



APPLICATION OF CU AN KIONG TEMPLE ORNAMENTS ON TURKISH ABAYA CLOTHING

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ABSTRACT

This Final Project focuses on the creation of Muslim fashion in the form of a Turkish abaya by applying ornaments from Cu An Kiong Temple in Lasem as a source of visual inspiration. The purpose of this creation is to reintroduce the existence of Cu An Kiong Temple as an icon of Chinese culture in Rembang while also presenting design innovation in Muslim fashion that is able to combine traditional values with modern aesthetics. The theoretical foundation used in this creation includes theories of cultural symbolism and design aesthetics, with an emphasis on the function of ornamentation as a representation of cultural identity. The method employed is a qualitative approach with stages of observation, literature review, visual documentation, and design experimentation. The results show that ornaments found at Cu An Kiong Temple, such as the Yin-Yang motif, the Eight Trigrams, and Taoist deity figures, can be adapted into decorative elements on Turkish abayas characterized by embroidery and beadwork. This integration not only produces fashion works with high aesthetic value but also presents cross-cultural symbolism that reflects harmony between Chinese traditions and modern Muslim fashion.

Key Words: Cu An Kiong Temple, Turkish Abaya, Chinese Ornaments, Muslim Fashion



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INTRODUCTION

Cu An Kiong Temple in Lasem is one of the oldest temples in Lasem, located near the Babagan River. This temple has its own history of Chinese civilization, and to this day, several ancient relics of its former glory can still be found. Lasem was once occupied by the Chinese. Lasem ranks sixth in terms of the largest Chinese population. The Chinese population in Lasem constitutes 4% of the total Chinese population in Java, as documented during the Raffles administration (Awwaliyah & Falaq, 2023).

Cu An Kiong Temple is the oldest temple in the city of Lasem, and the main hall of the temple, which houses the altar of Tian Shang Sheng Mu, is located at the rear and is not open to the public (El Laily, 2022). Unfortunately, Cu An Kiong Temple is currently deserted, and very few outsiders even know about its existence. Currently, this historic area is experiencing problems of functional degradation, damage to Chinese-style buildings, and the increasing loss of the area's sense of place. This can be seen from the results of an interview conducted by the author on March 3, 2024, with the caretaker of the Cu An Kiong Temple, Mr. Gandor, who said that only 7-10 people visit the Cu An Kiong Temple each month and that the place is rarely used for worship. For this reason, the creation of the Cu An Kiong Temple ornamental motif aims to introduce the wider community to the existence of the Cu An Kiong Temple in the city of Rembang.

The Cu An Kiong Temple is more inclined towards Taoism. This can be seen from several things, namely the name Cu An Kiong or Ci An Gong, which is one of the characteristics of Taoist places of worship. Furthermore, when viewed from its orientation, Cu An Kiong Temple faces the river, which is also a characteristic of Taoist places of worship. The main goddess worshipped at Cu An Kiong Temple is Mak Co, the Taoist goddess of the sea. Other ornaments that indicate that this temple tends to be Taoist are the ornaments of the goddess Xiwangmu, Yin Yang, the Eight Trigrams, the Gourd Bottle, the Flute, as well as Han Zhong Li and Cao Guo Jiu, who are representatives of the eight gods of Taoism (Paramytha, 2013).

Based on the above description, the designer created the Turkish abaya Muslim garment. The Turkish abaya is a Muslim garment that is well-known in the Middle East. The Turkish abaya garment is now different from the Arab abaya and Egyptian abaya, in that the Turkish abaya is characterized by embroidery and sequins that adorn it. Keeping up with developments in this modern era, many women, from teenagers to adults, both Muslim and non-Muslim, wear abayas with various patterns and styles. The choice of abaya shows a transformation in the function of sharia clothing into a symbol of cultural

expression and modern lifestyle that still maintains the value of modesty. A study conducted by Imran, Ahmed, and Jabeen (2023) shows that the majority of women in Pakistan prefer abayas to burqas because abayas are considered more flexible aesthetically and socially, reflecting a shift in the perception of Muslim clothing towards a more modern yet religious direction (Imran, et al., 2023:259). Therefore, Pengkarya created abaya clothing with different motifs, models, and types from other abayas. Here, the author raises the theme "The Application of Cu An Kiong Temple Ornaments on Turkish Abaya Clothing" to preserve one of the cultural icons in Rembang and to create Muslim clothing that uses motifs derived from Chinese visual elements in the Cu An Kiong Temple.

METHODOLOGY

In creating this work, a creative method is needed to explain the concept of creation in the form of a work report. Several methods are used to realize creative works of art, including:

Exploration Stage

Exploration is the stage of examining or investigating unfamiliar objects in order to obtain data or supporting sources related to the chosen theme. This stage can be used as a source of ideas for creating artwork, as it can be used as a reference for the creation of artwork without deviating from the chosen theme. Observations made from this data can be used as supporting factors in the process of creating artwork.

Incubation Stage

This is the stage of maturing the observed case or idea. In this stage, artists/ designers are required to unleash their creativity in an experiment. The experiment includes process experiments, material experiments, and form experiments.

Conceptualisation Stage

The design stage involves designing and selecting sketches until the final design is found. The selection of the final design takes into account several aspects such as technique, materials, shape, and tools used. The second stage

is to refine the selected sketches into the perfect design in accordance with the style, shape, and color of the Cu An Kiong temple ornaments. These considerations include the motif sketches, clothing designs, working drawings, and descriptions.

Materialisation or Embodiment Stage

In the creation stage of this work, the author realized the idea of the work from the ornamental form of the Cu An Kiong temple. The Cu An Kiong temple is very easy to find, making it easier to conduct more thorough and accurate research. In addition, the creation of batik with Cu An Kiong temple ornament motifs is a form of cultural preservation. The fabric that has undergone the canting process goes through a dyeing process with remasol, then naptol and indigosol. This batik fabric is made into Turkish abaya clothing.

RESULT AND DISCUSSION

The selected designs were realized into actual works that were visualized through various media. The final step was to compile descriptions and presentations to explain the concepts and details of the designs.

Exploration Stage

The realization of a final project requires concept exploration. Concept exploration is carried out to obtain information related to the idea being raised. The creation of a final project is not limited to that, but there are several stages that are carried out, including:

1. Exploring Motifs

At this stage, data collection is necessary in the form of visual reviews via the internet, journals, or direct visual observation, which will later be used as references in the motif design. This concept is then realized in the form of sketches in accordance with the chosen theme. The main motif in this work is a stylization of the ornaments of the Cu An Kiong temple, which feature the hong bird, dragon, and peony flower. The three are arranged to create a beautiful motif concept. Then, the main batik motif is combined with sawut isen isen. This motif is then depicted as the main material in the

making of Turkish abaya clothing.

2. Material Exploration

a. Fabric

The main material used by the artist in her work is dobby fabric. Dobby fabric has a distinctive characteristic, namely its woven/embroidered texture. This material absorbs sweat easily, making it comfortable to wear.

b. Dye

Other materials used are dyes. Synthetic dyes are chosen by artists because they produce more intense and varied colors, namely remasol, naptol, and indigosol.

Incubation Stage

1. Process Experimentation

This is a process in which the author conducts experiments to test or try out materials that will later be used in a work.

2. Material Experimentation

Material experimentation in batik motif creation is very important. This is because it affects the final result of the batik and the comfort when worn. In batik production, the main material used for batik must have high absorbency in the dyeing process so that the final product looks good and beautiful. At the garment production stage, the design must match the chosen batik.

3. Material Experimentation

In the creation of an experimental work, the materials used are very helpful in determining the characteristics of a material. And when the manufacturing process produces results that are in line with the design. Material experimentation itself is a way of getting to know the material so that the form and characteristics desired by the author can be achieved. However, sometimes the resulting work does not match the design because it always follows the characteristics of the material.

4. Form Experiment

The form experiment is a method used in this research, namely an experiment, which is a creation deliberately used by researchers by giving certain treatments to the subjects of the creation in order to provoke certain events/ conditions being studied and observe the results. (Amat Jaedun, 201:5). Meanwhile, an ornament is an element of a motif, in the form of images or paintings that decorate an object.

Conceptualisation Stage

The process of interpreting visually or realizing something in a visible form. From creating alternative designs, selecting designs, to refining designs, including:

1. Motif Sketch Results

Several design options that had been created in the form of sketches in the previous stage were sorted through using an aesthetic approach until the final design was found.



Figure 1. Selected Motif Design 1



Figure 2. Selected Motif Design 2

2. Fashion Design Results

The fashion designs produced by the author are a combination of various aspects that complement each other to achieve artistic perfection. In the design process, the author considers aesthetic elements, the selection of materials that match the concept, color harmony, motif details, and adjustments to the shape and cut of the clothing to ensure they are in line with the theme.

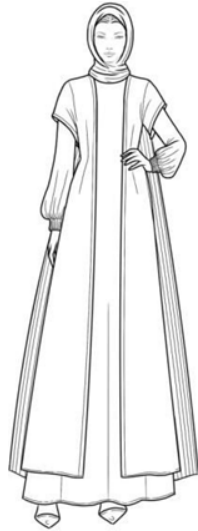


Figure 3. Selected Fashion Design 1

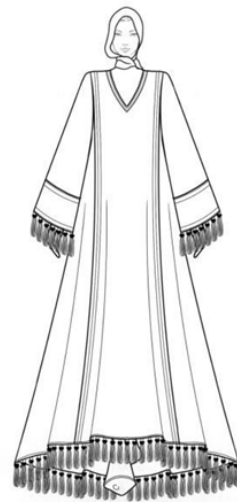


Figure 4. Selected Fashion Design 2

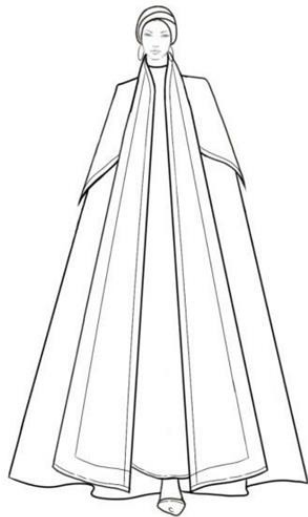


Figure 5. Selected Fashion Design 3



Figure 6. Selected Fashion Design 4

Materialisation Stage

The realization of this work involves several stages, starting from the creation of alternative motif/ clothing designs, selected motif/ clothing designs, and refined motif/ clothing designs. The process of realizing a work is a process of translating a concept, foundation, and design into a physical work. This requires preparation for motif creation, material and tool patterns, the dyeing and coloring process, cutting fabric according to patterns, the sewing process, the stitching process, and finishing.

1. Creating Batik Patterns

The initial stage begins with designing batik motifs according to the predetermined concept of the work. The motifs are drawn manually on paper.

2. Creating Fashion Patterns

The pattern is made based on previously measured body measurements, then adjusted to the planned clothing design.

3. Scratching on Fabric

Tracing is done to transfer the motif from paper to batik cloth. This process uses a pencil or special tool so that all the details of the motif are clearly drawn on the cloth.

4. Batik

Batik is the process of applying hot wax using a canting tool to the lines of a pre-drawn motif. The wax protects certain parts of the fabric from being dyed.

5. Remasol Dyeing

Remasol dyeing is done using the colet technique, which involves applying color directly to the motif using a brush. Remasol dye is chosen because it has bright colors, is fade-resistant, and is easy to apply.

6. Waterglass Fixation

Fixation is done by applying a waterglass solution to lock the remasol color onto the fabric. This liquid helps keep the color from fading during washing.

7. Nemboki

Nemboki is the process of covering certain parts of the fabric using hot wax. The purpose is to protect the existing colors before the next dyeing process.

8. Naptol and Indigosol Dyeing

The Naptol dyeing process used for background dyeing involves the use of RED B naptol. The Indigosol dyeing process used for the second background dyeing involves the use of brown IBR and gray IBL indigosol.

9. Melorot

Melorod is the process of removing wax from batik cloth. The cloth is boiled in boiling water mixed with soda ash until all the wax is removed.

10. Washing Batik Fabric

Fabric washing is done after the bleaching process to remove any remaining wax and chemicals.

11. Drying Batik Fabric

Batik cloth that has been washed is dried in the shade. Drying without direct sunlight preserves the color.

12. Making Turkish Abaya Clothing

This stage begins by cutting the fabric according to the Turkish abaya pattern that has been made. The fabric pieces are then sewn together with attention to neatness and precision.

13. The Process of Making Memayet

Beading is the process of adding sequins or beads to clothing. This process is done manually using hand stitching.

14. Finishing

The final stage is finishing, which involves tidying up all parts of the garment. Any remaining threads are cut, the garment is ironed, and a final check of the details is carried out. Finishing ensures that the garment is ready to wear and looks its best. This stage concludes the entire process of creating the garment.

15. Fittings

Fittings are done by trying on the garment on a model or dress form. The goal is to ensure that the size, shape, and drape of the fabric are as desired.

a. Work 1 Amartacitra

The description of the work is a garment that takes the sub-theme from the Cu An Kiong temple and applies it to Turkish abaya clothing. The garment is named Amartacitra, which means eternal motif or image of eternity. This garment combines elegance with a touch of detail. The

abaya has a loose and flowing silhouette, creating an elegant impression while maintaining the comfort and modesty that characterizes abaya clothing. The straight cut from the shoulders to the ankles gives the wearer a slim and elegant look. The addition of accents on the flowing cuffs adds visual appeal and reinforces the luxurious impression of the abaya. One of the attractions of this abaya is the batik on the lower front, which depicts a complex series of flowers and a dragon. This motif is inspired by the ornaments of the Cu An Kiong temple, which symbolize beauty, rebirth, and strength in a colorful way. As a finishing touch, the abaya is adorned with tassels not only on the sleeves but also on the hemline, creating a dynamic movement when worn. The tassels are arranged neatly and precisely, resulting in a high-quality and elegant piece of clothing.



Figure 7. Work 1 Amartacitra
(Istiqomah, 2025)

b. Work 2 Caturssupa

Description of work 2 is a garment that takes its sub-theme from the Cu An Kiong Temple and applies it to a Turkish abaya. The garment is called "Caturrupa," which means four forms, and the motif symbolizes dragons and birds with several floral elements as supporting motifs. The

Turkish abaya garment features a harmonious blend of design and soft classic elements. This abaya cut emphasizes a bold modern impression while still prioritizing modesty. With a straight and long silhouette that falls lightly along the curves of the body without shaping it, this abaya exudes a simple yet elegant aura of grace. There is a slim belt accent at the inner waist that gives the illusion of structure and creates a more defined silhouette. However, it serves more as an aesthetic detail than a functional one, keeping the overall look loose and comfortable to wear. The sleeves of the abaya are elongated and flared, resembling a kimono cut, allowing for freedom of movement and a flowy feel. In the middle of the sleeves, there is a batik motif accent that takes elements from the Cu An Kiong Temple. On the lower outer part of the abaya, there is a vertical floral batik motif that is neatly arranged from top to bottom. These large flower motifs add a feminine and artistic touch, making the bottom of the abaya a subtle yet captivating center of attention. The embroidery is designed with clean lines yet full of detail, showcasing skilled craftsmanship and refined aesthetics.



Figure 8. Work 2 Caturrrsupa
(Istiqomah, 2025)

c. Work 3 Subhaga lasem

Description of work 3 is a garment that takes its sub-theme from the Cu An Kiong Temple and applies it to a Turkish abaya. The garment is named Subhaga Lasem, which means Lasem luck or Lasem beauty. This abaya features an elegant design with strong nuances and a bold yet graceful impression. The cut is long and straight, creating a slim silhouette without losing the loose feel that is characteristic of abayas. This design is intended to radiate quiet elegance, suitable for Muslim women who like a modest yet distinctive style. The main attraction of this garment lies in the batik motif on the lower front, which depicts a dragon rising from among flowers. The dragon motif symbolizes strength, protection, and courage, while the surrounding flowers soften the symbolism with a sense of beauty and fertility. The combination of these two elements creates a powerful and meaningful visual narrative.



Figure 9. Work 3 by Subhaga Lasem
(Istiqomah, 2025)

d. Work 4 Darmajala

Description of work 4 is a garment that takes a sub-theme from the Cu An Kiong Temple and applies it to a Turkish abaya. The garment is named dharmajala, which means dharma net or spiritual harmony,

featuring motifs from the temple in Lasem. This abaya exudes elegance and grandeur through its design, which combines a classic silhouette with meaningful touches. One of the most eye-catching elements is the batik motif strategically placed at the bottom front of the abaya and on the sleeves. This motif depicts a phoenix rising from a pile of blooming flowers. The phoenix is a symbol of rebirth and inner strength, while the surrounding flowers represent beauty, hope, and gentleness. The combination of the two creates a powerful visual narrative, reflecting a strong woman who still carries natural elegance within her. The shoulders and sleeves of the abaya are designed with wide cape cuts, creating a dramatic silhouette that seems to sweep the wind as it moves. Floral embroidery details on the sleeves emphasize femininity without looking excessive. Not only does this motif add aesthetic value, it also symbolizes the harmony between strength and gentleness, between character and beauty. The high, upright collar gives a formal and structural impression, adding visual dimension.



Figure 10. Work 4 Darmajala
(Istiqomah, 2025)

CONCLUSION

The source of inspiration for this work originated from the artist's interest in the ornamentation of the Cu An Kiong temple and its incorporation into batik motifs. The author was able to create batik motif designs based on the ornamentation of the Cu An Kiong temple and apply them to Turkish clothing through several works using observation and a method of exploration, incubation, conceptualization, and materialization. This method made it easier for the author to create clothing designs and batik motifs in tangible form. The results obtained are four works with batik motifs from the Cu An Kiong temple applied to four Turkish abaya garments, namely Work 1 "Amartacitra", Work 2 'Caturrupa', Work 3 "Subhaga Lasem", and Work 4 "Darmajala".

With these four works, it is hoped that the Cu An Kiong Temple Ornaments will become a source of inspiration that is better known to the wider community, encouraging Indonesians to continue to preserve the Cu An Kiong Temple Ornaments as part of their cultural and historical heritage, as well as a source of classical knowledge and literature.

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