

Visual Design of Riau Malay Songket Weaving Motif Application (Case Study of Riau Malay Siak Songket Fabric Motif)

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Abstract. This scientific work aims to compile a visual application of information about the Riau Malay Songket Weaving Motif, especially in the Siak area. By using the Visual Communication design method with visual application design on the device with the source of library materials, interviews, and questionnaires conducted on the community in the city of Pekanbaru, men and women aged 20-25 years. The result of the research is a visual design of the Riau Malay Songket Weaving Motif application on the Siak Malay Motif as a case study because there are so many types. Songket Siak fabrics have various motifs, colors, and meanings. The general public prefers the Malay Siak songket cloth from its beauty alone, the philosophical content that is very valuable on the Songket cloth is not much seen. Existing media information also discusses more in terms of the beauty of motifs and colors, less media contains information about the meaning of the Riau Malay Songket cloth, especially Songket Siak. The meaning of the Siak Malay Songket cloth as part of the identity of the Riau Malay community does not need to be known. By looking at the philosophical meaning of the Siak Malay songket motif, it can add to the love of Riau Malay culture and increase the pride of being a Riau Malay community, especially for the younger generation. It is hoped that the availability of this application can add information about the Riau Malay songket weaving motif, especially the Siak Malay Songket Motif for the younger generation.

Keyword: Application, Songket Motif, Riau Siak Malay, Visual Communication Design.

1. INTRODUCTION

In introducing culture to an area, one way that can be learned is traditional cloth, inside the cloth, there are motifs that are full of meaning. One of them is a songket cloth that comes from the Riau area. One of the fabrics that have the characteristics of Ind Indonesian culture is known for its richness and cultural diversity. One of the cultural diversities is Malay culture. Malay culture is the result of different cultural contacts between the Austronesian peoples and the Yunan areas of South China and other nations, through a long historical process, then spreading to several areas in Sumatra and Kalimantan. Riau Province is one of the regions in Indonesia that has been influenced by the spread of this Malay culture [1]. Research on the style and yeast of Malay Riau itself has been done before. Research by Sasya Lestari and Menul Teguh Riyanti entitled "Study of Riau Siak Traditional Songket Motive" [2]. This study found that the Siak woven songket cloth has a variety of patterns, colors, and

meanings that reflect the view of human life, but the times have made humans choose songket from a beauty perspective so that the philosophy contained in songket weaving is no longer considered. The lack of love for culture and the lack of adequate information makes the younger generation less interested in this songket cloth. Knowledge of the meaning of the motifs and colors on the songket cloth is needed so that the research of the Riau people from Bing Xu and Jianhui Chen entitled "Making Consumer Purchasing Decisions Based on the Form of Traditional Clothing" [3]. The results found that the key factor in purchasing consumer clothing is the decision to carry out the process. In another study, the Integration of the Value of Siak Songket Weaving through Value Clarification Techniques for Strengthening Meaningful History Learning aims to produce learning innovations that integrate local wisdom values in historical learning through the value clarification technique approach [4]. In the research, Guslinda and Otang Kurniaman stated that there had been a change in the siak woven cloth, a change in the product. The motifs and colors are now more varied, as well as the shape compared to the kingdom era, as well as its use, the siak woven cloth is not only for the royal family but also used by the general public, anytime and anywhere. Besides, changes also occur in the connotative meaning that is carried out and the symbol of the siak woven cloth. These changes occur due to internal changes in weavers by economic motives as well as external changes through the use of devices and communications and technology [5]. Product development of SD IPS teaching materials based on Malayu Siak songket weaving. It is hoped that with the development of these teaching materials, students love for their own culture will grow, especially about the Siak Malay songket weaving [6]. The research of Mentari and Morinta Rosandini, entitled "The Development of the Typical Riau Siak Songket Weaving Fabric on Fashion Products" was carried out as an effort to bring back knowledge about the characteristics of the traditional Siak Malay Songket weaving motifs [7].

Not many know the meaning of the Riau Malay songket weaving motif, especially the Siak songket cloth, this is known from the previous research which states that there is a lack of adequate information about the style, meaning, and color of the motif so that the philosophy contained in songket weaving is no longer considered, From the results of interviews with people in Pekanbaru and its surroundings with an age range of 20-50 years, they did not recognize the shape of the motive, and did not know the existence of information about the Malay songket cloth. Whereas songket cloth is the identity of the Riau Malay community, the meaning behind the various motifs and colors needs to be known to increase love and pride for Riau culture, especially for adolescents as the younger generation who are the successors of Riau Malay culture. Based on these problems, an application design was made that contained information on various forms of motifs, colors and meanings of the Malay Siak Riau woven songket with visual communication design designs for the younger generation, namely adolescents, so that information about the meaning of the songket motifs could be accessed through their gadgets.

The purpose of this design is to add information about the various forms of motifs, colors, and meanings contained in the songket style and efforts to maintain the songket style in the traditional realm. To support this research using a visual application design method. With the hope of adding information that can be accessed easily regarding the motives and meanings contained therein.

2. METHOD

The method used is Visual Communication Design by designing a visual application on the device, the application is named Motif Weaving Songket Malay Riau. The content in the application is limited to only containing various motifs, colors, and meanings of the Malay Siak Riau woven motifs as a case study, in the future this application is expected to be used to load various types of Riau Malay songket woven fabrics, which number around 140 types. Data collection is sourced from library materials, interviews, and questionnaires were carried out on Pekanbaru people, men, and women with an age range of 20-50 years.

The application design method used consists of the system design stage, namely the configuration process and imaging of the system elements that want to be applied as a complete system unit [8]. Then the visual design for application systems is guided by design principles so that it can be oriented to digital composition and function. The system design in this application is intended to be the center of information about the Malay Siak Riau songket motifs, along with the meanings and values contained in these motifs. Information systems can be done through three approaches, namely interactive, informative, and transaction [9]. Completion of the system is carried out based on input and suggestions from the community as respondents at the evaluation stage so that testing of the system can be carried out on samples or applications in the beta version [10].

The navigation structure of the device application can refer to the structure of designing web pages such as Linear, Hierarchy, Non-Linear, and Hybrid. The hybrid navigation structure is a combination of linear, hierarchical, and non-linear navigation structure so that it gives high interaction value to users [11].

The navigation structure chosen for the Motif Malay Riau application uses a hybrid navigation structure because of several considerations including: (1) it requires a visual display of the icon installed on the device screen that functions as a shortcut. (2) requires a visual display in the form of a full-page that serves as the main page displaying a selection of various Malay Motifs. (3) requires a visual display in the form of one page which functions to display the meaning and philosophy of the chosen motif. The touch screen on the device makes it easy for users to operate the application.

The visual design method is carried out in three stages, namely; (1) visual asset role, (2) User Interface design, (3) User Experience design. The design of visual assets for use in the application "Motif Melayu Riau", namely logo icons, buttons, colors, graphic forms. Ser Interface design in the application "Motif Melayu Riau" in the form of composition in one screen display. User Interface design refers to user behavior in using the application.

Software quality is largely determined by the software development process [12]. The results of each step in the software development life cycle must be of good quality to contribute to the quality of the software product. As an initial step in the software development life cycle, the analysis and design phases play an important role in defining the scope of software from a stakeholder perspective and translating it to engineers using visual artifacts [13].

The method that can be used to support the design is object-oriented analysis. Object-oriented analysis or called Object-Oriented Analysis and Design (OOAD), OOAD is a powerful method for analyzing and capturing user requirements as well as designing applications by performing visual artifacts to obtain better software quality throughout the software development life cycle [13]. It can be started by formulating a problem, then making a model or simulation based on reality, showing something important. UML or Unified Modeling Language is a popular modeling language that has good system visualization and documentation performance. UML modeling can even produce programming code that is ready to be implemented Error: Reference source not found-20] can be a tool for developing object-oriented systems in this case are citizens. Explanation of work is done descriptively because the description is a stage in identifying work to obtain information about the meaning and meaning of the work [21].

3. RESULTS AND DISCUSSION

3.1. Technological Development

Mobile phones have become popular devices in people's daily lives to businesses. Statistics show that nearly 3.3 billion cellular connections exist worldwide and the number is increasing every day. Information technology (IT) trends and purchasing policies indicate that individuals use their phones for work [22].

Smartphones are technology products that are owned by the majority of people. Based on observations in the field, almost every teenager in Pekanbaru City has a smartphone [23]. In line with that, smartphones based on Android have good potential if used as a medium of information about the songket Riau motif.

3.2. *The Siak Songket Weaving*

Songket belongs to the brocade textile family. It is a rich, luxurious ceremonial cloth, hand-woven from silk or cotton, and intricately patterned with gold (and sometimes silver) thread that stands out in the subtle relief of the backcloth. The term songket comes from the Malay word menyongket, embroidered with gold or silver threads [24]. Natural silkworm material was still used to make Malay songket weavings until 1942 AD. However, in the years since then this material became increasingly difficult to obtain. Finally, cotton thread (cotton) was used as the material for the Malay songket weave until now [25].

Weaving Songket Siak is a hereditary cultural heritage that must be preserved and become the pride of the people of Riau. The Riau Malay woman who made great contributions in developing the Siak songket weaving craft is Tengku Maharatu. Tengku Maharatu was the second consort of Sultan Syarif Kasim II, after the death of the first empress, Tengku Agung. This fabric is made through a process of making threads interspersed with woven gold or silver threads with various weaving motifs or patterns. This songket cloth comes from Siak, starting when the Siak Sultanate moved its center of government from Siak to Pekanbaru. The Sultanate Center made the Malay Cultural Center move to Pekanbaru [2]. The weaving pattern of the Riau Malay songket comes from plants, fauna and celestial bodies which are processed in certain forms [25]. Once the craftsmen are required to understand the meaning and philosophy contained in each motif, it is intended that they are personally able to absorb and internalize the values in question, be able to disseminate, and also be able to place the motives according to their plot and mistakes [26].

The Siak Riau Malay songket woven cloth uses several colors that have meaning and uses. The colors used are yellow, red, green, white, blue, black. The yellow color is used for kings and nobles as a symbol of power. The red color is used by the general public as a symbol of society. The colors green and white are used by religious scholars as symbols of Islam. The blue color was used for the great royal man as a symbol of decent people. The black color is used by customary leaders and leaders and is also used as the color for the greatness of the hulubalang or panglima [2].

3.3. *Patterns and Usage of Riau Malay Songket Weaving*

Patterns in the Riau Malay tradition are also called motifs or patterns, yeast, basic forms, main references, original forms, or original images. The basic style of Riau Malay songket weaving generally comes from nature which consists of flora, fauna, and celestial bodies [26]. The Riau Malay songket weaving style comes from the form of flora, fauna, and celestial bodies designed in certain forms, both recruiting their original forms such as kundur flower, forest flower, or in abstract forms that have been abstracted or modified so that they no longer show their original form. but using the name alone itik pulang petang, semut beriring [25].

For Malays, the pattern is not only used as decoration but is also used as a symbol or symbol that contains certain meanings and philosophies that are full of local cultural values. The cultural values of these patterns can be seen from the meaning expressed in the form of poetry, such as the names of the Riau Malay songket weaving styles include:

Table 1. Basic Character, Pattern Name, and Meaning of Features, adopted from reference Error: Reference source not found

Basic Pattern	Pattern Name	Visual Pattern	Philosophy of Pattern
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Flora	<i>Pucuk Rebung</i>		<p>“Bila memakai Sirin tunggal Celaka hilang jauhlah sial “Dada Lapang panjangkah akal Sebrang kerja menjadi amal”</p>
	<i>Siku Keluang</i>		<p>“Hiasan siku keluang banji Berpada dengan semut beriring Tanda berilmu memegang janji Tanda berkawan jalan seiring”</p>
	<i>Bunga Cengkih</i>		<p>“Hiasan bunga cengkeh bersusun Dipakai orang dimana saja Harum nama bersopan santun Perangai terbilang hati mulia”</p>
	<i>Tampuk Manggis</i>		<p>“Kalau memakai Tampuk Kesemak Sengketa jauh aib mengelak Ucap sampai terkabul pintak Ladang menjadi ternakpun banyak”</p>
Fauna	<i>Semut Beriring</i>		<p>“Memakai Semut Beiring Turun Tanda hidup seiya kata Sayang mengikut turun temurun Harta cukup tuah bertambah”</p>
	<i>Itik pulang petang</i>		<p>“Memakai itik bersabung dua Tanda berpadu kasih sayang Tanda kekal tali darahnya Tanda berduri berhati mulia”</p>
Celestial bodies	<i>Awan Larat</i>		<p>“Hiasan kuntum bertangkai lengkap Awan larat nama induknya Dengan senyum merangkai cakap Laut dan darat sama eloknya”</p>

3.4. Visual Riau Malay Motif Application

The design results are in the form of a graphic design display of the “Motif Melayu Riau” icon, the main page design, the motif explanation page design, as well as the values contained in the Malay motif. The visual design display format refers to a hybrid navigation structure so that it can be applied to devices of various screen sizes. The design principle of simplicity is applied through layout, composition, color selection, and typography selection.

Figure 1 explain about icon logo is a square to display as a shortcut icon on the screen. The design is dominated by yellow and blue colors taken from Riau's signature colors, the icon in the form of the Pucuk Rebung motif, this motif was taken because it is a familiar motif that is widely found in Pekanbaru, such as very large print on the Trans Metro Pekanbaru bus body.



Figure 1. Visual Design of Riau Malay Motif icon

Figure 2 explain about main page design at the top of the Malay motif is displayed alternately, at the bottom two navigation buttons function to see a list of cultural motifs and values contained in the motif. Then there is a list of motifs that can be scrolled down to see the entire list of motifs in the application, then it can be selected to see the meaning of the motifs.

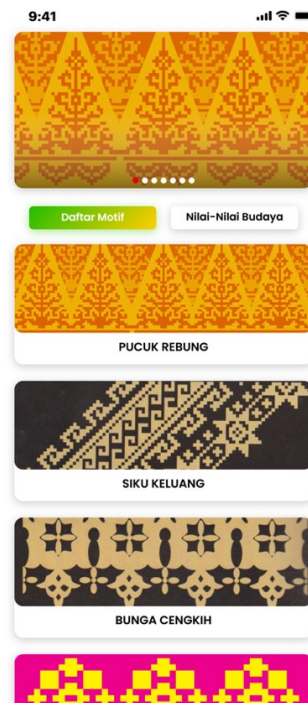


Figure 2. Main Page Visual Design

Figure 3 explain about the design of the cultural values page contains a menu containing the cultural values contained in the Malay motif. To see an explanation of these values, select it and an explanation will appear.

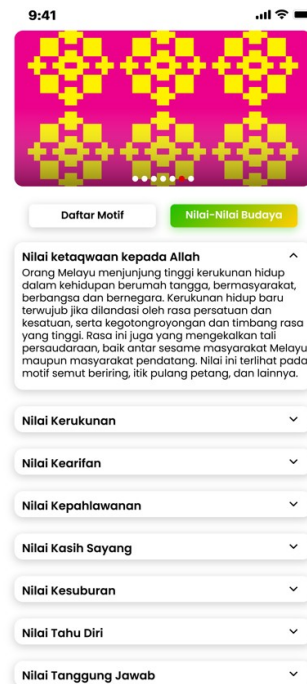


Figure 3. Visual Design of Cultural Values Page

This application is expected to help the community to get information about the Malay Motif easily and can be accessed anywhere. The design of this application is still limited to graphic design, so it requires assistance from programming experts so that the application can be realized and installed on the device. Programmers are expected to be able to make this application lightweight so that it does not overload the device.

4. CONCLUSION

The visual design of the application "Motif Melayu Riau" has novelty value, especially in the application of graphic design principles that support application usability, namely the simplicity seen in icon design, login page design, and main page design. Icon design, login page design, main page design as a whole uses a flat design concept that gives a neat and well-organized impression. The layout and composition of the visual elements are adjusted to the use of the application, namely using the scrolling method because it aims to display a list of motifs. The visual design of the Riau Malay Motif application aims to make it easier for people to find information about Malay motifs and the values contained therein, the application can be installed on the device so that it can be accessed anywhere and anytime easily. There is information in the form of photos of Malay motifs, philosophy, and meanings contained in each motif. There are also cultural values contained in these motifs, it is hoped that with this application information about the Malay Motif can be better known to the public and its sustainability will be maintained. The application "Motif Melayu Riau" in the future can be developed by adding motifs that are not only limited to Siak, but include all the existing motifs in Riau. In addition, the Riau Malay Motif application can run optimally if it is supported by related parties such as government agencies and program development.

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