (2000), simplifies the definition of art as an attempt to create pleasing forms. Such a form satisfies the awareness of beauty and aesthetic taste, achieved through unity or harmony in the relationship of forms from one's perception.

In this context, the shape of the *Sikayu* woven fabric, according to Hassan Shadily, is defined as a beautiful form that creates artistic pleasure through visual

perception. The aesthetic form is achieved through the balance of artistic structure, harmony, and relevance. Dharsono Sony Kartika, in the book *Modern Art* (2004), describes form as the organization or unity of the supporting elements of the work.

1. Motifs

As explained in the Indonesian Encyclopedia cited by Meyer Worang Matey in his thesis, can be defined as design features or thought patterns found in a work. In the context of *Sikayu* woven fabric, the motifs used include mayana leaves, straight lines, curves, fractures, triangles, circles, and humans. These motifs are the result of stilations of various elements such as plants, geometrics, and humans. The picture below shows a *Sikayu* woven fabric with kinatola motifs. Motifs, as explained in the Indonesian Encyclopedia cited by Meyer Worang Matey in his thesis, can be interpreted as design features or patterns of thought contained in a work. In the context of *Sikayu* woven fabric, the motifs used include mayana leaves, straight lines, curves, fractures, triangles, circles, and humans. These motifs are the result of stilations of various elements such as plants, geometrics, and humans. The picture below shows a *Sikayu* woven fabric with kinatola motifs.



Image 3. Kinatola motif or mayana in Mongondow language.
Photo Scan: Exel Pontolaeng, 2022.

In practice, the motif is applied repeatedly, resulting in complex yet beautiful patterns. This pattern is a design formed from one or more motifs that are repeated (replicated) and arranged in a regular arrangement (2004:124).

In observing the arrangement of various types of motifs on the fabric, they can be grouped into three parts, namely 1) motifs on the edges, 2) motifs in the center of the fabric, and 3) motifs on the top and bottom of the fabric.

1.1. Fabric edge motif

Motifs on the edge of the fabric or the edge of the fabric are formed from motif patterns that are repeated in the direction to the left or right, as well as the direction up or down (Entin Suprihatin, 2007).

1.2. Motif Kinatola/Daun Mayana

Looking at the repetition of the mayana plant motif on the edge of the kinatola (mayana) motif *Sikayu* woven fabric, there are stylizations of plant motifs and geometric motifs. This motif uses white yarn, which symbolizes fertility and protection from various diseases. The application of this motif can be seen in the following illustration:

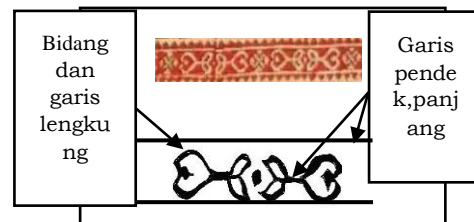


Image 4. Motif daun mayana (kinatola)
Foto scan: Exel Pontolaeng, 2023.

1.3. Motif in the Form of Lapi-Lapi

The lapi-lapi motif is one of the patterns applied to the edge of the fabric by repeating the motif of a triangular shape that crosses each other, creating a symbol of intimacy and protective function. This motif is seen in the *Sikayu* woven fabric with the kinatola (mayana) motif. The lapi-lapi motif not only signifies familiarity, but is also an element that adds beauty to the edges of the fabric. Here is an example of the shape of the lapi-lapi motif on the *Sikayu* woven fabric.

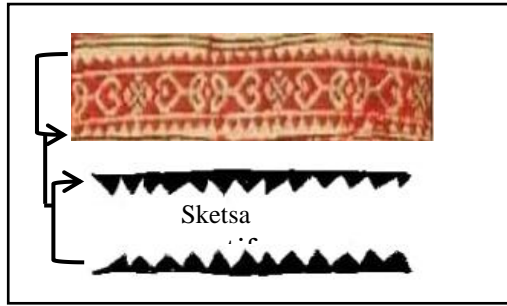


Image 5. The lapi-lapi motif as a symbol of intimacy in *kinatola* weaving.
Photo Scan: Exel Pontolaeng. 2023.

1.4. Geometric Motifs

Geometric motifs are patterns that involve shapes such as zigzags, twists, meanders, spirals, tendrils, straight lines, curved lines, triangles, and rectangles. The following is an example of a geometric motif applied to the edge of a *Sikayu* woven fabric.

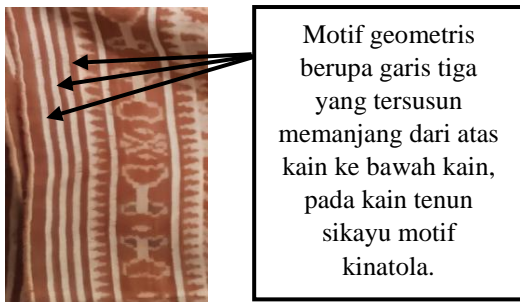


Image 6. Geometric motifs on the edge of *sikayu* woven fabric
Foto: Exel Pontolaeng. 2022.

1.5. Fabric center motif

The central motif in the *Sikayu* woven fabric with the *kinatola* motif, in its application, is built through an arrangement of motifs that are repeated to create a pattern like a mayana flower in a small size. This pattern is arranged in a circle, followed by the arrangement of a frame pattern that forms a rectangle, arranged from left to right and from top to bottom. On the other hand, there are also motifs that are built based on round shapes and *tumpals* that are located in the center of the motif and function as a frame. This motif is not connected to the existing patterns at the corners or edges of the fabric. The color used for this motif is

white. All this is planned to ensure that the center of the fabric does not look empty, but rather has interesting variations.

1.6. Mayana Leaf Pattern

The illustration in Figure 23 depicts the repetition of the mayana leaf motif at the center of the *kinatola* motif of *Sikayu* woven fabric, the work of the people of Bolaang Mongondow. The motif consists of four small mayana leaf elements forming a sphere, with each apex decorated with a triangular plane. White thread is used for each of these motifs. The placement of each motif is arranged separately on the *Sikayu* woven fabric. In the arrangement of the mayana leaf, sphere and *tumpal* motifs, they are located from left to right and from top to bottom of the fabric, forming a rectangular pattern flanked by sphere motifs.

1.7. Top and Bottom Fabric Motifs

The upper and lower motifs are decorations placed at the top and bottom of the fabric, featuring a decorated field or object. The upper and lower motifs on the *Sikayu* woven fabric can be divided into separate parts, indicating that the arrangement of motifs on the *Sikayu* woven fabric is not interrelated or united with the motifs in other parts.

1.8. Motifs on the Top and Bottom of the Fabric

The motifs located at the top and bottom of the fabric are stand-alone ornaments on the *Sikayu* woven fabric with *kinatola* motifs, the work of the Bolaang Mongondow people in the past. This motif is inspired by mayana leaves in varying sizes, forming a diamond-shaped motif of a certain size, and connected by stems as a link between motifs. The look is simple, presenting elements such as mayana leaves, diamonds, stems, and geometric motifs such as long lines and broken lines, all united with the color white.

2. Media

Mikke Susanto (2006), in his book "Diction Rupa A Collection of Fine Art

Terms," explains that media is an intermediary or mediator used to refer to various things related to materials, including tools and techniques, in the context of artwork. Moeliono, as quoted in Meyer Worang Matey's thesis from the Indonesian Dictionary, defines media as a tool or means. In the process of creating art, every human being needs media as a tool to facilitate the work process.

Thus, it can be concluded that nature, as God's creation, provides an abundance of materials relevant to human needs and survival, be it animate or inanimate objects such as plants, animals, trees, and so on. Craftsmen in Bolaang Mongondow in the past had the skills to carefully design and process these elements, ranging from shape, level of complexity, to quality, so as to create high-value works of art, such as *Sikayu* woven fabric. The work can be enjoyed specifically by the people of Bolaang Mongondow and is considered to have high artistic value. According to Monroe Beardsley in "The Liang Gie," there are three elements that make a work of art good or beautiful, namely unity, complexity, and seriousness.

3. Texture

Mikke Susanto (2006), in Meyer Worang Matey's thesis, describes the concept of texture as a surface quality that can be divided into two types, namely rough and smooth texture. In the context of art, texture can be realized in two forms, namely real texture and apparent texture. Sycamore woven fabric, as a work of art made from wood fibers, certainly has texture. When touched, the surface of the fabric feels smooth, especially in the *Sikayu* kinatola motif.

4. Color

In the discussion of color, Ali Nugraha (2008) explains that color is the impression produced by the eye from the light reflected by the object exposed to the light. The colors in the *Sikayu* woven fabric not only include aspects of color

theory, but also involve color symbols and meanings in the context of fine art.

- Red is a color that symbolizes courage, heat, and fire.
- Black symbolizes death, destruction, power. Good meaning of life-preserving purity and strength.
- White symbolizes holiness, heaven, purity, peace, honesty, and resurrection.

Previously, we explored the form and constituent elements of *Sikayu* woven fabric as an aesthetic work, covering four important aspects, namely motif, media, texture, and color. In addition, we also discussed the categorization of motifs in *Sikayu* woven fabric as aesthetic forming elements, which certainly play a role in several specific art functions, such as: a) Personal Function, b) Social Function, and c) Physical Function.

4.1. Personal Function

Edmund Burke in his book entitled *Art as image and idea* (1967) explains that the personal function in art refers to the individual or person, namely the human being himself. In this context, the function of art seeks to provide compensation so that the individual can be free from inner pressure. More than that, the function of art is also seen as a means of personal expression that is able to express one's feelings and creativity.

From the point of view of personal interests, craftsmen or artists who create *Sikayu* woven fabrics are in this position. Although they create works of art for others, technically, they are expressing themselves through the works they produce. In ancient times, artistic expression was mainly aimed at glorifying leaders. For example, *Sikayu* woven fabrics were generally made for the elite such as kings, royal families, and high society, so from this perspective, the function of *Sikayu* woven fabric art is personal.

4.2. Social Function

Edmund Burke in his book entitled *Art as image and idea* (1967) explains that the social function in art has an important role in providing meaning and promoting human interaction in proportion to the reality of life. This sense of proportion covers the breadth of human relationships with other humans, and art becomes one of the means that supports and is indispensable in maintaining life.

Some things that can be emphasized in this context are that works of art have the ability to seek or tend to influence the collective behavior of many people. Artworks are created for the purpose of being seen or used, especially in the context of public situations. In addition, artworks also play a role in expressing or explaining various aspects about collective social life.

4.3. Physical Function

Edmund Burke in his 1967 book *Art as image and idea* explains that in discussing physical function, it is necessary to understand that natural elements have a significant influence. Visual perception becomes the main focus, along with elements of communication and expression. Art is not only a language for translating human thoughts and feelings into symptoms that can be perceived by others. Every idea that is realized, whether in two-dimensional or three-dimensional form, requires a concept as a processing tool. Physical functions here refer to things that have an affinity with art or human culture, but are viewed physically. *Sikayu* woven fabric is not only seen as a woven fabric in the naked eye, but as a symptom that can be reached by the five human senses or as an object of creation that functions as a container or tool. More than that, the elements attached to *Sikayu* have elements of communication and artistic expression that carry certain functions and meanings.

Edmund Burke in his book entitled *Art as image and idea* (1967), emphasizes the importance of three aspects in the work of

art, namely art function, art structure, and art style. After discussing the function of art that includes personal, social, and physical aspects, it is important to explore art structure and art style in the context of this research.

Art Structure

Edmund Burke in his book entitled *Art as image and idea* (1967) explains that the visual elements in the grammar of art include line, shape, light, dark, color, and texture. The organization of these elements in art design involves principles such as unity, balance, rhythm, and proportion. However, in the context of fine art, aesthetic structure does not only depend on visual similarity or correctness. Rather, the structure of fine art depends on one's ability to admire and feel satisfaction from the artwork. Therefore, the discussion of the structure of fine art in the context of *Sikayu* woven fabric and its elements will highlight aspects that are integrated with the existence of *Sikayu* woven fabric.

1. Line

Yusuf Affendi in his book entitled *Knowing Design for Students of Fine Arts and Architecture* (1981), explains that the basic elements of motifs, especially those with geometric shapes, as described in Ferdinand Pangkey's thesis, generally involve straight and curved lines. These two types of lines are arranged and displayed in a wide variety of ways. Straight lines can be broken, arranged into triangles and other shapes. Meanwhile, curved lines can appear repetitively, continuously, and so on. Although these lines have a graphic nature (calligraphic mark), in fine art there are also lines that act as binders of space, time, color, and form (structural line). This type of line is basically not visible or clear, but more of an illusion or suggestion, as seen in the outer boundaries of a shape.

2. Rhythm

SP. Gustami (1981-1982) stated that in fine art, especially in design, rhythm refers to the continuous and regular repetition of

certain elements. There are five methods of arranging design elements that can create a good rhythm, namely: 1) fixed and regular rhythm; 2) varied rhythm; 3) rhythm by comparison; 4) rhythm by continuous line motion; 5) free rhythm.

3. Balance

Gustami (1981-1982) states that there are two types of balance in the arrangement of design elements, namely simple balance and hidden balance: Simple balance (Balans Formil): It is the arrangement of design elements with a balanced appeal between them. The arrangement of simple balance gives the impression of calmness, majesty, and pleasure when enjoyed or seen. Hidden balance (Informal Balances): Is a form of balance in which the arrangement of design elements is not equal in the distance between one element and another from the center point.

4. Proportion

Considering the issue of proportion in artworks, as expressed in Ferdinand Pangkey's thesis (2004), this knowledge of proportion guides the artist or designer to be able to determine how to place elements to make them attractive, determine size and shape appropriately, and apply elements so as to create harmony and balance in their work.

Art Style

Edmund Burke in his book entitled *Art as image and idea* (1967) explains that art develops along with the development of human culture, influenced by changes in social structure, science, and technology. The development of art can be grouped into three periods, namely:

Prehistoric, namely Art in prehistoric or ancient societies, still preserved in traditional art in rural areas that have not undergone renewal, Classical which is Art that reaches its peak of beauty, such as Ancient Greek art and classical art in Indonesia in ancient times. Classical art leaves a legacy in the form of antique art objects, and Modern, which is art that has

developed since the 20th century, influenced by advances in science and technology. Artists today highlight their personal abilities in creating contemporary art with scientific approaches and modern techniques.

In achieving the beauty of the *Sikayu* woven fabric in Bolaang Mongondow in the past, the craftsmen demonstrated their ability to organize and combine the supporting elements of the work. These elements, such as unity, complexity, and solemnity, become the criteria that make a work of art good or beautiful.

1. Unity

Dharsono Sony Kartika (2004) emphasized in the book *Modern Art* that Unity is cohesion, consistency, singularity or wholeness, which is the main content of the composition. Unity is the effect achieved in an arrangement or composition between the relationships of the supporting elements of the work, so that as a whole it displays the impression of a whole response (Dharsono, 2004).

The 27th illustration features a *Sikayu* woven fabric with kinatola motifs, the work of Bolaang Mongondow weavers in the past. This work can be considered of high value due to its stunning beauty, reflected through the variety of motifs presented in one white fabric field.

2. Complexity

Dharsono Sony Kartika (2007) emphasizes in his book entitled *Aesthetics*, that to create works of art that have high aesthetic value, a level of complexity is required that is presented by the artist through a mature concept and the support of the techniques and media used. Woven fabric craftsmen in Bolaang Mongondow experience a similar process in their work.

The maturity of the concept in creating art can be seen in the ability of the Bolaang Mongondow woven fabric craftsmen to create various motifs, as seen in the previously described kinatola motif in *Sikayu* woven fabric, realized in fabric with the use of white yarn. Through

observation of the *Sikayu* woven fabric in Bolaang Mongondow, a level of complexity can be found in each type of woven fabric produced by craftsmen in the past. This complexity characterizes that the aesthetic object or work of art is not simple, but rich in content and elements that contradict each other or contain subtle differences.

3. Intensity

Dharsono Sony Kartika (2007) explains that producing works of art requires skill and accuracy in choosing the materials and tools to be used, including in the process of working drawing design. Seriousness is a key element that must be reflected in both aspects. If this is well considered, it will have a positive impact, otherwise, if ignored, it can have a negative impact on the resulting work.

The *Sikayu* woven fabric is not just a product, but the result of deep reflection on the object described in the weave. The emotional earnestness of an artisan is reflected as they create objects by visually presenting motif forms. It is important to note that one's earnestness in creating does not only depend on the level of sophistication of the tools and materials used. The success of an aesthetically pleasing *Sikayu* woven fabric is also influenced by the drive of the intensity of earnestness to produce quality work.

Dharsono Sony Kartika through his book entitled *Aesthetics* (2007) emphasizes that: The solemnity of a good aesthetic object must have certain prominent qualities and not just something empty. It does not matter what quality it contains (e.g. gloomy or joyful atmosphere, soft or rough nature), as long as it is something intensive or earnest (Monroe Beardsley in Dharsono, 2007).

If we look visually, the shape of the *Sikayu* woven fabric clearly displays a high level of sincerity expressed by the craftsmen through high creativity. This is reflected in the application of various motifs on one type of woven fabric,

namely *Sikayu* woven fabric. Motifs such as mayana leaves, straight lines, curved lines, geometric motifs in the form of round shapes, lapi-lapi motifs in the form of triangles, and round rectangles are applied as a series that strengthens the visual impression of the cloth.

CONCLUSION

Historically, *Sikayu* woven fabric emerged thanks to the creativity and high ideas of 13th-century artisans as described by Ginupit in his *History of Bolaang Mongondow* (2003), explaining that they transformed these ideas into cultural works that played an important role in traditional events and served as valuables in the exchange system of their day. Unfortunately, the development of *Sikayu* experienced a long period of hiatus, influenced by the king's ban, the presence of Chinese and European silk fabrics, and the intervention of the Japanese army in the Bolaang Mongondow region. Despite the long period of production hiatus, *Sikayu* woven fabric finally received attention again through the rukun pogogutat activities. The Bolaang Mongondow government also paid special attention by making *Sikayu* an official uniform, formalized by the Kotamobagu city government law in 2015, and produced in printed form.

So in terms of aesthetics, the existence of *Sikayu* woven fabric can be categorized as two-dimensional fine art. Aside from being clothing, *Sikayu* woven fabric also has a physical function as a cloth worn by the people of Bolaang Mongondow. On the other hand, with the presence of ornaments in the form of motifs, *Sikayu* woven fabric and its elements also have social and personal functions, as well as being a means of aesthetic presentation. This cultural variety shows that every culture includes forms of aesthetic expression, proving that beauty is always pursued and valued by humans, even in the midst of fulfilling their primary needs. The visualization of motifs in *Sikayu* woven

fabric not only has an aesthetic purpose, but also holds certain functions and meanings related to the original purpose of its manufacture. For example, *Sikayu* woven fabrics with kinatola and sibatunan motifs are used in various traditional events, such as the bestowal of the bogani title on a regional leader. In this context, the cloth serves as a seat mat for someone who will be appointed as a bogani. The types of cloth used, both kinatola motifs for women and sibatunan motifs for men, have their own meanings. For example, kinatola is intended to keep the person sitting healthy and avoid disease, while the sibatunan motif has the meaning of lifting each other up, helping, and advising for the good of all living things. The existence of *Sikayu* woven fabric is an important marker in Bolaang Mongondow culture as a producer of cultural works of high artistic value.

REFERENCES

- A.L, K., & Kluckhon, C. (1952). *Culture, A Critical Review Of Concepts and definitions*. American: Boston: Havard University Press.
- Bernard, G. (2003). *Sejarah Bolaang Mongondow*. Kotamobagu: Medio Februari.
- Djelantik, A. (1999). *Estetika Sebuah Pengantar*. Bandung: Masyarakat Seni Pertunjukan Indonesia.
- E.N Saud, L., Domili , B., Rawis, J., Kristanto, B., & Suharjo, S. (2004). *Budaya Masyarakat Suku Bolaang Mongondow*. Kotamobagu: Kementrian Kebudayaan dan Pariwisata.
- Effendi, Y. (1981). *Mengenal Dasar Desain Untuk Mahasiswa Seni Rupa dan Arsitektur*. Bandung: ITB.
- Feldman, E. (1967). *Art as Image And Idea*. Inggris: Prentice-Hall.
- Gie, T. (2004). *Filsafat Keindahan*. Yogyakarta: Pusat Belajar Ilmu Berguna (PUBIB).
- Gunawan, I. (2013). *Metode Penelitian Kualitatif*. Jakarta: Bumi Aksara.
- Guntur. (2004). *Ornamen Sebuah Pengantar*. Surakarta: P2AI bekerja sama dengan STSI Press Surakarta.
- Gustami, S. (1981-1982). *Dasar-Dasar Desain*. Jakarta: Depdikbud.
- Hermawati Pabottingi, A. (2002). *Tenunan Tradisional Buton*. Buton: Dinas Pendidikan dan Kebudayaan Museum Negeri Propinsi Sulawesi Selatan.
- JE, J., & Pirngadie, M. (1912). *De Inlandsche Kunstnijverheidd in Nederlandsc Indie*. VAN REGEERINGSWEGE GEDRUKT EN UITGEGEVEN TE 'S. GRAVENHAGE.
- Jumaeri, Djamir, O., & Wagimun. (1974). *Textile Design*. Bandung: Institut Teknologi Tekstil.
- Kartika, D. (2004). *Seni Rupa Modern*. Bandung: Rekayasa Sains.
- Kartika, D. (2007). *Estetika*. Bandung: Rekayasa Sains.
- Katamsi, R. (1956). *Peran Seni Kerajinan (Tradisional dan Baru) dalam Pembangunan Analisa Kebudayaan*. Jakarta: Departemen Pendidikan dan Kebudayaan.
- Kertajaya, H. (2008). *Arti Komunitas*. Jakarta: Gramedia Pustaka Utama.
- Koentjaraningrat. (1990). *Ilmu Antropologi*. Jakarta: Rineka Cipta.
- Lasmanawati, E. (2010). *Makanan Khas Provinsi Sulawesi Utara. Makanan Khas Provinsi Sulawesi Utara*.
- Lauer, R. (1989). *Perspektif Tentang Perubahan Sosial*. Jakarta: Bina Aksara.
- Margono, S. (2003). *Metode Penelitian Pendidikan*. Jakarta: PT Rineka Cipta.
- Matey, M. (2011). Tesis. *Kajian Motif, Fungsi dan Makna Kerajinan Kerawang Moronge DI Kabupaten Kepulauan Talaud*.

- Miles, M., & Huberman, A. (2008). *Analisis Data Kualitatif*. Jakarta: UI Press.
- Moeliono, A. (2007). *Kamus Bahasa Indonesia*. Jakarta: Balai Pustaka.
- Moleong, L. (1988). *Metodologi Penelitian Kualitatif*. Bandung: PT Remaja Rosdakrya.
- Musman, A. (1989). *Lurik: pesona, ragam, dan filosofi*. Yogyakarta: Departemen Budaya.
- Nanawi, H. (1993). *Metode Penelitian Sosial*. Yogyakarta: Gadjah Mada University Press.
- Nata, A. (1998). *Metodologi Studi Islam*. Jakarta: PT. Raja Grafindo Pesada.
- Nugraha, A. (2008). *Pengembangan pembelajaran sains warna pada usia dini*. Bandung: JILSI foundation.
- Pangkey, F. (2004). Tesis. *Relief Pada Waruga Di Minahasa Dalam Perspektif Etnografis dan Estetis*.
- Poerwanto, H. (2000). *Kebudayaan dan Lingkungan dalam Perspektif*. Yogyakarta: Pustaka Pelajar.
- Regar, W. (1945-1955). *Kearifan Tradisional Masyarakat Pedesaan dalam Pemeliharaan Lingkungan Hidup di Daerah Sulawesi Utara*. Manado: Depdikbud, Proyek Pengkajian dan Pembinaan Nilai-Nilai Budaya.
- Rizali, N. (2017). *Tinjaun Desain Tekstil*. Surakarta: UNS Press.
- Rosmalawati, e. (1978). *Adat Istiadat Daerah Sulawesi Utara*. Jakarta: Depdikbud Pusat Penelitian Sejarah dan Budaya Proyek Penelitian dan Pencatatan Kebudayaan Daerah.
- Rustam, H., & Utoma, H. (2003). *Komponen Perancangan arsitektur Lanskep; Prinsip-Unsur dan Aplikasi*. Jakarta: Bumi Aksara.
- S, A. (2013). *Prosedur Penelitian Suatu Pendekatan Praktik*. Jakarta: PT. Rineka Cipta.
- Sanyoto, S. (2005). *Dasar-Dasar Tata Rupa dan Desain*. Yogyakarta: CV. Arti Bumi Intaran.
- Shadily, H. (1982). *Ensiklopedia Indonesia*. Jakarta: Ichtiar Baru-Van Hoeve.
- Soekanto, S. (1977). *Sosiologi*. Jakarta: Universitas Indonesia.
- Suharsimi, A. (2005). *Manajemen Penelitian*. Jakarta: Renika Cipta.
- Sulasm, D. (1989). *Warna sebagai salah satu unsur seni dan desain*. Jakarta: Departemen Budaya.
- Suprihatin, E. (2007). *Mari Belajar Menyulam 1*. Jakarta Barat: CV Pamularsih.
- Susanto, M. (2006). *Diksi Rupa*. Yogyakarta: Kanisius.
- Susanto, M. (2011). *Diksi Rupa: Kumpulan Istilah dan Gerakan Seni Rupa*. Yogyakarta: Dicti Art Yogyakarta dan Art Space Bali.
- Taulu, H., & Sepang. (1961). *Sejarah Bolaang MONGONDOW*. Tomohon: Tokorame.
- Tjetjep, R. (2000). *Ekspresi Seni Orang Miskin*. Bandung: Yayasan Nuansa Cendana.
- Tri M, E. (2011). *Tenun Ikat dan Songket*. Jakarta: Pelita Hati.
- Tukio, S. (2007). *Mengenal Ragam Hias Indonesia*. Surakarta.
- Wahyono, P. (1979). *Beberapa Asas Merancang Negara yang berdasar atas Hukum, Pidato Pengukuhan Jabatan Guru*. Jakarta: FH-UI.
- Wiranata, I. (2002). *Antropology*. Bandung: PT. Citra Aditya Bakti.
- Wucius, W. (1995). *Beberapa Asas Merancang Dwimatra*. Bandung: ITB.