

## Transformation Aesthetic Structure Pucuk Rebung Pattern from Siak Sri Indrapura Weaving 1900 and 1940

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### Abstract

The culture of praying has developed in Nusantara since the entrance of Champa into Nusantara. Austronesian culture is the result of the inter-national mixture and is a long historical journey. It has been suggested by historians that lame is one of the tribal names found in the Minangkabau community. (Dahlan, 2015). The cultural development of the region of western Sumatra brought the cultural journey to Siak Sri Indrapura through the leadership of King Kecik. The result of the melting of culture is one of them is the creation of art, that is, the textile. It is now one of the artifacts preserved by the Indonesian government as an intangible cultural heritage. The textile has its own philosophy of both the craftsmen and the users of the textile. The philosophy of the textile lies in its motif, so this study focuses on the motif of the splash as a representation of the motive of the lining. The textiles used as research objects are the Siak textiles found in the digital museums found in 1900 and 1940. The selection of such objects is the evolution of the motif of the scratch that does not bypass the value of the aesthetic authenticity of its basic form. The research aims at (1) finding the aesthetic value of the basic shape of the motif of the crevice. (2) Understanding the transformation of the textile over 40 years later, knowing the change and validity of the value of a motif. Research methods that use qualitative methods. Research data is obtained through observations, interviews, and documentation. Data analysis techniques used are data collection, data reduction, data presentation and conclusion. The results of the research showed that: Pucuk rebung is a motive that became characteristic of the crowd, proven from various textiles that come from the area of Sumatera using the motif of pucuk rebung with the context of the existence of the society in the region. The values of the scapegoat as a symbol of strength, prosperity, and misery remain to this day. The aesthetically embroidered structure has an equal-legged triangle base that still lasts for 40 years later, counting from 1900 to 1940. The changes that occur in the textile are in the material, the layout of the textile, and the distance between the motifs. Related to the function of textile in the 1900s and later 1940s still have something in common, that is, as a valuable textile and have artistic and aesthetic value. The color used by the king is adapted to the hierarchy. The change that occurs in the function of the weave is as a cenderamata given to the nobles of Beladan, so that the weapon is no longer a weave only used by a king, this is what marks the beginning of the change in the Weave of Siak

**Keywords:** Artefact, Tenun, Siak, Pucuk rebung, Aesthetic

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### 1. Introduction

Malays are one of Southeast Asia's ethnic groups that expanded in the Nusantara region. The development of a culture tends to invent new subcultures. Eriswan (2012) states that the Malay culture was formed by cultural contact between different Austronesian groups and groups from Yunnan province, South China with other ethnic groups through a long historical process which then spread to several areas in Sumatra and Kalimantan. Malay also refers to an ethnic group in Minangkabau (Dahlan, 2015). Considering said statement, it can be concluded that the Riau province is also a region in Indonesia that was influenced by the Malay culture. The Riau region has even been considered as the cultural central of Indonesian Malay culture. As quoted by the Minister of Tourism and Creative Economy, Mr. Sandiaga Uno virtually inaugurated the Culture and Creative Economy Central Outlet (EKRAF) in Riau Culture Hall (LAM). The ceremony was held to inaugurate the Culture Central Outlet where Malay culture is performed in Riau.

Malay culture is still carried out by the Riau people. The program was inaugurated on July 3, 2021 and has held various cultural activities until 2023. Thus, the general public needs to be informed of what constitutes Malay culture heritage. The definition of culture itself needs to be understood too, culture or *kebudayaan* in Indonesian is an evolution from the word *budidaya* (cultivation), which is a combination from the word *budi* (to be aware) and *daya* (virtue). Therefore, *budaya* is a virtue of awareness that's shown in creation, will, and taste while *kebudayaan* is the result of said creation, will, and taste. Humanity and culture are inseparable, as they both establish life (Kristanto, 2017). Such definition explains the existence of activities or artifacts that serve as a heritage to future generations. Handicraft art is one of the cultural heritages that was passed down by past culture. The art of *tenun* or weaving is one of such handicraft art that is still preserved by Riau government and its people. Cloth is not only an ancient artifact heritage, but it also serves as a cultural identity that evolved into a commodity based on culture (Suadnyana, 2020). The implementation of said heritage by modern society is seen in the everyday use of Tenun Siak as traditional clothing for cultural or other important events. Siak Sri Indrapura has a historical record and economical effect in the past. It can be concluded that cloth can illustrate a specific ethnic group's way of living, this also applies to Tenun Siak. Traditional cloth does not only have various motif, but it can also have a developed method of textile processing with different processing methods producing different motifs (Maulida, 2019). Other *tenun* heritages are also considered as Siak Sri Indrapura region's specialty and uniqueness. Value and meaning are aspects that should be preserved in authenticity. The kingdom of Siak Sri Indrapura has been focused in an attempt to preserve those aspects. To this day, Riau people appreciate the kingdom of Siak Sri Indrapura. This is shown from the preservation of the palace building and the rooms within, to items and artifacts used by the king.



Figure 1. Replica Figure of Sultan Siak  
Koleksi Pribadi, 2020

Based on the picture, Siak woven textile is worn by statues representing Siak king in the past. In an interview August, 2014 it is stated that the textile is a replica woven by a local craftsman. In 2018, a part of the Siak Sri Indrapura caught on fire. Forensic evidence found a half burnt leftover medium-sized bottle of mineral water. The textile worn by 2 of the sultan guard statues was burnt and a red large-sized curtain was also burnt in half, this incident damaged various other items and initiated the renovation led by Siak government. The renovation process was done without the knowledge of withstanding artifacts. During the incident, the fire started from the ticket entrance where it was noticed by approximately 15 visitors and 10 palace guards who were in the area. This resulted in the damage of items in Siak Sri Indrapura palace (Yonavilbia, 2018). Siak woven textile that was used have long been destroyed due to lack of facility to preserve the textile. The replica is also not 100% identical to the original because of the different weaving tool used. *Tenun* is an endangered cultural heritage due to the lack of preservation and local craftsman specializing in the craft. Young generations are also uninterested in the craft, which results in the depreciation of the meaning of *tenun*. Before diving deeper about *tenun* Siak Sri Indrapura, knowing past records can help understand the impact of *tenun* in Siak Sri Indrapura historical development. In this research, the author will conduct the process of data gathering accompanied with observation and literature study which will be explained in the methodology section. This research also enforces an analytical process that uses cultural transformation and aesthetics as the main theory. The analysis is also related to the following problem formulation that holds an urgency to be analysed (1) How the Aesthetic Meaning and Value in Tenun Siak can be Preserved (2) How Tenun Siak Sri Indrapura has Transformed. The research process conducted is related to the aforementioned 2 points and the applied methodology.

## 2. Method

This research was conducted using a quantitative methodology that was applied through analysis and data gathering. The data gathering process was conducted for a few years and will continue to be updated in this dissertation. Data gathering uses a direct observation method by field observation to Siak Sri Indrapura museum and *Tenun* museum, alongside visits to craftsmen which includes Miss Atun, Wan Fitri in Pekanbaru, and Mr. Puguhdi in Siak. The author also conducted a deep interview with cultural expert and historiographic book writer which includes Mr. O.K Nizamni Jamil and Mr. Bayu. Visitation and Interviews are required to directly observe and analyse incidents and cultures relating to the research. In academics, valid data are required for the author to gather data and find the main theory with studies. Sources gathered are from academic books, research journals, news portals, and museum portals.

### 2.1 Literature review

The research context of literature study is applied as a critical thinking method to conduct an analysis towards the research object. The steps to conduct literature study, understanding the topic, evaluating literatures relevant to the research topic, and then interpreting the knowledge within the literature to the research object. The main theory used in this research are Aesthetics, Cultural transformation, and Semiotics. The aesthetics of understanding the research object's beauty related to the fine art understanding of beauty value can be broken down as a whole by using aesthetics. The definition of aesthetics in Susan Feagin and Patric Maynard's view in The Aesthetic Hypothesis are aesthetical values based on the viewer's point of view. The essence of the effect caused by an object in an emotional aesthetic experience. It can be concluded that aesthetic values are seen and read by the user and those who sees it as an art piece. Cultural artifacts are inseparable from cultural activities such as tradition, aesthetics can see the value of beauty from a cultural artifact but an analysis of a cultural transformation in seeing a tradition is required from time to time. In cultural transformation, there exists an acculturation and enculturation. If those theories are elaborated, it will form a new understanding in an analytical aspect which is "Transformation aesthetics" and it can be defined as a process that directly involves the primary perception of the viewer, their reflection towards aesthetic values, and how they present themselves as an eternal search for a social position and new culture. *Tenun* holds a philosophical meaning that can be seen in its motifs, generally the meaning of a *tenun* can be read with specific motifs.

Motifs in aesthetical understanding can create a language, which is why an analysis of semiotics is needed to give a meaning to a sign that is represented by a motif. At its core, semiotics functions as a purpose to study how humans understand the world. Communication and meaning in this context cannot be linked. Meaning is defined by how an object does not only carry information and how to communicate, but also constitutes as a structured system from signs. To study signs and how everything relates to it; how they function; how they correlate with other signs; and how people understand, use, and receive it. Because of Charles Sanders Pierce's comprehensive ideas that explain every meaning structurally and Pierce's wish to identify (Usman, 2017). Charles Sanders Pierce states that symbols are a form of words if it fulfils two requirements: (1) it can be felt with the five senses, thought, or feeling; and (2) it holds a function as a symbol to represent other things. (Yuwita, 2018). This view from Pierce can be used as a reference to study *Tenun* Siak motifs through a perspective of signs that can communicate a message for the user.

### 2.2 Motif Classification

A pattern contains a combination of repeated motif compositions. According to Drs. Aries Kurniawan (2012), a motif is the base or principal of a pattern, where the motif undergoes a process of preparation and is made repeatedly. Motifs are classified into several categories. Quoted from Kimberly Kight's book (2011), motifs are classified into geometric, floral and conventional. (1) Geometric motifs are motifs that can be simple or very complicated, ordered or random, straight or wavy. Geometric motifs can be said to be the most versatile and comprehensive motifs. (2) Floral motifs have the form of plants such as flowers and other plants. (3) Conventional: Conventional motifs or what are often called novelty are motifs that include all categories of motifs apart from geometric and floral motifs.

### 3. Discussion

#### 3.1 History of Siak Sri Indapura

Geographically, Siak Sri Indrapura is located in Siak Sri Indrapura Palace, which is located in Sri Indrapura, Kp. Dalam, Siak Regency, Riau. In the directorate general of wealth, the palace is also called Asserayyah Hasyimiah Palace or the East Sun Palace (Istana Matahari Timur). The majority of Indonesia region originated as kingdoms in the past. In the year 1725, Sultan Abdul Jalil Rahmadsyah who held the title of Raja Kecil (Little King), the son of Sultan Mahmud of the South Johor Kingdom, established Siak Kingdom. In its history, there are twelve kings who have led the Siak Kingdom. They are Raja Kecil, Raja Buwang, Raja Ismail, Raja Alam, Tengku Muhammad Ali, Tengku Sulung, Tengku Said Ali, Tengku Said Ibrahim, Tengku Said Ismail, Tengku Said Kasim, Tengku Putera Said Hasim, and Tengku Said Kasim (Guslinda, 2016). For many years, a lot of the kings have changed roles in this kingdom that encompasses the Siak Region. In the year 1717, Raja Kecil took control of the Johor Kingdom. However, in 1722, Tengku Sulaiman, Raja Kecil's in-law and Sultan Abdul Jalil Riayat Syah's son, took back the kingdom. Tengku Sulaiman received aid from multiple Bugis nobles in conquering the Johor Kingdom. This led to a civil war which caused severe loss on both sides. Both sides eventually surrendered. Johor left Pahand and Raja Kecil left Bintan to establish a new nation in the Buantan river banks, a stream from Siak river. Thus started the Siak Kingdom in Buantan. However, the capital of Siak Kingdom was not in Buantan. The capital of the kingdom kept moving from Buantan to Mempura, then to Senapelan Pekanbaru, and then back to Mempura. The capital of Siak Kingdom was moved to Siak City during Sultan Ismail's reign, which was led by Sultan Assyaidis Syarif Ismail Jalil Jalaluddin (1827-1864) and eventually resided there until the end of Sultan Ismail's reign.

During Sultan Syarif Hasyim's reign (1889-1908), Siak underwent significant economical development. It was during his reign that he had the opportunity to visit German and the Netherlands in Europe. After his passing, his younger son, Tengku Sulung Syarif Kasim, took over his role. In the year 1915, he was coronated as the 12<sup>th</sup> Siak Sultan with the title Assayaidis Syarif Kasim Abdul Kalil Syaiffudin and was then known as Sultan Syarif Kasim Tsani (Sultan Syarif Kasim II). In the Siak Palace, he raised the red and white flag alongside the Indonesian Republic Independence Proclamation. Not long after, he departed to Java to meet Bung Karno and declared unification with the Indonesian Republic as he submitted the royal crown and 10.000 gulden. He then left Siak to live in Jakarta. He returned to Siak in 1960 and passed away in Rumbai in the year 1968. He didn't leave any descendants, whether from First Queen Tengku Agung nor Second Queen Tengku Maharatu. In the 1997, Sultan Syarif Kasim II received the Heroic Honor as a National Hero of the Republic of Indonesia. Sultan Syarif Kasim II is buried in the middle of Siak Sri Indrapura City, next to the Sultan Mosque which is called Syahabuddin Mosque. In the early governance of the Republic of Indonesia, Siak Regency was a Kawedanan Siak Region under Bengkalis Regency, which was then changed to Siak Subdistrict. In the year 1999, Law Number (No). 53 of 1999 established its capital as Siak Regency.

Referencing the history and progress of Siak and Pekanbaru City, the economic development has been steadily increasing. *Tenun* became one of its aspects that was preserved as a cultural heritage despite undergoing various changes. This can be seen from the shift in how *tenun* held a special meaning as a king's attire during the kingdom era. During those days, a *tenun* craftsmen masajo devoted himself to the king just for weaving. The aesthetical values contained within *tenun* became an appeal for various groups of people. During the Netherlands occupation, it became a souvenir for noblemen. Considering the long and intricate process in crafting *tenun* Siak, it became a popular souvenir during the occupation, as evidenced by the letter given by Siak King to the VOC government. Therefore, the author conducted an analysis in the uniqueness in *tenun* aesthetical values that was found in 1900 and 1940. The period was chosen due to its period of the change in Siak Sri Indrapura Kings and the approaching independence since VOC's arrival. Another uniqueness of *tenun* is in one of its motifs that was preserved to this day, which is the *pucuk rebung* motif. It now acts as one of the motifs that represents Malay motifs in Nusantara Region.

#### 3.2 Fungsi Tenun Siak Dulu dan Kini

In the previous paragraph, it was stated that Tenun Siak has undergone change from both textile structure aspect and cultural tradition aspect. The dynamic in change happened due to the shift in studying culture to adapt with a new culture. This process of studying is also a method to pass down values, which is also known as the socialization and culturalization process, also referred to as enculturation (Aloliliweri, 2011). The study of *tenun* was previously formed as a mandatory subject in Latif Women school in the Siak Sri Indrapura Kingdom. *Tenun* was once a source of livelihood and a sacred practice which then changed into a heritage that has merged when

the women school in Siak were officially changed or closed. The effects of globalisation and cultural identity crisis caused the decline of cultural memory in *tenun* textile for younger generation, thus losing the actual meaning in *tenun* Siak textile (Riwu., 2020). Previously, the meaning of *tenun* can be seen as was explained by Malik *et al.*, (2003:5) where besides from functioning as a quality clothing with symbols, it also served as an element that reflects its symbol, which is the pattern and starter. Siak Songket during the kingdom era generally held a high *khasanah* or treasure value in Siak and Malay society structure. The value has since changed alongside changes in Malay Riau society. The following are a few changes that happened in values, cultural heritage, and philosophical aspect. *Tenun* textile Siak *songket* was once only worn by government officials in the kingdom, it is now worn by all people in society. During the kingdom era, *tenun* textile Siak *songket* was also worn during cultural ceremonies. Now, it is worn in various events and ceremonies. This change also applies to the motif and pattern used. Previously, certain motifs held specific meanings but now there are more variants that doesn't pay detail into the meaning of the motif used.



Figure 2. The Existence of *Tenun* Siak *Pucuk Rebung* Motif  
 Various Sources, 2020

The image above shows various uses of *tenun* with different compositions in the textile. *Tenun* motif used is the *pucuk rebung* motif. If we see picture 1, *tampat tenun* is used as a jacket for men, it was previously restricted to *sarung* uses. In picture 2, we can see it is used as a shirt for men, and as a dress for women in picture 2 and 4, the technique used is also different from picture 5, as the method that was once used strictly to define patterns are now used as part of the blueprint to accommodate the wearer's body shape. The aesthetics given are also referencing to evolving visuals in modern age. Clothing is accommodated to the market's demand. In the previous paragraph, it was explained that motif is part of the philosophy that gives it meaning. Given the exploration in *tenun* form in the modern age, it is difficult to discern the meaning. Mapping out an object in an aesthetic that has transformed from traditional to modern. Dynamics of shifts, changes, and adjustments of aesthetic values can be illustrated from the following chart:

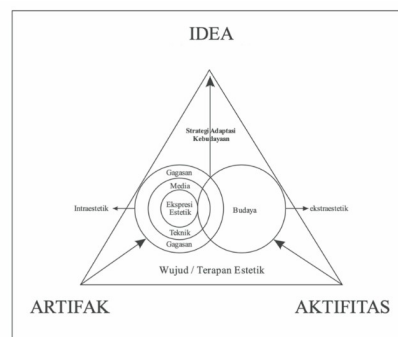


Figure 3. Aesthetic Application in Transformation Chart  
 Sunarya, 2018

The chart above shows a culture that became part of a society's activity to withhold aesthetical values in *tenun*. It is also called extraesthetic, which is factors outside of the physical form of art which includes social, cultural, economical, technological, religious, and academical factors of a craftsmen which is taken into consideration when evaluating the art created by them. These aesthetical factors are also referred to as instrumentalist evaluation, because it's not only a study of a creator's expression and emotion such as expressionism approach, but a study that relates to aspects in the creator's life (Maret, 2023). The merging of culture from the evolution of *tenun* Siak did not stop it from being a cultural activity. In relation to an activity that has a form, with its own rules that were formed from the understanding of the artifact itself. Those factors are known as an intraesthetic factor, which is commonly referred to as a formalist evaluation that places aesthetical elements in an art as the main study. Through a formalist evaluation, critics tend to place an importance in the shape of visuals. A formalist evaluation places artistic qualities in an integrated quality within formal organizing of art. According to Edmund Burke Feldman, a formalist sees the connection between planning and calculation as something clear and equal. The expression from *tenun* Siak is formed from the idea and medium of *tenun*'s base material, which relates to colour. Both methods combined can be explained into an idea for cultural adaptation. Therefore, creating the pattern and mechanism of the acceptance of old culture with new ideas and form.

The acceptance of a new or foreign culture was processed by Malay culture without erasing Siak culture origin that acted as the main element in the process of acculturation (Sunarya, 2001). Since the colonial period, *tenun* Siak has always been a target for foreign society. To use *tenun* in the post-colonial era, in accordance to Agus Schari and Yan Yan Sunarya views, to understand post-colonial aesthetics. This theory lights a connection between art and rule, along with the effects of colonisation and cultural hegemony towards art production. There exist post-colonial aesthetical elements that are reflected in the attempt to reposition and renew local cultural heritage as a form of resistance towards foreign cultural dominance. Thus, despite adaptation of foreign cultures, local cultural values can be preserved.

In figure 3. Aesthetic Application in Transformation Chart, in juxtaposition with the triadic semiotic aesthetic chart comprehends the concept of signs as textual aspects. The triadic model from Peirce is also commonly referred to as "triangle meaning semiotics" which is simply explained with "signs are a thing or capacity that is linked to someone. Signs creates something in a person's mind that points to a more developed symbol, the sign created is named as an interpretant of the first sign. Those signs show something that is called an object" (Fiske, 2010). The sign studied in this research is the motif within *tenun* Siak.

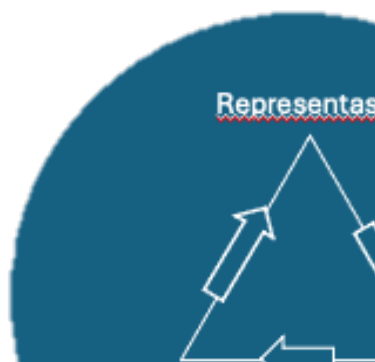


Figure 4. Triadic Semiotics  
Adapatasi bagan Peirce, 2024

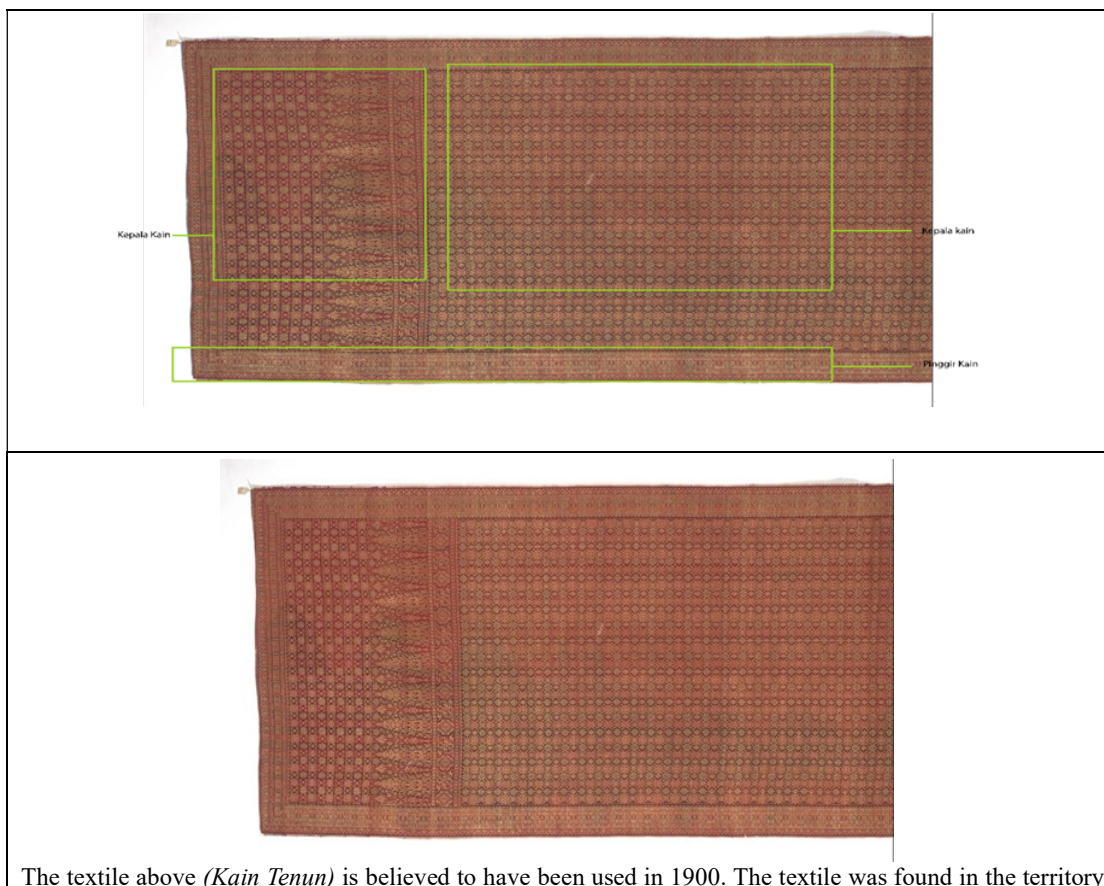
Using the chart above as a basis it is understood that signs are not only seen from a motif spec but also from colour, structure, and the happenings during the creation of the particular *tenun* textile. In the diagram above, Peirce stated that semiotics is a study about signs and everything relating to the signs itself. Peirce categorized semiotics analysis into three categories, which are Representamen (ground), Object, and Interpretant. These categories are known as the trichotomy relation in semiotics. Those relations are also known as semiosis, which is defined as the production of meaning from a sign that starts from the base known as representamen or ground, which then refers to an object and is ended by the occurrence of an interpretant process. Therefore, the aesthetical transformation connected to *tenun* Siak can deliver a meaning from the craftsmen or the creator, to

the wearer or the society that views the textile. The symbolic meaning in *tenun* that can be interpreted as Malay identity is intertwined within the composition of the *tenun* textile itself. According to Stuart Hall in his book *Cultural Represents ad Signifying Practices*, it is a representation of a meaning that is produced and exchanged between society. It can be further elaborated as representation is a method used to produce meaning (Hall, 2003). It can be said that the meaning within *tenun* is a result of representations from multiple parties that are connected to *tenun* Siak, be it craftsmen, the wearer, or the eye of the society who perceives it. Therefore, to understand the core meaning of *tenun* it is wise to start with an analysis of the artifact first.

### 3.3 The Aesthetic Meaning of Weaving in the 1900 and 1940

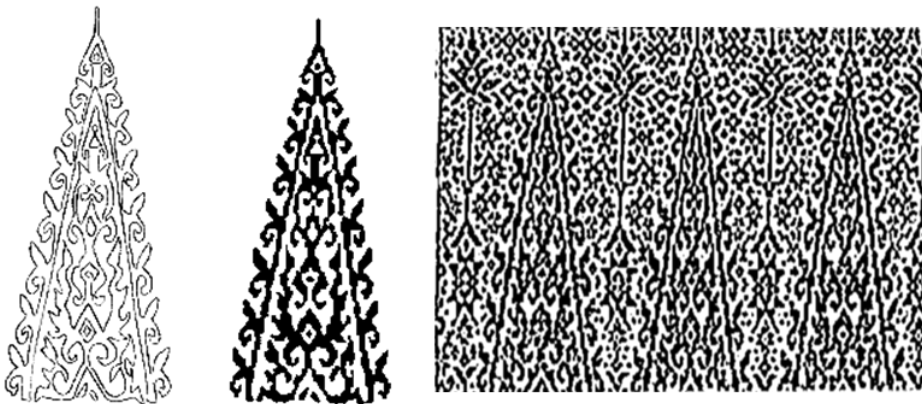
In the process of gathering data, the author has discovered unique *tenun* textile from the year 1900 and 1940. The uniqueness can be found in the similarity of the *pucuk rebung* motif after 40 years. Djelantik also stated that the base aesthetic elements can be utilized to study the existence of art. In other words, it can be discovered how the function, value, and application of tradition in *tenun* 1900 and 1940, to have the same *pucuk rebung* motif structure that can be seen as similar. Structure in art refers to the entire aspect of the art. In an interview with LAM Mr. O.K Nizamni stated that *tenun* textile has a social status rule based on colour, and it was in effect during the kingdom era. The colours used are yellow, red, green, white, blue, and black. Yellow was to only be used by kings and noblemen as a symbol of power. Green and white were used by *ulama* as a symbol of Islam. Blue was used for palace officials as a symbol of worth. Black was used by cultural functionaries and traditional leaders, it was also used as the warlord or commando colour. Aesthetics are not only seen in traditional aspects, there exists a structured aesthetic called organizational regulation, and there exists a connection between each part as a whole. In *tenun* structure, it can be divided into three core elements, which are unity, dominance, and balance. This sense of balance is the easiest to achieve in art form in arranging a symmetrical composition (Djelantik, 1990).

Table 1. Structure of *tenun* Siak 1900

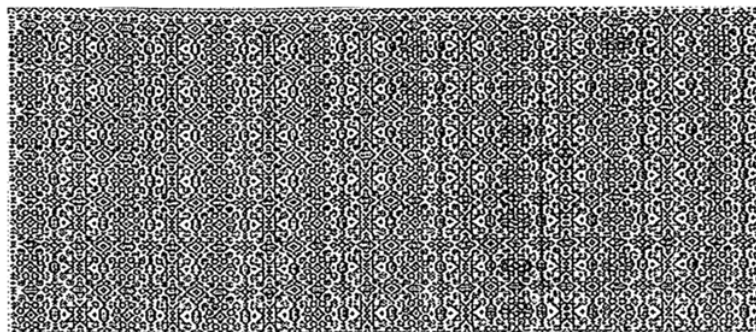


of Sri Indrapura and is in the collection of the Tropen museum as an artifact. Those T-shirts seem to have a position on the meeting. The textile is commonly used for everyday clothing in the royal territory. If interpreted by color, red has the role of ruler in the kingdom according to O.K. Nizami Jamil.

Textileation :	± 1900
Medium :	Silk Yarn dan Gold Yarn
Dimensional :	262 × 88 cm
Reference	Wentholt, Arnold (2014), "Nusantara: Higlits from Museum Nusantara Delft". Leiden: C. Zwartenkot Art Books. pp. 50-51, Gittinger M, Splendid symbols, Washington, 1979, p.104, foto 106
Collected	<a href="https://hdl.handle.net/20.500.11840/1036014">https://hdl.handle.net/20.500.11840/1036014</a>
Pattern Color :	Gold Yarn
Material of textile color :	Red Based Textile
Function :	The pattern of the scratch on the part of the textile head can also be referred to as the beginning of the cloth. Generally, the pattern is used as the start of a cloth as a guide to the textile usage patterns. So the textile heads have a cover on the front.  On the site or website it is announced that the function of textile / cloth covering / cushion
Primary Shape :	Flora; Geometric; equal-sided triangle, long square, short square



From the picture, you can see the outline of the bamboo shoot motif. Structurally, bamboo shoots appear to have 2 triangular shapes, if you pay attention, this is a motif structure. The bamboo shoot motif is given a distance from the other motifs, you can see other motifs following the triangle.







From the Picture, the body of the cloth with different detailed motifs combined with each other. These interrelated motifs have explorations with motifs that are close in pattern. In the sense that the motif does not change much. You can see the motif designs which are quite close to each other. So one of the factors that made the exploration carried out did not make significant changes.

Description Flora (Reference) :	<p>Motif pucuk rebung; tampak struktur dasar segitiga sama kaki, dengan sisi kiri dan kanan lebih panjang. Motif pucuk rebung terlihat memiliki dua <i>layer</i> segitiga bagian dalam dengan ukiran yang lebih tinggi dari bagian samping. Terdapat empat jenis flora yang berbeda, flora memiliki sudut <i>Rounded</i> (Melengkung / tumpul) dan <i>Cap</i> (sudut lurus / Rata) .</p> <p><i>Pucuk Rebung</i>; The basic structure of an isosceles triangle appears, with the left and right sides being longer. <i>pucuk rebung</i> pattern appears to have two inner triangular layers with carvings that are higher than the sides. There are four different types of flora, <b>flora has Rounded (curved / blunt) angles - Cap (straight / flat angles).</b></p>
Description Fauna	Pattern Naga-Naga
Kombinasi Motif	<i>Pucuk Rebung, Naga-Naga, Bunga Cengkih, Wajik</i>

Description Variant of Decoration:

- The motif of *pucuk rebung* found in the 1900s Siak Sri Indrapura Weaving, has similarities with the two types of *pucuk rebung* that now have the names of Bunga Bertabur and *pucuk rebung sekuntum*.

- The Meaning of *pucuk rebung sekuntum*

*Bila memakai Pucuk Rebung Sekuntum*

*Bagai bertajuk bunga yang harum*

*Gelak beriring senyum dikulum*

*Duduk bersanding sesama makhluk*

The Meaning of Pantun: People wearing the Pattern they have meaningful of *pucuk rebung* that is Perception aromatic of the flower, and feels like humble

- The meaning of *pucuk rebung bertabur*

*Hiasan Pucuk Rebung Bertabur*

*Eloknya ada indah terbawa*

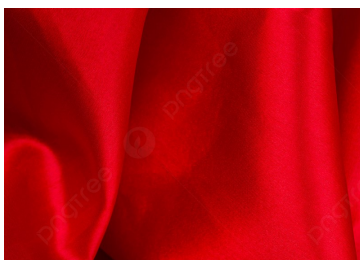
*Hilang buruk bawa bersyukur*

*Iman kokoh karena bertaqwa*

The meaning of the pantun: The motif of studded bamboo shoots brings beauty to the user. Studded bamboo shoots eliminate disasters/bad events for the user so that the user is always grateful. The studded shoots of bamboo shoots symbolize strong faith and diligent worship (piety).

- Apart from *pucuk rebung* there is also a decorative motif 'Cengkih Flower / Bungo Cengkeh / Cermai Flower. From Siak weaving, the motif looks like crossed Manggis Tepak. Star flowers / Diamond-breasted Stars, from Siak weaving, look like *Tepak Manggis* and *Petak Silang*. On the edge of the Weaving / textile it looks like the 'Siku Keluang' motif; *Pucuk rebung sikukeluang*'. At the bottom of the *pucuk rebung* motif
- there is a *Naga-naga*(Naga; Dragons) motif and a Kiambang Flower motif. Motifs tend to use Malay language which has also been adapted into Indonesian

Color Description / Meaning:



(a) Silk Yarn with Red Color

(b) Silk Textile based with Red Color

(c) Gold Yarn

- Red; Scarlet; maroon; Interpretation of colors according to J. Linschoten: Bold, cheerful, passionate.
- Yellow go; Aurum; Interpretation of colors according to J. Linschoten: Warmth, cheerfulness, togetherness. According to the Siak people, yellow symbolizes wealth, prosperity and safety.

If these colors are made into a vector aspect, they will provide a dimmer light, so the other colors if attached are in pixel format

(1) <i>Keutuhan / kebersatuan</i> (unity):	In 1900 motifs/weaving, even though there are various flowers and motifs, they still have a unified geometric shape. Generally, weaving is used as a sarong or outer lining for men's trousers. Weaving has a textile structure/parts consisting of; The body, head, edges of each part complete the aesthetic value of the piece of weaving. Each part has its own role so that the motif follows the needs of its placement.
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Composition Plan / Composition / Structure : (1) *Keutuhan / kebersatuan* (unity); (2) *Penonjolan / penekanan* (dominance), (3) *Keseimbangan* (balance), and (4) *Harmoni* (Harmony)

(2) <i>Penonjolan / penekanan</i>	In the previous principle, it was explained that each part of a piece of weaving has a function. One of the things that is most
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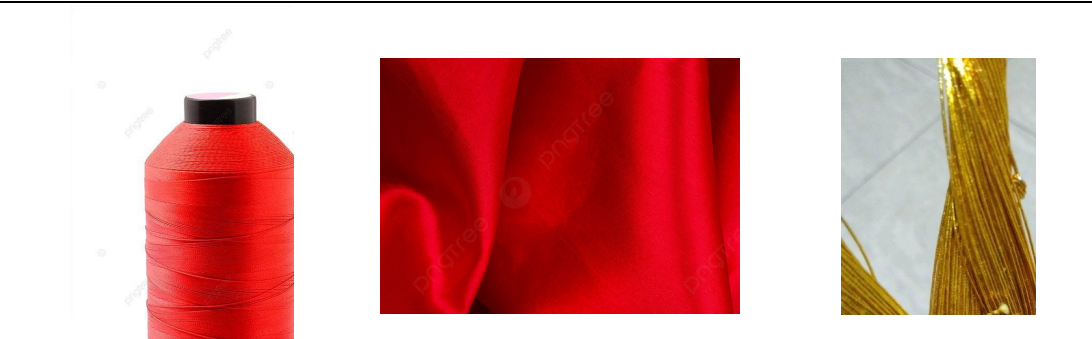
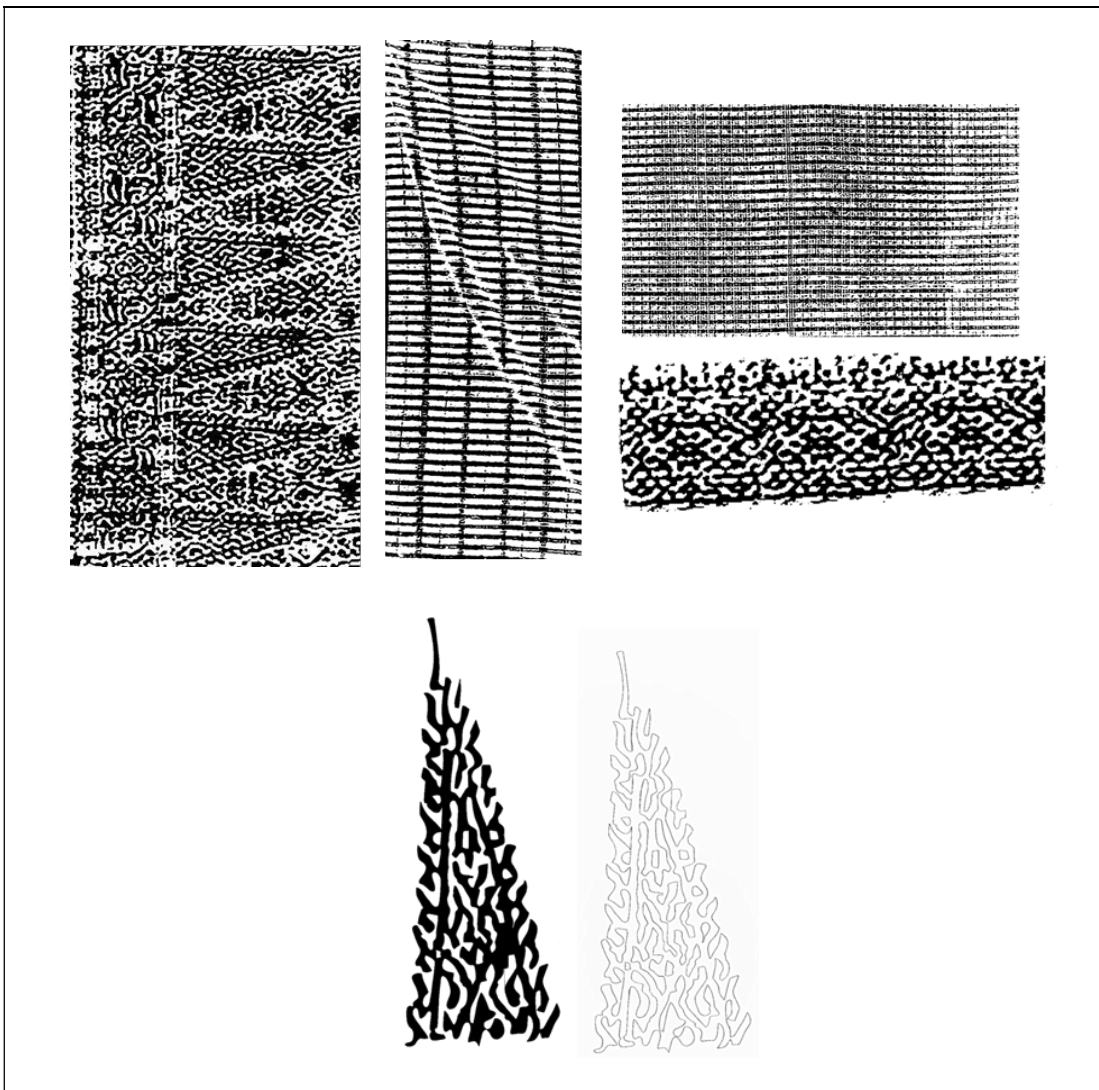
(dominance):	highlighted in weaving is the head of the cloth. The function of the weaving head is as a reference / reference / guide for the front of the weaving, besides that it is easier to install
(3) <i>Keseimbangan</i> balance):	The diversity of motifs makes a piece of weaving exotic, the interweaving of motifs provides continuity of one motif with another, for example, The bamboo shoots are always located at the head of the cloth, so the geometric shape of an isosceles triangle looks larger than the mangosteen palm motif. Various mangosteen palm motifs, both with curved ends and flat ends, provide a complementary and balanced structure. The dragon motif is harmonious on the edge of the textile, so that on the edge of the textile the motif looks continuous.
(4) <i>Harmoni</i> (Harmony)	Whole of the Weaving, in the design of pattern solid and compact. An impression brown color.  tersusun dengan sangat padat sulit melihat ruang kosong ( <i>white space</i> ). Jika diperhatikan dengan seksama bagian terlihat saling melengkapi tanpa sadar pengguna tenun memahami bentuk tersebut dalam bentuk sarung dan sudah mengenali bagian-bagiannya.
Description Side Weaving Pattern:	
<ul style="list-style-type: none"> <li>• The decoration (<i>ragam hias</i>) contained in this piece of textile (<i>tenunan</i>) is an isosceles <i>pucuk rebung</i>. Structurally, the length of the sides looks higher so that the bamboo shoots look slimmer. In another picture, <i>pucuk rebung</i> look like they have two triangular layers.</li> <li>• <i>Base in the pucuk rebung pattern</i> have an overall horizontal arrangement and face in the same direction (if cloth is used then the motif looks to the right &amp; horizontal - 2nd person's point of view (not the user).</li> <li>• <i>Pucuk rebung motif</i> is combined with other motifs, the motif consists of; Flora with curved corners and flora with straight corners. There are also 'selur' and geometric carved motifs such as block lines.</li> </ul> <div style="display: flex; align-items: flex-start;"> <div style="flex: 1;">  </div> <div style="flex: 2; padding-left: 10px;"> <ul style="list-style-type: none"> <li>• The floral motif has two interpretations. If you look at the name of Terengganu, the motif looks like the '<i>Cengkih Flower / clove / Cermai Flower motif</i>'. From Siak weaving, the motif looks like crossed <i>Tepak Manggis</i>. Geometric Motifs when referring to Terengganu Weaving: Star Flowers / Diamond-Breasted Stars, if from Siak weaving it looks like Cross-Plot <i>Tepak Manggis</i>.</li> </ul> <p>On the edge of the textile, it looks like the '<i>Siku Keluang</i>' motif; Elbow <i>pucuk rebung</i> . On the edge of the textile, you can see various motifs that are mixed and matched so that the textile motif looks quite tight. in this woven textile, the head of the textile has a combination, visible at the bottom of the <i>pucuk rebung</i> pattern, a geometric formation that forms a vertical line based on a combination of several motifs; one of which is the Naga-Naga motif and the <i>Kiambang Flower</i> motif. The influence of Terengganu weaving motifs on Siak weaving is quite large</p> <p>The entire motif arranged on a piece of cloth has more or less the illusion of an image so that it has different perceptions, for example, On the body of the textile, the combination of <i>Tepak Manggis motifs / star motifs / Tepak Manggis bertumpuk motifs</i> creates the illusion of checkered textile when viewed from a distance. Likewise with other geometric parts.</p> </div> </div>	



Table 2. Analays Aeshetic Weaving in 1940

	
Publications :	<p>Indonesian Art: a loan exhibition from the Royal Indies Institute Amsterdam, The Netherlands, [held at] The Asia Institute New York, October 31 to December 31, 1948. New York: Asia Institute, 1948, nr. 141</p> <p>Indonesian Art. A loan exhibition from the Royal Indies Institute Amsterdam, The Netherlands, October 31 to December 31, 1948 at the Asia Institute, New York.</p>
Fabrication :	± 1940
Medium :	Silk Yarn dan Gold Yarn
Demention	circa 97 x 242cm (38 3/16 x 95 1/4in.)
Reference	<p>Donation 1994-01-01</p> <p><a href="https://hdl.handle.net/20.500.11840/66045">https://hdl.handle.net/20.500.11840/66045</a></p>
Inventory Number	<p>TM-1772-1410</p> <p>Collectie Georg Tillmann</p>
Color Pattern:	Yellow Gold / Yarn Gold
Color Material:	Red and Orange

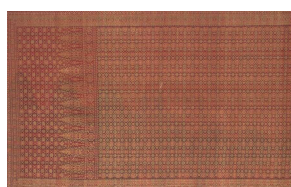
Color Description	
	
(a) Silk Yarn with Red Color    (b) Silk Textile based with Red Color    (c) Gold Yarn	
<ul style="list-style-type: none"> <li>• Red; Scarlet; maroon; Interpretation of colors according to J. Linschoten: Bold, cheerful, passionate, hot.</li> <li>• Golden Yellow; Yellow Mas; <i>Aurum</i>; Interpretation of colors according to J. Linschoten: Warmth, cheerfulness, togetherness. According to the Siak people, yellow symbolizes wealth, prosperity and safety.</li> <li>• Orange: As a warm color.</li> </ul>	
Composition Plan / Composition / Structure : (1) <i>Keutuhan / kebersatuan</i> (unity); (2) <i>Penonjolan / penekanan</i> (dominance), (3) <i>Keseimbangan</i> (balance), and (4) <i>Harmoni</i> (Harmony)	
(1) <i>Keutuhan / kebersatuan</i> (unity):	Even though it has a significant protrusion in the bamboo shoot motif at the base of the fabric. As a whole, motifs can be combined into a single meaning. Apart from that, tertiary colors make one fabric whole.
(2) <i>Penonjolan / penekanan</i> (dominance):	The emphasis in this weaving is placed on the head of the cloth, as if it were the center of attention for the person wearing it. On the head of the cloth there is a motif of bamboo shoots combined with other motifs. The adjacent motifs create the illusion that the isosceles triangle shape looks thicker. Other motifs are spaced so that there is emphasis on the main motif, namely bamboo shoots. Besides that, the color of the gold thread with a thicker texture makes the prominence even more visible. Another motif that looks simpler on the body of the cloth.
(3) <i>Keseimbangan</i> (balance)	If you look back at a piece of woven cloth, it has an emphasis on the head of the cloth with a motif of bamboo shoots. However, this motif can provide a glimpse of Malay identity in the Siak Sri Indrapura area. In contrast to weaving in 1900, in 1940 the motifs looked simpler and there was room for the eye to see one piece of fabric. This makes one fabric unit balanced. If woven fabric is used, it can look balanced with a certain color combination.
(4) <i>Harmoni</i> (Harmony)	If the emphasis on a piece of fabric is visible without destroying the aesthetic image of the fabric. This provides balance to the combination of motifs. Red, orange, golden yellow provide color balance and make one whole. Even though it has a variety of motifs with different explorations, it makes one woven unit more varied and dynamic, different from 1900. The motifs applied are rounded (curved) with a dense composition, even though they still have harmony, the fabric looks thicker.



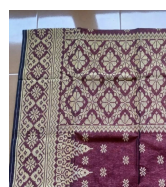
Pattern Combination	<i>Pucuk Rebung, Tepak Manggis, Petak (Persegi) / Square</i>
Description Decoration	
<ul style="list-style-type: none"> <li>• Bamboo shoot motif, variations; The shoots of bamboo shoots sprout, on the outside you can see the shoots with carved variations:             <ul style="list-style-type: none"> <li>○ Using bertus bamboo shoots, hunger is gone and thirst is quenched, coolness comes away from heat, burdens carried by debt are released.</li> </ul> </li> <li>• Square / square motif:             <ul style="list-style-type: none"> <li>○ The Tabur wajit decoration, even though it is also sprinkled with decorations, Sanggam sat sweetly and said, knowing that he was grateful for his noble character.</li> </ul> </li> <li>• Tepak Manggis / Wajit sow plot:             <ul style="list-style-type: none"> <li>○ <i>Tampak Manggis</i> describes the philosophy of the mangosteen fruit, which is a symbol of equality and honesty. The mangosteen fruit clearly shows how much flesh it has from the number of "petals" on the bottom skin, and when ripe, the flesh of the fruit is all the same size. This motif implies that humans must develop honest and sincere qualities, matching their outer behavior with their inner thoughts. (iWarebatik, 2024)</li> </ul> </li> </ul>	

#### 4. Conclusion

*Tenun Siak* is not only a cultural artifact, but it also functions as a tool to strengthen Indonesia cultural identity and increase appreciation towards the beauty and diversity of national cultural heritage. Local faunas and cultural symbols shape *tenun* Siak to reflect a rich and unique cultural heritage. The use of bright and diverse colours creates an interesting visual dimension which is often inspired by the surrounding natural beauty and everyday life. The intricate creation process that involves soft weaving techniques increases the aesthetical values of weaving (*tenun*) Siak, the soft details within the pattern and texture shows the expertise of the craftsmen in creating stunning artwork as well. In practice, weaving (*tenun*) Siak also serves as a form of expression from the artistic skill of the craftsmen. They are able to create variations in their work through patterns, colours, and unique texture, thus increasing the complexity and beauty of weaving (*tenun*) Siak. By understanding and appreciating the aesthetics of weaving (*tenun*) Siak, we are not only valuing its visual beauty, but we are also respecting and celebrating the cultural heritage contained within. This understanding is also important in the preservation and development of the local weaving (*tenun*) industry and other forms of support towards local craftsmen to preserve their tradition.



The Siak Wave (*Tenun Siak*) 1900



The Siak Weaving (*Tenun Siak*) in 2023



Traditional Tools Set for Crafting



Tools Set Crafting Siak Wave,  
Named; *Alat Tenun Bukan Mesin*

Motif stylization is composed by maintaining the correct motif arrangement rules. This is done by dividing the textile composition into three parts; (1) The head, located in the middle and face of the textile. (2) The foot, located on the edges of the textile. (3) The body, located in the right and left side of the textile, or all part that is not the head nor the foot. Today, the transformation of the structure has merged as it does not picture the concept of *tenun* unity divided into three structures. *Tenun* in the modern age has since become one whole unity of textile, with the head of the textile not standing out anymore. However, the motifs are mixed and matched according to the shape of clothing planned. Therefore, the division of three structured parts are no longer visible in the textile.

In the year 1900, the cloth is more compact as it still uses the structured composition rule and dark colours. The variation in motifs also points to the same base structure. In the 1940 cloth however, it has a square and curved variation, there is also an emphasis in the *tenun* cloth composition. Motifs are placed in a distance, thus resulting in a less compact unity and creating a space to enjoy each motif.

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