



WIWITAN EQUIPMENT AS BATIK MOTIF CREATION FOR MODERN KEBAYA

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ABSTRACT

The main ideas that became the basis for the *batik* motif on *jarik* for modern *kebaya* clothing was offering equipment in *wiwitan* tradition. The *wiwitan* tradition in traditional agricultural practice is a ceremony carried out by the community before harvesting, *wiwitan* is a tradition that deserves to be maintained and preserved and can even be developed in its ritual procession to become its own attraction. Basically, this tradition is an expression of gratitude to God. The rituals of this tradition completed with offerings and *bancakan* which are a form of gratitude for all the favors and blessings of God to the earth. The content of the offerings or known as *uborampe* was used as a source of inspiration for the creation of *batik* motifs on *jarik* for modern *kebaya*. The creation of *batik* motif is carried out by means of *batik tulis* that is styled contemporary then colored with *remasol* dye and *colet* technique. The colors used are brown, cream, brick red, purple, grey, blue, and pink. *Batik* with *wiwitan* offering motifs is equipped with modern *kebaya* to create total of 4 designs completed with sequins as decoration and veil as a head-wear to make it look elegant and appropriate for both formal and non-formal events.

Keywords : Batik Tulis, Modern Kebaya, Offering



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INTRODUCTION

Indonesia is an agricultural country with a fairly large agricultural area. Soil fertility and the need for water are top priorities. As one of the agricultural

countries with a fairly large agricultural area, Indonesia is currently experiencing an anomaly in food security (Apribowo, 2017). According to the book "Rice Cultivation and Processing" by Edi Warsidi, 2009, that paddy is a food ingredient that produces rice, which is a staple food for Indonesians. Rice is cultivated with the aim of getting the results as expected, so the crops planted must be healthy and fertile and avoid pests until the harvest season arrives.

Javanese are known as a society with a metaphysical tradition and closely related to mysticism. This tradition is then applied in all aspects of culture, both material and non-material. However, in terms of seeking life safety, Javanese, who was and still are living in Java, still use traditional methods both in technical terms and related to their belief system, especially beliefs that related to farming. One of them is the *wiwitan* tradition, the *wiwitan* tradition is one of the slametan rites in Java. At first, it was used for offerings to *Dewi Sri* as a form of public gratitude for the harvest that had been given. However, currently the Javanese have carried out a modernization process, causing some cultures or traditions that exist in Java society to be lost. *Wiwitan* is one of the traditions carried out by the farming community, *Wiwitan* in Indonesian means starting, first in the implementation of the *wiwitan* tradition begins with preparations, but before making various preparations, first determine the day for the process of implementing the *wiwitan* tradition. After determining the day, the next stage before the peak of the implementation of the *wiwitan* tradition is usually the community doing *mojoki* (putting janur and dadap ceprep leaves) in the four corners of the field. On the day of the peak of the implementation of the *wiwitan* tradition, the community is busy preparing *uborampe* and other equipment for the process of implementing the *wiwitan* tradition. People prepare food in large quantities with a variety of *uborampe* that exist. After that the food is taken to the rice field, Arriving at the rice field the owner of the rice field makes an offering place, After the offering place is finished making then the *uborampe* is placed and a prayer reading is carried out, after finishing then the food is distributed to the participants of the ceremony. Then, do the pennant and finally cut the rice (Wahyuni & Pinasti, 2018: 5).

The *wiwitan* tradition itself consists of offerings, *wiwit* rice or *bancaan* rice, as well as stalked and tied rice which is used as a symbol of the arrival of *Dewi Sri*. The *wiwitan* offering consists of flowers, *betel* leaves, *kemenyan*, *dadap serep* leaves, *ingkung*, combs and glass, rice that is stalked then the offerings are used as intermediaries or commonly called earth alms because the beautiful earth produces a bountiful rice harvest therefore, people use offerings as a form of gratitude and gratitude to the earth and the universe. While *wiwit* rice or commonly called *sego bancakan* consists of white rice, *urap*, salted fish or *gereh*, boiled chicken eggs, and *ingkung* or *ungkep* chicken. *Bancaan* itself is gratitude for the harvest that has arrived and sharing a little fortune with others in order to feel each other's happiness at the beginning of the harvest season. Then the rice that was stalked earlier is a symbol of the arrival of *Dewi Sri* or commonly referred to as the Goddess of fertility.

Related to the description above offerings on the *wiwitan* tradition are made as *Batik* motifs in order to introduce the *wiwitan* tradition to the wider community in the form of modern *kebaya* clothing, modified *kebaya* creations are seen in terms of patterns, cutting, silhouettes, and materials. Modern *kebaya* has high artistic power because it is equipped with a variety of luxurious decorations such as lace, embroidery, pleated, *pilin*, quilt, and ornaments that sparkle like sequins. This is what makes the modified *kebaya* looks luxurious (Karyaningsih, 2015: 5).

METHODOLOGY

The method used in creating fancy fashion with *wiwitan* batik motifs refers to the writings of SP Gustami called the method of creating craft art. Such methods can be described as follows:

Exploration

The exploration method is a stage to explore and collect data from various information, references, and sources of ideas by means of field observations, problem formulation and material tracing. This stage is useful for determining the theme that will be used in the final project. In addition to determining the main

ideas, the exploration stage is also used as a reference to make designs and designs for the works to be created. At this stage, data collection includes literature studies, archives, journals and websites intended to explore written data related to offerings in the *wiwitan* tradition as a visualization of the main idea of making *batik* motifs.

Design

In the design stage, the author carried out the process of designing several sketches of *wiwitan* batik motifs to find and determine which motif designs were considered suitable. The selection of *wiwitan* motif designs also considers several aspects, including aspects of shape, technique, material, and tools that will be used in its embodiment.

Embodiment

The stage of embodiment of the work is the last stage in the embodiment of a work that contains a series of processes in visualizing the selected modern kebaya fashion design into a form of clothing.

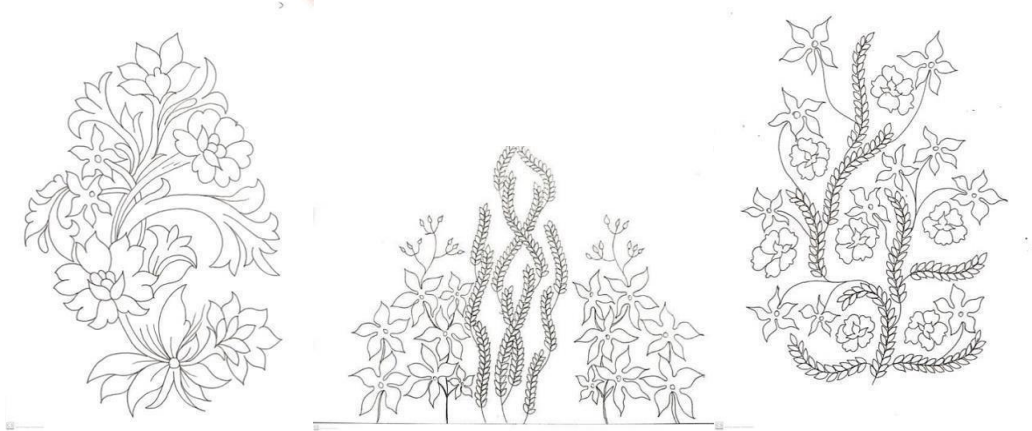
RESULT AND DISCUSSION

Exploration

The author carries out a process of visual exploration and reference from the source of the ideas, research been done through books, journals, experiences and as well as interviews.

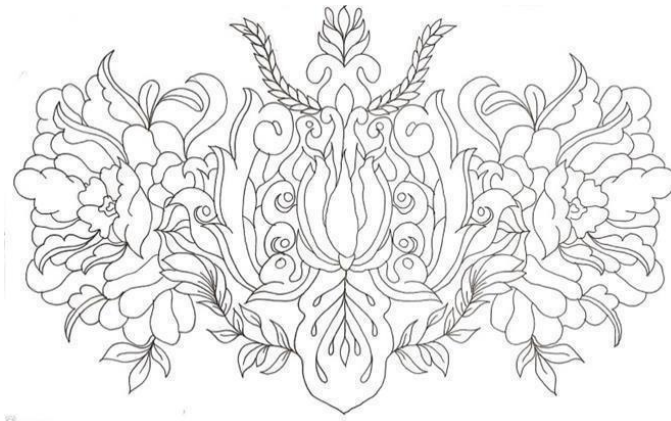
Batik Motif Shape

From the theme that has been obtained, it is able to explore shapes by sketching based on the theme taken by applying it into the form of batik motifs. The form of the offerings of *wiwitan* is the main source of ornamental ideas that can be distilled.



Picture 1. Design Batik Motifs

The form of expression taken from *wiwitan* offerings which is used as the main motif, which consists of roses as the main motif and jasmine flowers as its supporting motifs which are drawn into batik motifs. The form of expression taken from jasmine and rice plants that are used as batik motifs. In this motif, rice plants are used as the main motif and jasmine flowers as its supporting motifs. The form of expression of jasmine, roses and rice plants is used as a batik motif, where the rice plant motif is the main motif while jasmine and rose flowers are supporting motifs.

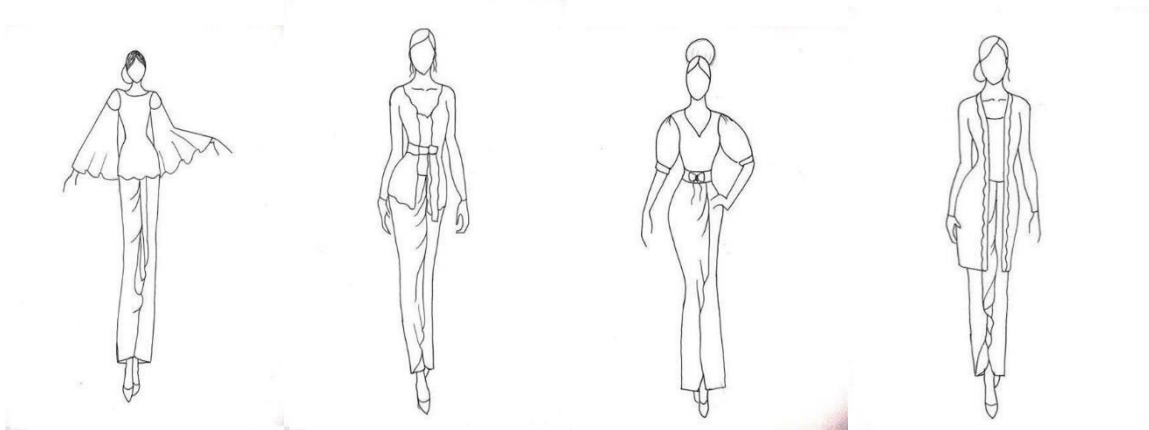


Picture 2. Design Batik Motifs Wiwitan

The form of expression inspired by *wiwitan* offerings is visualized into a form of batik motifs consisting of *kenanga* flowers as the main motif, roses and rice plants as supporting motifs.

Fashion Design

The first step of designing process is drawing, after designing several designs, author selects several sketches of motifs that have been made and determines the motifs which match the design model. The form of clothing designed is to use a fabric then wrapped around the model's body. Here's an exploration of fashion forms:



Picture 3. Exploration Of Fashion Forms

1. Designing

At the design stage, it is carried out starting from alternative design, selected designs, then the design is refined:



Picture 4. Visual Shape Of The Distilled Roses And Jasmine

The visual shape of the distilled roses and jasmine into batik motifs as *jarik* fabric for modern kebaya fashion uses a brown color selection that can make the

wearer look elegant and beautiful, the placement of batik motifs on the bottom combined with contemporary styles.



Picture 5. Visual Shape Of The Rice Plant And Jasmine Flowers

The visual shape of the rice plant and jasmine flowers is visualized into a batik motif on the *jarik* for modern *kebaya* clothing. The placement of motifs on the bottom of the fabric combined with contemporary batik which uses purple which makes the wearer look feminine, and *kebaya* uses ceruti cloth on the waist for belts or belts.



Picture 6. Visual Shape Of The Kenanga Flower As The Main Motif

The visual shape of the *kenanga* flower as the main motif, rice plants and roses as supporting motifs combined with contemporary *batik* that uses brown,

cream and yellow colors that depict the simplicity of the wearer, and *kebaya* which uses broccat cantili fabric that seems elegant head decoration called veil.



Picture 7. Visual Form Of Rice Plants, Jasmine And Roses Is Used As Batik Motifs

The visual form of rice plants, jasmine and roses is used as *batik* motifs, where the main motifs are rice plants and their supporting motifs are roses and jasmine. With the selection of blue which symbolizes tranquility and a gray-colored *kebaya* made with crop balloon sleeves.

2. Embodiment

Contains reviews of Final Project works ranging from the application of motifs into clothing, to the taking of types of clothing. Depiction of visual offerings from the Delanggu sub-district rice harvest event "*Wiwitan*" as a form of gratitude, harmony, and togetherness. The following is a description of each work:

SERAYASA

The first work with the title "Serayasa" has the meaning of offering to Hyang Wasesa (Lord) which in this work takes the visual offerings on the rice harvest "*wiwitan*" there are roses. Rose as a symbol of love for God and fellow human beings, in accordance with the concept of this modern *kebaya* fashion.



Picture 8. Visual Of Serayasa

Modern *kebaya* targeted woman in their 15-30 years old, who mostly like neutral colors. The brown color of the brick symbolizes the soil and the earth, which is where humans stand on. It uses a *jarik* bottom wrapped around the wearer, and is given a combination of modern *kebaya* with broccat material along with tiles that depict the feminine side of a woman. The first creation defines that man always remembers to thank God for this life, therefore man is able to make the best offering for God and always be kind to others. Can be an example and preservation of culture to posterity.

SYUKMASTI

The second work with the title "Syukmasti" is taken from the abbreviation *Syukur Marang Gusti*, which takes visual ideas from the village harvest offering "*wiwitan*" which contains rice and jasmine, rice itself is the harvest of foodstuffs, and jasmine is a depiction of love for others.



Picture 9. Visual Of Syukmasti

Modern *kebaya* clothing in this work used *jarik* cloth wrapped around the wearer with a combination of *kebaya* with broccat given a cerutti obi belt accent on the waist, the selection of this modern kebaya has a target age of 15-30 years old, which take liking to neutral colors, namely pink and lilac purple as a feminine symbol of a woman. The meaning in this first work is so that people always remember and thanking God for this life and always love others.

RAHANISA

The third work entitled "Rahanisa" which is taken from the abbreviation *Rasa Keharmonisan*, which takes the visual idea of the village harvest offering "*wiwitan*" which contains *kenanga* flowers, rice, roses. *Kenanga* flowers are symbolized as fragrance of the ancestors. The fragrance has an abundant meaning and can flow to their descendant, rice harvest as a food, and roses are interpreted as a symbol of love for God and fellow human beings.



Picture 10. Visual Of Rahanisa

The design consists of a *jarik* clothing wrapped around the waist combined with a cream-colored broccat *kebaya* with tile fabric accents pinned to the head-bun, this design targetted 23-30 years old who takes liking on neutral brown and beige colors, this color symbolizes simplicity, authority, and responsibility. The meaning in this work is the simplicity of man and being accountable by his deeds to God, so that man always remembers and responsible for his future deeds.

RAKETAN

The fourth design entitled "Raketan" which comes from the abbreviation from *Rasa Kerukunan*, which takes the visual idea of the village harvest offering "*wiwitan*" there are rice, roses, and jasmine. Rice itself is a harvest as food, roses and jasmine are interpreted as a symbol of love for God and fellow human beings.



Picture 11. Visual Of Raketan

This design consists of a *jarik* wrapped around the waist and a modern *kebaya* 'crop' with balloon sleeves, the target market in this work ranging around 15 to 23 years old, this work uses an ash tile cloth with a blue *sinjang* that depicts a calmness. This design is to symbolize a calmness with a sense of security, and mindfulness in oneself.

SUMMARY

The artwork of *jarik* on modern *kebaya* with *wiwitan* offering motifs is a creation which expressed the mind and soul of the creator. Works of art can be created from human thinking in observing and capturing the life phenomenon. In this Final Project, the author created *batik* motifs that is applied in a *jarik* for modern *kebaya* clothing.

This batik design is the embodiment of *wiwitan* offerings drawn in *primisima* cloth. The technique used in the dyeing process of *batik tulis* is the *colet* technique using *remasol* dye. In the process of creating *batik tulis*, the author experienced a little obstacle due to errors in the dosing for mixing colors so that

the colors were yellow and too bright so that the lines on the motifs were not visible from a distance.

The creation of *batik tulis* with *wiwitan* offering motifs for modern *kebaya* clothing is a new style. This was done by the author because she wanted to preserve *batik* art in Indonesia with the inspiration of *wiwitan* offerings which has been barely known to public, even though in some regions in Indonesia this tradition is still used and preserved up to these days and it has developed into a festival. By creating *batik* with *wiwitan* offering motifs in *jarik* for modern *kebaya* clothing, author has indirectly introduced *wiwitan* tradition to the wider community.

The designing process of an art must have the meaning in each works. The design for the Final Project is philosophically interpreted as one of the noble values of human beings in living life. The selection of the title of the work and the title of the *batik* motif by the author is adjusted to the character, traits and human processes in living life.

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