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Design Of Wedding Jewelry Stacking Mechanism With Vina Musical Instrument Theme On Kendalisodo Temple Relief

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Kendalisada temple dates from the middle of the 15th century which is the last stage of the Majapahit period. The author would like to re-introduce the existence of Kendalisada Temple to modern society today by designing a wedding jewelry set product inspired by the reliefs of Kendalisada Temple which tells the story of Prince Panji and Dewi Sekartaji who are sitting intimately, then the prince plays the Vina musical instrument to entertain his lover, where for the surroundings there are natural landscapes such as mountains and water. In the design process, the author used a qualitative method in the form of a literature study which includes searching for data through books, electronic sources, and related journals about Kendalisada Temple, Kendalisada Temple reliefs, Vina musical instruments, types of jewelry, jewelry materials, wedding jewelry, jewelry making techniques, markets, research, and trend forecasting. The author also used the cultural design method to transfer the culture in the relief into a product. The design process used 4 stages, namely investigation, interaction, script development, and product design. After that, the author made some ornaments and then developed more. The author uses the stacking method in jewelry making where the use of jewelry in the form of sets is stacked with a total of 2-3 pcs for each type of jewelry.

Keywords: Kendalisada Temple, Kendalisada Temple reliefs, wedding jewelry sets, Vina musical instruments, stacking.

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INTRODUCTION

Culture is a national identity that is characteristic of a country so that one country can be distinguished from another. Culture can also be defined as matters relating to human reason and mind (Sumarto, 2019).

Indonesia is a country that is known to have a variety of very rich cultural products. Cultural products owned by the Indonesian state include art, legends, historical buildings, historical artifacts, and other historical relics. East Java is one of the provinces that holds a lot of cultural wealth, one of which is in the form of a historic building, namely Kendalisada Temple which is very interesting to know and discuss.

Kendalisada Temple itself is a temple located on the slopes of Bekel Hill. Kendalisada temple itself has its own characteristics with the shape of the terraced *punden* decorated by reliefs containing stories so that it gives a magnificent impression to this temple. Kendalisada Temple itself is one of the buildings of Majapahit heritage which in its reliefs tells a history about the story of the figures of Prince Panji Asmarabangun and Dewi Sekartaji (Muhammad, 2016).

Modernization is not something that can be avoided anymore. One of them is the inclusion of various western understandings in the younger generation which are feared that the younger generation will experience a cultural crisis. The occurrence of a cultural crisis will get worse if there is no awareness from related parties (Jaka, Ranang, and Tatik, 2019). It is the same with Kendalisada Temple, amid the many cultural riches in the reliefs of Kendalisada Temple which are very interesting to know, but in reality, it is quite different where many people are less interested in knowing about the existence of Kendalisada Temple as one of the relics of a fairly large historical building in Java. East. Through the lack of knowledge of Kendalisada Temple by the people of East Java, of course, the stories on the reliefs of Kendalisada Temple which tell about Prince Panji Asmarabangun and Dewi Sekartaji who have great moral/content value in them are indirectly also less well known and are starting to be forgotten by modern Indonesian society.

When viewed in terms of aesthetic, historical, and artistic values contained in the reliefs of Kendalisada Temple with one of the main stories, namely the love story of Prince Panji Asmarabangun and Dewi Sekartaji, there is a very special potential to be used as a source of inspiration for jewelry designs for weddings. The Panji story itself can be meaningful if the nation's young generation is able to properly explore the values in it so that the Panji story should become a cultural heritage as a national identity. Therefore, the Panji story

is not just a series of stories with two main characters, namely Prince Panji and Dewi Sekartaji which is told in terms of adventure, romance, and others, but contains Javanese cultural values in it which can be used as a study of cultural values. As a result, Panji Stories are often referred to as "Panji Culture" (Sumaryono, 2010). Based on a Euromonitor study in 2016, the gold industry is one of the fastest-growing industries, this is motivated by the fact that modern society is increasingly aware and interested in buying jewelry products as a form of investment and following fashion trends. The development of jewelry in Indonesia which is reflected in its function, meaning, value, and form shows many similarities throughout Indonesia and has now become a character as one of the aspects of the nation's culture (Husni & Siregar, 2000).

Through this, it can be seen that the existence of jewelry is one of the objects that are close to modern society, including in Indonesia, so researchers choose jewelry to be one of the more modern media to introduce Panji Stories to modern Indonesian society. Therefore, researchers are interested in bringing back the story of Panji which has begun to be forgotten by pouring it into the innovation of modern jewelry products, where the inspiration and main form of the product were adapted from one of the reliefs of the Kendalisada temple which depicts a romantic story when Pangera Panji Asmarabangun plays the Vina musical instrument to entertain Dewi Sekartaji.

RESEARCH METHOD

The research method used is a qualitative method in the form of a literature study. Literature studies are carried out by searching for data through books, electronic sources, and related journals in accordance with the necessary studies related to Kendalisada Temple, reliefs on Kendalisada Temple, Vina musical instruments, types of jewelry, jewelry materials, wedding jewelry, jewelry making techniques, market research, and trend forecasting. While the method used in processing culture on Vina musical instruments on one of the reliefs of the Kendalisada Temple as an element in wedding jewelry products that will be designed using the cultural design method, how to extract culture is transferred into a design model to become a cultural product design.

The cultural design method is divided into 2 main stages, namely the conceptual model and the design process. In the conceptual stage, the model itself is divided into 3 stages of identification, translation, and implementation. At the identification stage, the designer will determine the elements of culture in terms of color, texture, pattern, and other functions. Then the designer enters the second stage, namely

translation, wherein this stage the designer will look for many things related to information from a cultural object (transferring the identification results to design information and design elements). Then designers need to pay attention to products that combine culture, technology, and community. The last stage is the designer must be able to implement the design of a product (design the product).

After going through the first main stage, namely the conceptual model, then the designer will proceed to the second main stage, namely the design process, where the design process itself is divided into 4 stages, namely investigation/setting scenarios, interacting/storytelling, developing/writing scripts, and implementing/designing product as follows:

Investigation/scenario:

At this stage, the designer will collect accurate information through library research and analyze the Vina musical instrument as a form of culture that plays a role in describing the story/intimate atmosphere of Prince Panji Asmarabangun with Dewi Sekartaji on one of the reliefs Kendalisada Temple so that the designer can determine the exact cultural features of Vina musical instrument which will be applied as the inspiration center for stacking jewelry set products for wedding jewelry. Of course, in determining the scenario, the designer also considers the environment as a whole, both in terms of economy, socio-culture and technology that applies in the community according to the predetermined target users, namely the Indonesian people, especially East Java.

Interaction/storytelling:

At this stage, the designer focuses on the target user by understanding the user's needs and the cultural environment as well as the ongoing trends related to stacking jewelry set products for wedding jewelry that uses Vina musical instrument as a source of inspiration for the product in order to obtain the right product design according to the desired market/users that have been targeted.

Script development/writing:

This is the stage where the development and maturation of concepts that have been obtained previously will be carried out especially in connection with the interaction and investigation stages related to product needs and information regarding the role of Vina musical instruments in the romance of Panji and Dewi Sekartaji in the reliefs of Candi Kendalisada which have been previously analyzed so that can be realized by design. Develop sketches ideas in the form of text and images (sketches, digital drawings) and transform the cultural meaning of Vina musical instruments into logical products, and can clarify why consumers need

products to be designed and how to design jewelry products for weddings in order to meet user needs.

Implementing/designing the product:

The final stage is through the maturation of the previously done concept, all cultural features will be arranged as effectively as possible so that designers can easily observe and apply the Vina musical instruments as inspiration for designing wedding jewelry set products. The designer will also carefully evaluate the features contained in the product and the suitability of the product with the initial concept and suitability to user needs. The designer can make adjustments to the prototype based on the evaluation results and so on (Lin, 2007).

RESULTS AND DISCUSSION

Kendalisada temple dates from the middle of the 15th century is the final chapter of the Majapahit period. The Panji story as a creation of East Javanese art became popular in the Majapahit period (ca.1300-1500 AD) which can be seen through the many depictions of the Panji story on the reliefs of temples built during the Majapahit period. In one of the relief panels of the Kendalisada Temple, it tells where Prince Panji Asmarabangun and Dewi Sekartaji wandered in the beautiful nature, they both rested and sat intimately, then Pangerran Panji played the vina musical instrument (an instrument similar to the sitar/rebab, which uses two instruments). resonator) to comfort their lover in their lap, they pass a path with beautiful natural scenery, mountains, and waters (Kieven, 2014). In the intimate story between Prince Panji Asmarabangun and Dewi Sekartaji depicted in the relief, vina musical instrument plays an important role, in addition to functioning as a musical instrument played by Prince Panji, vina musical instrument in the story plays a role in strengthening the depiction of a romantic relationship. The intimate relationship between Prince Panji Asmarabangun and his girlfriend, Dewi Sekartaji, is supported by the backdrop of natural scenery which further strengthens the romantic atmosphere of the couple Prince Panji Asmarabangun and Dewi Sekartaji, so that vina musical instrument can be picked as an element of reference inspiration in designing wedding jewelry set product with a stacking mechanism. where this jewelry set has a meaning as a dowry or as a symbol of the union of the sacred bond between a man and a woman in marriage as happened between Panji Asmarabangun and Dewi Sekartaji. Then with the use of vina musical instrument, indirectly serves to introduce the Panji story in the reliefs of Kendalisada Temple and the historical building of Kendalisada Temple itself in a more modern way in the form of wedding jewelry.

Through the research that has been done by researchers on one of the relief panels that tells the intimate scene between Prince Panji Asmarabangun and Dewi Sekartaji with various supporting components in it, namely the vina musical instruments and various ornaments on the background of the reliefs that support the formation of a romantic atmosphere on the relief, the researchers then make various forms of ornaments that combine the formation of the vina musical instrument musical with natural ornaments and stylization of the shape of the line from the position of Dewi Sekartaji on the grounds that the three components (instruments, natural ornaments, and lap line stylization) are quite influential components in the depiction of the story on the relief. The following are the ornaments that have been designed:

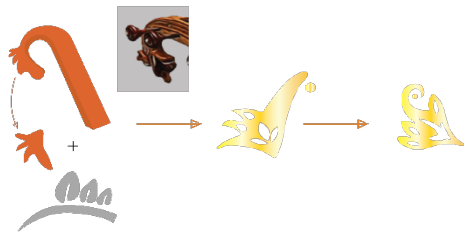


Figure 1.1 Evolution of the Set Form 1

The tip of the Vina instrument is classically shaped and has a dynamic curve that is in accordance with the philosophy of the love life of Prince Panji and Dewi Sekartaji. Romance is often translated into organic forms, curves with a non-rigid impression that symbolizes sensitivity and warmth.

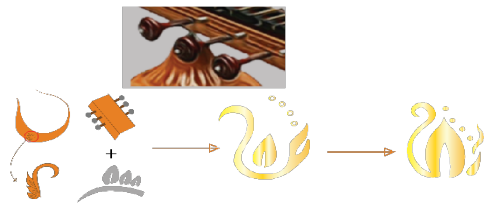


Figure 1.2 Evolution of Set Shape 2

3 string controllers are circular, these 3 string controllers are philosophized as 3 stages in the love story of Prince Panji and Dewi Sekartaji, namely separated (missing), wandering, and united. In the designed ornament, 3 dots will be applied to the jewelry.

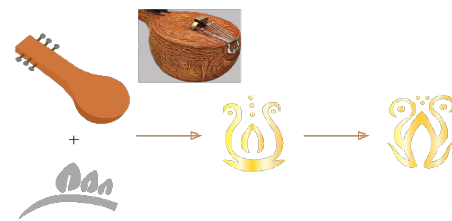


Figure 1.3 Evolution of Set Shape 3

The overall shape of Vina musical instrument resembles a water droplet, stretched and united at one point. The shapes meet at one point which symbolizes the union of 2 people. The love story of Prince Panji and Dewi Sekartaji also experienced a stretch but in the end, reunited.

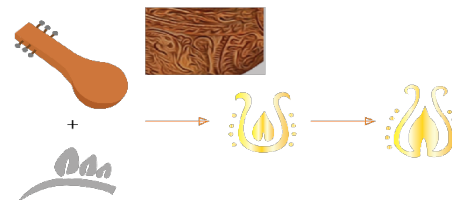


Figure 1.4 Evolution of Set Shapes 4

The motifs of Vina musical instruments are curved and resemble plant vines such as leaves, stems and flower petals. The natural philosophy is the same as the feeling of love for Prince Panji and Dewi Sekartaji which is a natural instinct.

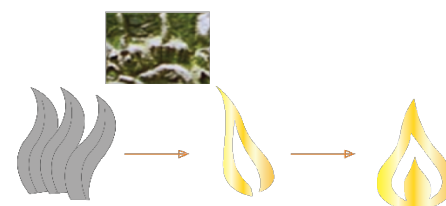


Figure 1.5 Evolution of the Set of 5

The plants around when Prince Panji entertained Dewi Sekartaji with Vina musical instrument. This plant supports the impression of romance.

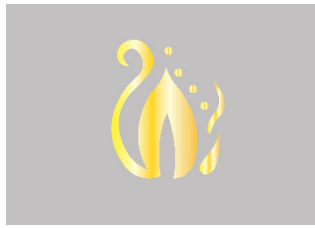


Figure 1.6 Jewelry Ornaments 1

Combining the stylization of the shape of the Vina musical instrument and the leaves contained in one of the reliefs of the Kendalisada Temple which tells the story of Prince Panji Asmarabangun sitting on the lap of Dewi Sekartaji while playing Vina musical instrument. It has a stylized direction that meets at one point at the top which depicts a union of Prince Panji Asmorobangun and Dewi Sekartaji.

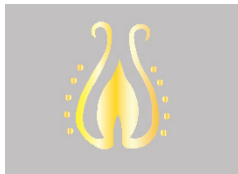


Figure 1.7 Jewelry Ornaments 2

This stylization combines the stylization of the basic formation of the vina musical instrument and leaves it in one of the reliefs of the Kendalisada Temple which tells the story of Prince Panji Asmarabangun is sitting on his lap while playing Vina musical instrument. It has a stylized direction of form that meets at one point at the top, which depicts a union of Prince Panji Asmorobangun and Dewi Sekartaji.

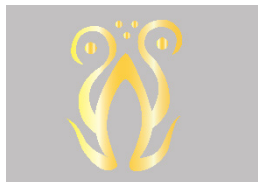


Figure 1.8 Jewelry Ornaments 3

Combining the stylization of the basic formation of the vina musical instrument and the leaves contained in one of the reliefs of Kendalisada Temple which tells the story of Prince Panji Asmarabangun sitting on his lap while playing Vina musical instrument. It has a stylized direction that meets at one point at the top which describes the union of Prince Panji Asmorobangun and Dewi Sekartaji.

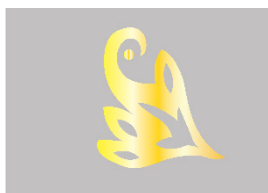


Figure 1.9 Jewelry Ornaments 4

Combining the stylized shape of the upper end of the vina musical instrument and the leaves in one of the reliefs of the Kendalisada Temple which tells the story of Prince Panji Asmarabangun is sitting on the lap of Dewi Sekartaji while playing a Vina musical instrument. It has a stylized direction of shape that meets at one point, depicting the union of Prince Panji Asmorobangun and Dewi Sekartaji. The shape is like a fire which means a burning love like the power of a couple's love.



Figure 1.10 Jewelry Ornaments 5

Combining leaf shapes in one of the reliefs of Kendalisada Temple which tells the story of Prince Panji Asmarabangun sitting on his lap while playing Vina musical instrument. It has a stylized direction from the tip of the upper leaf which spreads and then meets at a point that binds to each other in the middle which depicts the union of Prince Panji Asmorobangun and Dewi Sekartaji who are separated, then reunited through wandering.



Figure 1.11 Jewelry Sets 1

Wedding jewelry sets make use of pre-made ornaments. The basic form of jewelry is a full circle on a ring and an open circle (type of bangle bracelet) on a bracelet. The purpose of the basic the shape of an open circle where the two ends of the bracelet seem to meet at one point is the reunion of Prince Panji and Dewi Sekartaji after going through an odyssey, while the full circle is a symbol of everlasting love, the same as the meaning of giving ring jewelry at a wedding ceremony which is a symbol of eternal/everlasting love.



Figure 1.12 Jewelry Sets 2

Wedding jewelry sets make use of pre-made ornaments. The basic form of jewelry is a full circle on a ring and an open circle (type of bangle bracelet) on a bracelet. The purpose of the basic shape of an open circle where the two ends of the bracelet seem to meet at one point is the reunion of Prince Panji and Dewi Sekartaji after going through an odyssey, while the full circle is a symbol of *everlasting love*, the same as the meaning of giving ring jewelry at a wedding ceremony which is a symbol of eternal/everlasting love.



Figure 1.13 Jewelry Sets 3

Wedding jewelry sets make use of pre-made ornaments. The basic form of jewelry is a full circle on a ring and an open circle (type of bangle bracelet) on a bracelet. The purpose of the basic shape of an open circle where the two ends of the bracelet seem to meet at one point is the reunion of Prince Panji and Dewi Sekartaji after going through an odyssey, while the full circle is a symbol of *everlasting love*, the same as the meaning of giving ring jewelry at a wedding ceremony which is a symbol of eternal/everlasting love.



Figure 1.14 Jewelry Sets 4

Wedding jewelry sets make use of pre-made ornaments. The basic form of jewelry is a full circle on a ring and an open circle (type of bangle bracelet) on a bracelet. The purpose of the basic shape of an open circle where the two ends of the bracelet seem to meet at one point is the

reunion of Prince Panji and Dewi Sekartaji after going through an odyssey, while the full circle is a symbol of *everlasting love*, the same as the meaning of giving ring jewelry at a wedding ceremony which is a symbol of eternal/everlasting love.



Figure 1.15 Jewelry Sets 5

Wedding jewelry sets make use of pre-made ornaments. The basic form of jewelry is a full circle on a ring and an open circle (type of bangle bracelet) on a bracelet. The purpose of the basic shape of an open circle where the two ends of the bracelet seem to meet at one point is the reunion of Prince Panji and Dewi Sekartaji after going through an odyssey, while the full circle is a symbol of *everlasting love*, the same as the meaning of giving ring jewelry at a wedding ceremony which is a symbol of eternal/everlasting love.

The selection of gemstones and gold materials in the design of this jewelry is not without meaning. Where gemstone material is a precious mineral stone that goes through a purification and polishing process (Bonewitz, 2013) so that it has a beautiful color and luster. Then the gold material is a precious metal which in Javanese philosophy, the golden yellow color is the color of nobility, divinity, prosperity, and peace (Syarif, 2018). So that the two materials can describe the sincerity of love and the unification of Prince Panji and Dewi Sekartaji through the process of wandering as a form of the destiny of the Almighty with the big goal of reunifying the two kingdoms so that the nation/people have a more prosperous and peaceful life.

The selection of the *stacking* mechanism on the wedding jewelry set that will be designed is also not without a reason/value contained in it. Where the stacking mechanism is the use of jewelry in the form of sets by stacking 2-3 pcs for each type of jewelry. The use of jewelry in a stacked way is what becomes a value that can be analogized/interpreted as human life which is never separated from a stage/step that must be taken, as well as in love where the stages/steps in a human relationship start from the initial stages of introduction, dating, until finally reaching the final level/peak, namely marriage, when a couple decides to live side by side forever, as alive as possible by saying a sacred marriage vow.

CONCLUSION



Figure 1.16 Men's Jewelry Sets



Figure 1.17 Women's Jewelry Sets

Based on the research that has been done, a prototype wedding jewelry set product with a stacking mechanism can be produced consisting of a pair of rings and bracelets. Indonesia has various kinds of reliefs, one of which is the Kendalisada temple, but the existence of the temple is starting to be forgotten and even many people do not know its existence. Times have changed and become modern. Therefore, to introduce and remind the public of the existence of the Kendalisada temple, a modern method is needed so that it can be accepted by the community. Seeing that today's society likes to follow fashion trends and invest, jewelry is a product that is widely used by modern society. Therefore, a jewelry set product for weddings was made as a medium to introduce this Kendalisada temple to modern society.

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