



Nareh Pariaman Embroidery In Fashion As Creative Industry Development



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ABSTRACT

The aisle in Minangkabau is where the bride (anak daro) sits while waiting for the groom (marapulai) to sit side by side (basandiang) after the marital consent testimony (ijab kabul). In addition to Minangkabau decorations, there are also Chinese and Gujarati motifs. As a creative economic development, the application of aisle embroidery to fashion is related to the creation of economic, social, and environmental added value. The researchers conducted this applied research by innovating the product design through the designing of embroidered fashion. The research employed the participatory observation method, which is also known as active observation. In making a fashion design for aisle embroidery to meet the problems and research objectives, effective steps were taken in several stages, namely: a survey of aisle embroidery craft centers; exploration; analysis, and synthesis; design; and then realization into a fashion work.

Kata Kunci:
*Bordir Lorong, Fashion,
Industri, Kreatif.*

ABSTRAK

Pelaminan di Minangkabau merupakan tempat duduk *anak daro* dalam menunggu kedatangan *marapulai* untuk *duduak basandiang*, sesudah dilaksanakan *ijab kabul*. Terdapat beragam ragam hias Minangkabau pada pelaminan tersebut yang disulam khas daerah Nareh dengan sulam benang emas, selain ragam hias juga terdapat motif Cina dan Gujarat. Penerapan sulam pelaminan pada fesyen sebagai pengembangan ekonomi kreatif tidak hanya terkait dengan penciptaan nilai tambah secara ekonomi, tetapi juga penciptaan nilai tambah secara

sosial, budaya dan lingkungan. Terkait dengan penelitian ini peneliti melakukan penelitian dalam bentuk penelitian terapan dengan melakukan inovasi berupa pengembangan desain produk dengan cara merancang fesyen *ready to wear* dengan hiasan menggunakan pengembangan atau kreasi sulam Nareh. Metode penelitian yang dipakai adalah metode *participation observation* yang disebut juga dengan observasi aktif. Dalam membuat rancangan fesyen yang bersulam pelaminan yang sesuai dengan permasalahan dan tujuan penelitian, maka dilakukan langkah-langkah yang efektif dalam beberapa tahapan penelitian, yaitu: survei sentra kerajinan sulam pelaminan; eksplorasi; analisis dan sintesis; perancangan dan kemudian diwujudkan menjadi karya fesyen *ready to wear*.



INTRODUCTION/ PENDAHULUAN

Indonesia is one of the countries that have the potential in developing creative industries, both in ASEAN and globally. This is inseparable from the rich and diverse potential of human resources (HR), cultural values, and local wisdom, making it a source of inspiration in developing creative industries. Cultural values in the aisle embroidery in the Nareh Pariaman area of West Sumatra can be a source of inspiration as well as the capital for the development of the creative economy. Nareh Pariaman is one of the aisle embroidery industrial areas, which has been occupied by the community for generations. The aisle embroidery is mostly made by women and girls of different ages from children (elementary school) to the elderly. They have been practicing aisle embroidery since an early age. It is not known when the aisle embroidery activities began in the area.

The application of aisle embroidery to fashion as a prospect for the development of the creative economy is related to the creation of economic, social, and environmental added value. Therefore, in addition to increasing competitiveness, the creative economy can also improve the national life quality. The aisle, which is embroidered with golden thread and other kinds of threads, looks so beautiful and majestic when it is installed and arranged according to the rules of the aisle layout. The Minangkabau Encyclopedia explains that:

The word palaminan derives from the word lamin, which means type, and then becomes sex. Palaminan is a place where the bride and groom sitting side by side in a wedding ceremony. It separates a man and woman. The meaning of palaminan then becomes limited, namely a place that is decorated in such a way for the bride and groom to sit side by side. ("The Minangkabau Encyclopedia," 2005).

The main function of the aisle is as a seat for the daro (bride) in waiting for the arrival of the marapulai (groom) to sit in the Basandiang, after the marital consent testimony (Ijab Kabul). The arrival of marapulai to the house of daro symbolizes or represents the matrilineal marriage system (men come to women's homes) in the matrilineal constellation of Minangkabau customs. Literature suggests that the aisle was a dowry from a Chinese king to propose to Bundo Kanduang. But while the shipment was still on its way to West Sumatra, the King of China died. Therefore, to commemorate him, the aisle is used at every traditional ceremony in Minangkabau (Aswar, 1999). No wonder the Minangkabau aisle is influenced by Chinese culture. Besides that, an element of Gujarat culture is also found (Anthony Swan, 2007).

The aisle decorations are based on Minangkabau ornaments embroidered with golden or silver threads. Such decoration applied to the Nareh Pariaman aisle is closely related to the decoration found in the rumah gadang (Minangkabau traditional house). The ornamental variety found in the rumah gadang is the source of all forms of decorative development in West Sumatra (Marah, 1987). Generally, Nareh Pariaman aisle is decorated with flora (plants) and fauna (animals). Floral motifs include flowers, stems, and leaves. Fauna (animals) motifs include bird and duck. The motifs applied are the results of compositions or modifications of the aisle craftsmen in Nareh Pariaman, but in making the motifs they still refer to the previous Minangkabau decorations.

Minangkabau decorations applied to the aisle include *puti takruang*, *ula Gerang*, *itiak pulang patang*, *pucuak rabuang*, *ombak-ombak*, *biku-biku*, *ati-ati basandiang*, and *saluak laka*, all of which are in line with the people's way of life in Minangkabau. In addition to the Minangkabau decorations, there are also Chinese decorative motifs that have no meaning for the Minangkabau people (Sativa, 1999: 42), such as the Phoenix bird, dragon, lion, chrysanthemum, and peony.

This applied research is entitled "Application of Nareh Pariaman Wedding Embroidery in Fashion as Prospects for Creative Industry Development". The focus is to follow up on the results of the previously conducted research entitled the "Aesthetic Aspects of Nareh Pariaman Palaminan Ornaments and Their Forming Elements" and "The Wedding in Minangkabau Customs". Based on the previous research, the researchers must improve the ability to design and process aisle

embroidery craft products into trendy fashion products. Therefore, not only is aisle embroidery craft functionally known as a seat for *daru* and *marapulai*, but can also become a contemporary fashion trend.

Based on the background described above, in this applied research a problem can be formulated, namely how to improve the ability of Nareh Pariaman's aisle embroidery craftsmen in making creative and innovative product designs? How can we develop Nareh Pariaman's aisle embroidery ornaments in fashion designs? The fashion design is applied on the teenaged girls' ready-to-wear clothing. Esther Mayliana stated that clothing can be grouped by age, including baby, child, adolescent, adult, and old age clothing (Mayliana, 2019).

METHOD

The applied research employed the participant observation method which is also known as active observation (RM. Soedarsono, 2001). In making the fashion designs of embroidered aisle motifs relevant to the problems and objectives of the research, the following effective steps are taken:

- a. The first step is surveying the center of aisle embroidery as a subject of applied research. The sample is collected from the aisle embroidery craft centers in Nareh Pariaman.
- b. The next stage is an exploration to collect data on various issues regarding the development of aisle embroidery ornaments, especially the existing forms to be referred to in making the designs.
- c. After that the collected data were analyzed and synthesized to solve the problems regarding the development of aisle embroidery ornaments and unite them into a single structured unit of conceptual design as the basis for creating embroidery ornament designs in fashion.

Designing a ready-to-wear fashion by applying aisle embroidery ornaments starts with visualizing the ideas into sketches. After that drawings are made. During the designing process materials, tools, processes, variations in shapes, sizes, aesthetic elements, and market prospects have to be considered. Agni Agustin states that ready-to-wear clothing, in general, can be worn easily without having to take specific body measurements because these clothes are produced using standard clothing sizes (Agustin & Yuningsih, 2021).

- a. The target or indicator of success from this stage is the creation of fashion designs in accordance with the idea. Another indicator is that it is ready to be realized in the fashion works with regional characteristics.
- b. The idea is realized in fashion designs. This activity takes several stages, namely, (1) preparation of embroidery tools and materials, (2) making ready-to-wear women's fashion designs, (3) determining embroidery techniques, which in this case the golden thread embroidery, flat/suji embroidery, and pinhead embroidery, (4) applying embroidery to fashion products, (5) making embroidery on clothes patterns, (6) transferring patterns to the base cloth, (7) combining each pattern according to the pattern. products made by sewing, (8) finishing process to beautify the work or product. The final stage is the publication of research results on fashion aisle embroidery in national journals.

RESULT AND DISCUSSION

This chapter discusses the process of research from August to December 2021. This applied research began with a survey of the center of aisle embroidery craft in the Nareh Pariaman area. The sample was collected from representing centers that can be invited to cooperately manufacture the fashion embroidered aisle. The results of the research journey are illustrated as follows:

1. Survey to aisle embroidery craft center

Kota Pariaman is chosen as the location of research since it is a center for the development of the aisle embroidery craft. The object of this research is the ornaments attached to the aisle and



embroidery with golden and other types of thread or other threads. The location is an important source of data in qualitative research because it has physical evidence of the place where the aisle embroidery was created. It provides a physical description of the aisle and the social environment. Besides that, cultural events can also be observed. It is observable what and who is involved in the activity of creating aisle embroidery.

The craft center selected is the Indah Mayang embroidery center, which is located at Nareh III, Padang Birik-Birik Village, Pariaman Utara District, Pariaman City. Indah Mayang embroidery center was chosen as the object of research because this center has produced a lot of two types of aisle embroidery, namely aisles with golden thread embroidery techniques and aisles with lame fabric embroidery techniques. In addition, the Indah Mayang Sulam center also produces embroidered traditional scarves. Therefore, it can be concluded that this center deserves to be researched and can be invited to collaborate in the manufacture of fashion products embroidered with aisles.

The survey reveals that all aisle embroidery centers in Nareh Pariaman, especially the Indah Mayang embroidery center no longer produce golden thread embroidery on aisles. They tend to make aisles by embroidery with a lame cloth because the aisle embroidered with golden thread is not only very expensive, but the raw materials and sewing fees are also expensive, making it unaffordable for consumers. While the aisle is embroidered with lame cloth with cheap materials and the sewing fee, the price of the aisle is affordable for consumers. However, if consumers order aisles with golden thread embroidery techniques, they will be made accordingly.

2. Aisle embroidered fashion design

Fashion designs of casual clothing begin with making sketches. Two sketches are selected to be turned into fashion designs and works. After that, working drawings and fashion patterns are made. Septianti suggests that basic patterns and breaking patterns are used to have detailed clothing to ensure a directed and orderly manufacture (Anti, 2020). When the fashion pattern is completed, ornaments or decorations are made. Aisle motifs are turned into the pattern and transferred to the fabric.



Figure 1. Sketch
(Drawn by: Riska, October 2021)



Figure 2. Design.

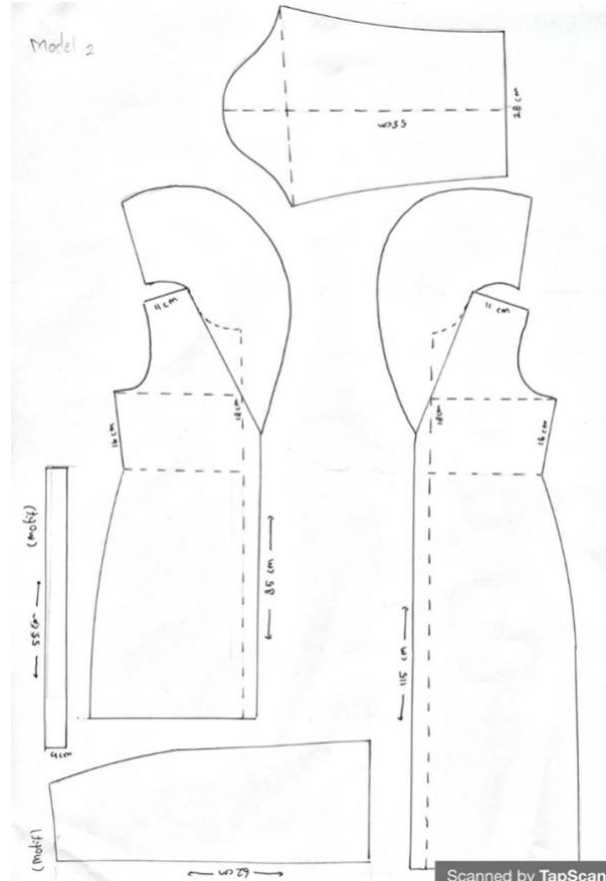


Figure 3. Fragment of Shirt Pattern

(Drawn by: Riska, 2021)

dress size L

1:6. scale

Bust: 94 cm

Waist: 76 cm

Hip circumference: 106 cm

Face length: 30 cm

Face width: 34 cm

Back length: 35 cm

Back width: 36 cm

Side length: 16 cm

Hip height : 20 cm

Shoulder Width: 11cm

Armpit circumference: 46 cm

Arm circumference: 34 cm

Hand length: 55 cm

Dress length: 150 cm



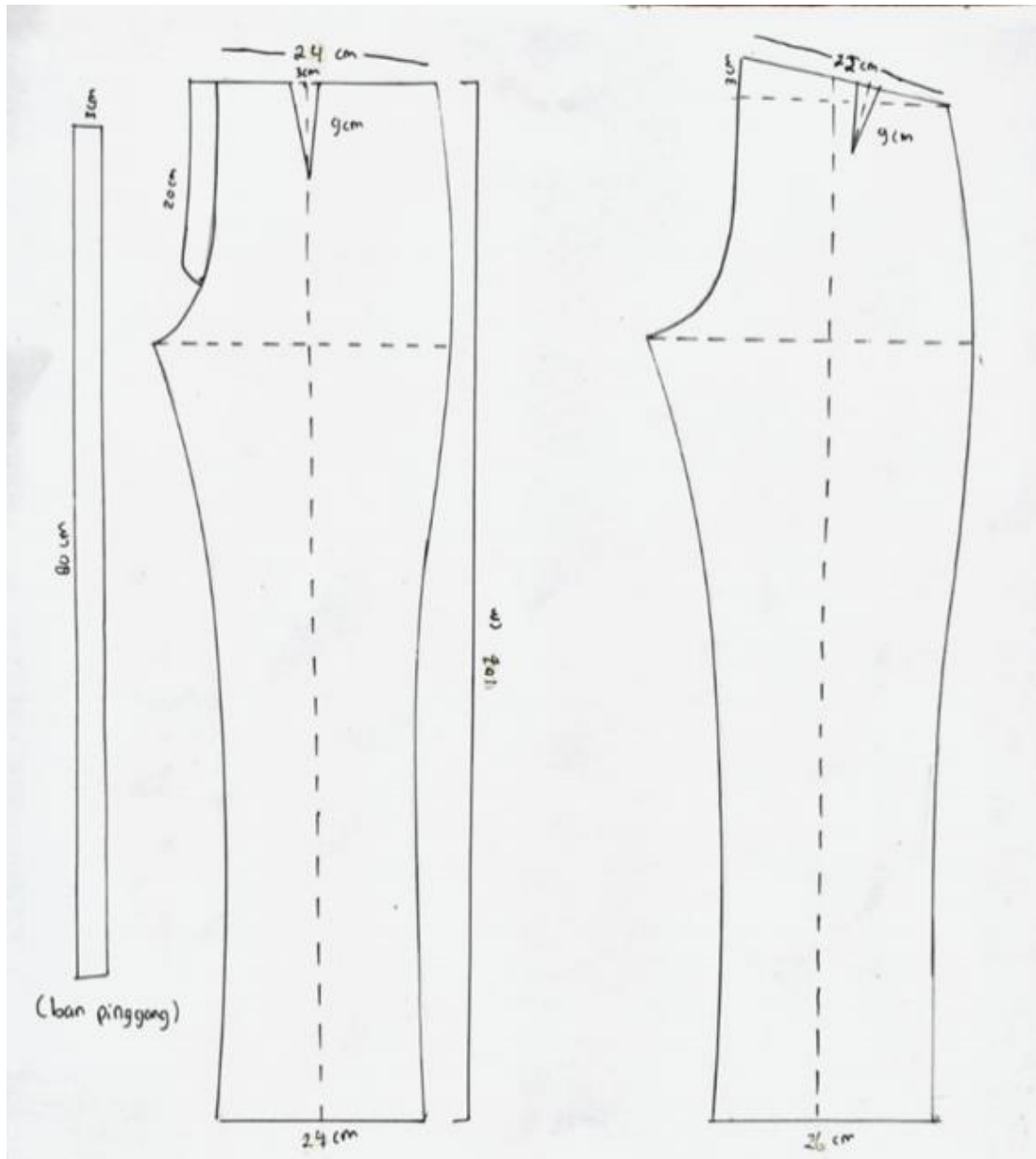


Figure 4. Fragment of Trouser Pattern
(Drawn by: Riska, 2021)

Pants Size

1:6. scale

1. Waist circumference: 80 cm

2. Thigh circumference: 60 cm

3. Kris length: 64 cm

4. Pants length: 110 cm

Work process

The stages in the design and realization of the work extend from the beginning to the end. After making the design, making a fashion pattern with a size of 1:1 proceeds.



Figure 5. Making a 1:1 Pattern

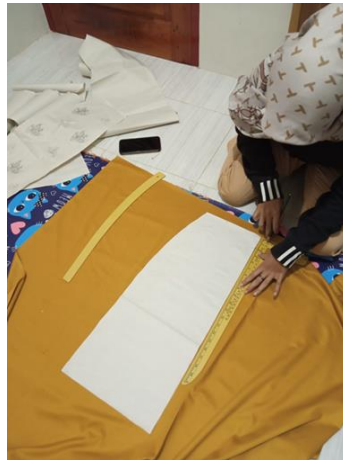


Figure 6. Moving a Pattern to Cloth



Figure 7. Moving a motif to Cloth

(Photo: Shafatul, 2021)



Figure 8. Process of Golden Thread Embroidery
(Photo: Ani, 2021)

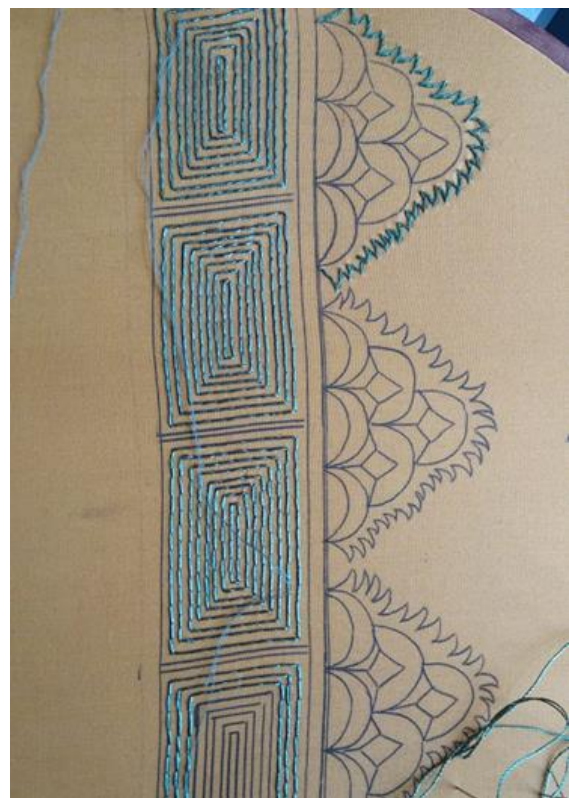


Figure 9. Process of Golden Thread Embroidery
(Photo: Rosi, 2021)



Work Concept



Figure 10. Ready-to-wear Fashion, "Fighting Spirit", 2021, (Photo: Fauziah, 2021)
Title: Fighting Spirit, Material: Toyobo, Technique: Sewing, embroidery, Size: M, Year: 2021

Visually, the ready-to-wear clothing entitled "Fighting Spirit" uses toyobo cotton which consists of two colors, namely green and yellow. On the clothes, some motifs usually applied to the aisle are drawn. Among them are the motifs of gunung, bird, kaluak nails, and geometry arranged aesthetically and orderly. The motif is embroidered and developed with such Nareh aisle embroidery techniques as flat skewers, coconut pins, and bandages.

The shirt has a combination of green and yellow colors, while the pants are green. The green color symbolizes youth, while the yellow color symbolizes brightness, victory, and joy.

This work symbolizes the life journey of a perseverant person who is independent and hardworking. This also symbolizes optimism. The main purpose of the creation of clothing, apart from being a cover for genitalia, also has a religious function for the wearer. This dress can be worn at semi-formal events.

CONCLUSION

The application of Nareh wedding embroidery to fashion in the form of ready-to-wear clothing has a prospect to develop the creative economy through the creation of economic, social, cultural, and environmental added value. The aisle embroidered with golden thread and other threads has long been practiced by aisle craftsmen in Nareh. However, as time goes by, golden thread embroidery is increasingly being pushed aside by the lame embroidery technique because the price of the aisle embroidered with lame is cheaper than the aisle embroidered with golden thread.

The decorations of the aisle are based on Minangkabau ornaments embroidered with golden or silver threads. The decoration applied to the Nareh Pariaman aisle cannot be separated from the decoration found in the rumah gadang (Minangkabau traditional house). Based on this, ready-to-wear clothing is made with the development of motifs and techniques on the aisle.

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