



THE MORNING STAR ON THE SEMBA SHAWL AS A SOURCE OF IDEAS FOR CREATING BATIK MOTIFS FOR CASUAL WEAR

Roihatal Jaannati Firdaus¹⁾, Aan Sudarwanto²⁾

¹⁾ Professional Artist

²⁾ Indonesian Institute of the Arts Surakarta

¹⁾ Email: roihatal4354jf@gmail.com, Phone. 088225091678

²⁾ Email: s2230517@s.tsukuba.ac.jp

Abstract

This Project entitled "The Morning Star in Semba Scarves as a Source of Ideas For Creating Batik Motifs for Casual Wear". The source of the idea that forms the basis for the creation of works is the weaving craft of the NTT region, especially the Ende region, namely Selendang Semba. On the Semba scarf there is a Morning Star motif which as a unique character so that the creators want to make it an idea for creating batik motifs. The purpose of creating this final project is to apply the Morning Star motif found in the Semba scarf into casual clothing for young women aged 17 year sand over. The methods used in making this work are expression, technique and creation. The process of making batik designs using the strongest character-taking technique found in the semba shawl becomes a batik motif. The making of the batik works uses the written batik process followed by the coloring process in the form of dyed caps with artificial dyes, namely naphthol and remashol. The material in the work uses primissima cloth, atype of princess dance, whichhasa smooth character, dense fibers, easily absorbs sweat so it is comfortable when used as casual clothing. The output of this Final Project is in the form of 4 works of women's casual clothing, a fashion catalog, a teaser for the final work process and as cientificarticle. This work is titled "Abhita" and has different titles in each of his works, the clothes are titled : Asha, Sachi, Trisha, Agni.

Keywords: Semba Shawl, Morning Star, Written Batik, Casual Clothing.

INTRODUCTION

Indonesia is a plural society that has a variety of high-value cultures that have been passed down from generation to generation as a reflection of the nation's culture, one of which is the culture of weaving. During this Millennial era, many people were not familiar with traditional culture, especially the Semba

Shawl. The author would like to introduce to the public about cultural traditions originating from the Ende area, Flores, East Nusa Tenggara, namely the woven craft in the form of Selendang Semba which will be a source of ideas for creating written batik motifs to become clothing works.casualfor teenagers.

Weaving is one type of Indonesian craft art, namely Textile Craft. In the Big Indonesian Dictionary (2008) states that weaving is a textile craft in the form of fabric material made with yarn (cotton, silk, etc.), by inserting weft transversely or horizontally at the warp. Through these woven fabrics we can see the richness of cultural heritage which is not only visible from the techniques, the various styles and types of fabrics made. However, it is also possible to recognize the various functions and meanings of cloth in the life of Indonesian society which reflect customs, culture and cultural habits (Culturalhabit), which leads to the identity of the Indonesian people (Budiwanti 2000:11). Joseph Fisher, a world textile observer, stated that Indonesia is a country producing the richest and most sophisticated weaving arts ever in the world.

East Nusa Tenggara (NTT) is a province in Indonesia which covers the eastern part of the Nusa Tenggara Islands. NTT is known for having many traditional woven crafts that have grown and developed for generations in the community, such as Sumba ikat, Kupang, Timor cloth, Buna cloth. , Lotis weaving, Ende-Lio weaving, etc. The traditional motifs of woven cloth from the East Nusa Tenggara region have a unique, beautiful, philosophical shape. Traditional woven motifs are characterized by geometric patterns, because basically the weaving technique is the weaving of warp and weft threads (Salma, Eskak, & Wibowo, 2016: 8).

Each region or ethnic group has different motifs, patterns and color preferences when producing woven fabrics. For example, dark colors such as black, brown, blue, and blackish blue are usually always used for fabrics typical of the Sika region. They tend to use objects and creatures related to the sea in their main themes. For example figures of fishermen, canoes, turtles, shrimp or crabs. Of course because their ancestors were skilled and capable sailors. At the same time, Ende emphasized brown and red colors and combined them with

European-style decorative patterns. This is due to the strategic location of Ende on the south coast of Flores, which made it easy for the ancient Ende people to make contact with immigrants such as Europeans.

Semba is an oversized shawl from Mosalaki and Ria Bewa which is used in traditional ritual ceremonies. The base color is black made from indigo. The origin of the name Semba is the traditional leader who welcomed the great guest, a missionary who visited his house. Because the distance between his house and the recipient's place was quite far, as a sign of respect he spread his shawl on the ground so that the footprints were walked as a sign of respect. When they walk on the shawl, the shawl also enters their house like a snake. Since then, the shawl has been called Semba, which means guiding people to walk. The Semba shawl has a variety of weaving motifs, namely Jara Nggaja, Bladder and Morning Star.

The Jara Nggaja motif is worn by the wives of traditional leaders (The worker) is used during the traditional ceremony of welcoming guests, this motif depicts Horses and Elephants. The Pundi motif is usually held as a sign of respect, because the Pundi motif depicts insects and reptiles. Besides that, the purse motif is also used by girls of Mosalaki descent to dance the Mure dance. The Morning Star motif is worn by descendants. The Morning Star motif is worn by children of Mosalaki descent. The Morning Star motif is in the form of a three star symbolizing the unity of the family consisting of husband, wife and children. A square with an intricate rhombus filling represents a harbinger of averting disaster. Therefore it is believed that the Morning Star motif can be used by the wearer to get light or guidance, as well as a means of repelling disaster.

From the description above, it gives the author a sense of interest in making visual works from one of the motifs found in the Semba Shawl, namely the Morning Star Motif because of the characteristics and beauty of the woven motifs found in the Semba Shawl. The reason is so that the public knows that Ende has very beautiful woven fabrics and is a symbol of good relations with European nations. The author takes the Morning Star motif on the Semba scarf because the morning star motif has a unique shape and has a good meaning in

accordance with the wishes of the creator, namely to make a fashion batik motif.casual for teenage women. The batik motif design will later stylize and modify the Morning Star motif into a new written batik motif design that has not existed before.

Batik is a pictorial cloth made specifically to become part of the cultural heritage that has developed over time. The developments that have occurred show that the art of batik is very dynamic and can adapt to the dimensions of form, space and time. One of the strengths of batik lies in its decorative forms. Batik decoration takes many forms and is a blend of high art, conditions with symbolic philosophical meanings that show the mindset of the people who make them (Sudarwanto. 2019: 2). ActivityMbatik itself can be interpreted as giving drops on a piece of cloth in Javanese pulledoutornritikwhat is meant is to decorate a piece of cloth by painting lines consisting of dots (Jasper 1980:6).

The term clothing comes from Sanskritbhusana in Indonesian, namely clothing which means everything that is worn from head to toe that provides comfort and displays beauty for the wearer (Ernawati 2008:1). The textile industry in the world continues to develop following the times which also have an impact on fashion. Various types of clothing are constantly being developed and produced following the market, one example is clothingcasual which is currently in vogue. fashioncasual more emphasis on comfort and personal expression over presentation and uniformity of one's dress. fashioncasualin the current era, it is developing very rapidly, not only limited to high-class clothing but also clothes that are common in society where fashion has blended in and blended in among teenagers and the elderly (Sartika, Sukanadi, and A 2021:5).

The author wants to create fashioncasual which has a relaxed and interactive impression, and emphasizes comfort for its users, and makes aOOTD (outfitoftheday) the current one. This fashion work is aimed at the public, especially for teenage girls aged 17 years. Why is this clothing aimed at teenagers aged 17 years and over because at this time teenagers are enjoying a phase of social interaction with peers and with the opposite sex, so often teenagers want to show themselves that they can join or be accepted in

establishing social relationships between individuals and groups. The thing that teenagers often do to follow the standards in establishing relationships today is to follow the current fashion trends booming or liked by many people by imitating the way celebrities, celebgrams, tick-tock celebrities, etc. dress. The fashion works made by the author have different characteristics in each of their works, both in terms of motifs, colors, clothing designs which differ from one work to another. This is because the author wants to create works that are interactive and give a cheerful impression. This dress is suitable for picnics with friends or family.

RESEARCH METHODS

The work creation method requires the involvement of work reports related to the concept of work creation, starting with perceptions and thoughts about phenomena. This phenomenon aroused curiosity, which was briefly described in writing. This work creation method is related to SP Gustami's theory which consists of three stages in the work creation process, namely the exploration stage, the design stage and the embodiment stage (SP Gustami, 2007).

A. Exploration Stage

The step in developing a batik motif artwork is to explore the visual form that originates from the strongest character of the object that has been produced. Through ways of thinking, imagining, experimenting, feeling and responding to techniques and aesthetic elements so that the work produced can maximally fulfill the rules of beauty, function and novelty of ideas. The first step is exploration by exploring the basic idea and the variables that surround it. Excavation is carried out by comparing the shapes of three-dimensional and two-dimensional objects and the motifs that have resulted from the process of taking the strongest character of the object, then used as a guide in developing works (Sudarwanto et al. 2019:33).

B. Planning Level

Design consists of the activity of expressing ideas and translating the results of the analysis into work. Planning involves several steps, such as: starting from selecting the design/sketch to finalizing the design/sketch. Sketches are a guide in creating works, but sketches are not the final goal in the creation process, but rather an intermediate stage of several stages of the production process (Guntur 2011).

C. Embodiment Stage

The realization stage is the stage where ideas, concepts, foundations and plans are translated into finished works. The realization of the work is done based on the sketches selected from the alternative sketches that have been planned. At the creation stage of this work, the artist picked up the motif of the kejora star weaving which would later become the main motif, and would be supplemented with additional motifs and isen-isen. This work uses written batik techniques and synthetic dyes in making batik, the motifs are processed into fashioncasual modern, fashionable and aesthetic.

RESULTS AND DISCUSSION

A. Exploration

1. Concept Exploration

The author conducted research that had been determined, namely exploring the NTT region through articles on the internet and books. After doing the research, he produced an idea, namely by raising the results of Ende's woven crafts in the form of Selendang Semba for making batik motifs. In the Semba Shawl there are various motifs, the author raises one of them, namely the Morning Star motif.

2. Engineering Exploration

The step in technical exploration is exploring the basic idea and surrounding variables. Excavation is carried out by comparing the shapes

of three-dimensional and two-dimensional objects as well as the motifs made from the process of taking the object's strongest character, which then becomes the guideline for the development of the work. The process of developing this motif gives rise to the following ideas from the object:

- a. The form of the motif is taken as it is then arranged to form a new formation.
- b. The form of the motif is developed by distillation so that the visual form changes, no longer in accordance with the initial form of the motif, but the basic elements are still clearly visible.
- c. The above is an exploration of the concept that the author has done.
- d. The form of the motif is transformed so that it is no longer visible as the initial motif but reappears in a different form (Sudarwanto et al. 2019:33).

3. Materials Exploration

In this case the writer will use Primissima cloth of the Putri Putri type for the batik, where this cloth has a fine texture and easily absorbs color so that it will produce good quality batik. This cloth is also comfortable when used as a clothing material because of its smoothness, thickness, and not feeling hot when used. The dyes use naphthol and/or remashol to produce a variety of long-lasting and intense colors.

B. Planning

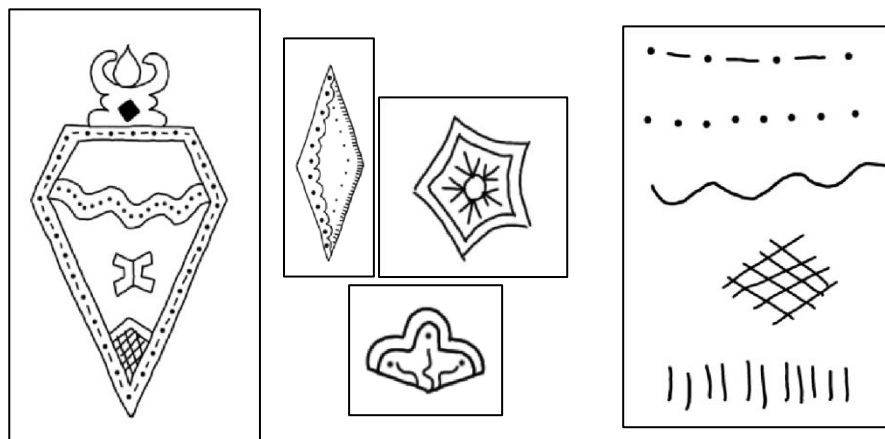
1. Batik Motif Design

Exploration is a combination of elements that fill the work visually. The exploration of form is done by using the styling of objects that have become a source of ideas, without weakening their character. The form of visual survey that has been collected is used as a reference when making batik designs and layouts. This means that the Kejora Star Motif on the Semba Sandang will be used as a batik motif with design and renewal. Batik motifs are not only the work of a batik artist, but also works with deep philosophical value (prasetyo 2010:10).



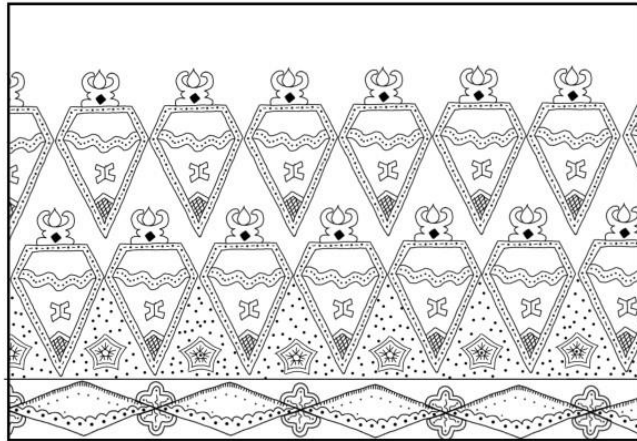
Picture 1. The Morning Star Motif Semba Shawl

The picture above shows a picture of the Bintang Kejora motif, the Bintang Kejora motif is worn by the children of the Mosalaki lineage, the Bintang Kejora motif is shaped like a three-pointed star that symbolizes the unity of the family consisting of husband, wife and children. A square with an intricate rhombus filling symbolizes a sign of preventing calamity. Therefore it is believed that the Kejora Star motif can be used by the wearer to get information or guidance, as well as a means of repelling calamity. This motif was chosen by the artist as a source of ideas for making batik tulis motifs.



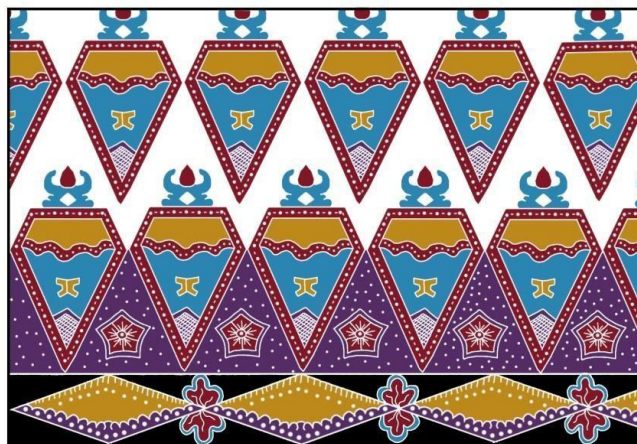
Picture 2. Sketch of Tathya's Batik Motif

Through the process of visual review of the Morning Star woven motifs, craftsmen can create sketches of batik motifs by stylizing the Morning Star shape into main motif designs, supporting motifs and also isen-isen.



Picture 3. Tathya Batik Motif Design

After determining the main motifs, supporting motifs and isen, the next process is to arrange them into a batik motif pattern by composing a geometric technique, namely half repeat to compose the main motif, in the design pattern there is a fringe motif which will later be placed on the surface of the fabric to form a U.



Picture 4. Tathya Batik Motif Design

The finished design is then colored so that it is easy in the process of making written batik and also in the coloring process. This written batik work will be titled Tathya.

2. Fashion Design

Designing this clothing is done after exploring and observing the reviews obtained in visual form. Visual inspections can be documented by taking pictures or photographing objects that are observed directly and searching for images of objects indirectly through social networks. After that, draw sketches of fashion illustrations for casual clothing designs according to the author's fashion style.



Picture 5. Sketch of Trisha's Casual Dress

In the process of designing clothes, clothing design is first carried out, after designing several clothing models, the creator selects several sketches of the resulting motifs and determines the motifs that are suitable for these models. A dynamic form of clothing for more comfort when on the move. However, this does not reduce the beauty and elegance of the wearer of this dress. In every clothing designed, the Morning Star motif is found in 70% of the clothing, so it still stands out with a modern style.

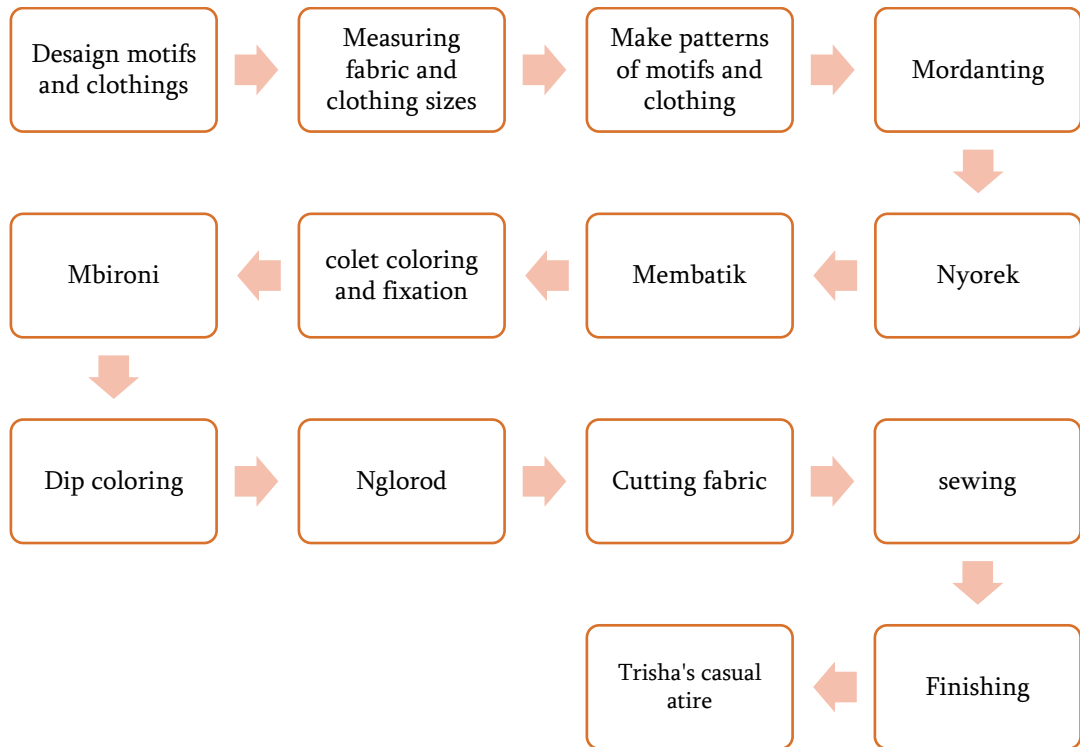


Picture 6. Trisha's Casual Dress Design

Fashion design is complemented by providing colors according to the concept, in order to facilitate the process of making fashion works. This fashion work will later be named Trisha.

C. Embodiment

The stage of realizing the work is the elaboration of concepts, foundations and designs into finished works by preparing the materials and tools used. Making fashion patterns, batik process, coloring, pattern cutting, sewing and finishing. This is done to create satisfying work and in accordance with the concept that underlies the creation of clothing casual. The flow of work on the work consists of the steps to make the work from the beginning of the work process to the end of the work. The processing steps are listed below:



Picture 7. Work Flow

TITLE: TRISHA



Picture 8. The work of Trisha's casual clothes

Description of work

“Trisha” is the work of the author and means desire. The Semba scarf has the same meaning as this piece of clothing, therefore the author calls this written batik “Tathya” which means truth. In this dress, the main motif used is to stylize one of the forms of the Morning Star, namely the shape of a triangle, the supporting motifs are stylized star shapes and the isen uses Cecek, Cacah Gori, Kepyur, Palm, etc. In this batik work, the author makes the main batik motif which is only found on both sides of the cloth, and also uses fringe motifs such as forming the letter U and there is a supporting motif in the middle.

This fashion piece is presented in dark green, white, blue, purple, yellow and red. This coloring process uses Remashol dye with a dab and dip process. Remashol colors used are Green, Blue Tq, Red, Yellow, Black and Purple. In this fashion work, two batik fabrics are used, the first is striped batik for the top and the main batik cloth is the wrap skirt. The meaning of this work is the desire to be better than before and not to give up in trying.

CONCLUSION

The source of inspiration for the design of batik motifs from this Final Project came from the artist's interest in the textile sector, namely the semba shawl from NTT. The Semba woven shawl has a variety of motifs, the author took the Morning Star motif as an idea for the main batik motif. Semba shawl has the meaning of leading people to walk with honor (Embrace). Meanwhile, the Morning Star motif is believed to bring enlightenment or guidance to the wearer, as well as a means of warding off disaster.

After determining the concept of the artist then making a sketch of the batik motif design by stylizing the shape of the morning star motif into the main batik motif design and making supporting motifs. After sketching the motifs, then arranging them in geometric shapes using the half-down technique, and adding fringe motifs to the surface of the fabric to form the letter U. For the process of making batik using the written batik technique, the dyeing technique is dyed using remashol colors.

The creation of a hand-drawn batik called "Tathya" is followed by the process of applying the batik into casual clothing intended for teenagers. The clothes I choose are simple, but still look elegant, energetic and fashionable, with the aim of giving the impression of being comfortable and not restricting the wearer's movements.

REFERENCES

- Aprilia, Trisna, And Adriani Adriani. (2022). Pewarnaan Batik Zat Sintetis Di Rumah Batik Pandan Mangurai Kota Sungai Penuh. *Gorga: Jurnal Seni Rupa* 11 (1). <https://doi.org/10.24114/Gr.V11i1.29839>.
- Ari Wulandari. (2011). Wulandari, Ari, And Martha Nina K. *Batik Nusantara*.
- Budiwanti, Erni. (2000). *Islam Sasak : Wetu Telu Versus Waktu Limo*. Yogyakarta: Lkiis Yogyakarta Bekerjasama Dengan Yayasan Adikarya Ikapi Dan Ford Foundation.
- Ernawati, Dkk. (2008). *Tata Busana Jilid 1*. Edited By Winarti. Jakarta: Direktorat Pembinaan Sekolah Menengah Kejuruan. Direktorat Jendral Manajemen Pendidikan Dasardan Menengah, Departemen Pendidikan Nasional.
- Guntur. (2011). *Teba Kriya*. (Vol .2, Issue 1). Surakarta: Isi Press.
- Hartono. (2010). *Inventarisasi Aspek-Aspek Tradisi : Tenun Ikat Ende*. Jakarta : Direktorat Tradisi, Direktorat Jenderal Nilai Budaya, Seni Dan Film, Kementerian Kebudayaan Dan Pariwisata.
- Jasper, J.E & Mas Pirngadi. (1980). *Seni Kerajinan Peribumi Di Hindia Belanda Iii A Seni Batik*.
- Purnomo, M. A. J., & Cahyana, A. (2019). Batuan Pewarnaan Purba Sebagai Alternatif Bahan Pewarna Alami Batik Ramah Lingkungan Sebagai Penciri Penguat Karakter Daerah Sragen. *Artistik*, 3(1), 1-31.
- Prasetyo, Anindito. (2010). *Batik : Karya Agung Warisan Budaya Dunia*. Yogyakarta: Pura Pustaka.
- Rahmah, Yumeida, And Mila Karmila. (2020). Adaptasi Dongeng Rusa Tak Percaya Diri' Pada Garnitur Busana Casual Dengan Teknik Sulaman Fantasi. *Teknobuga : Jurnal Teknologi Busana Dan Boga* 8 (2). <https://doi.org/10.15294/Teknobuga.V8i2.23974>.
- Sartika, Nifha, I Made Sukanadi, And Aruman A. (2021). Perancangan Motif Batik Rumah Gadang Dalam Busana Kasual. *Style: Journal Of Fashion Design* 1 (1). <https://doi.org/10.26887/Style.V1i1.2110>.
- Spgustami. (2007). *Butir-Butir Mutiara Estetika Timur : Idedasar Penciptaan Seni Kriya Indonesia*. Yogyakarta: Prasista.
- Sudarwanto, Aan. (2019). Penerapan model bentuk transformasi menggunakan teknik karakter terkuat untuk menghasilkan motif batik. Institut Seni Indonesia (ISI). Surakarta

Sudarwanto, Aan, Basuki Teguh Yuwono, Surat Perjanjian, Penugasan Pelaksanaan, Program Penelitian, And Terapan Kelompok. (2019). "Penerapan Motif Gurda Pada Model Busana Perang ` Army Look` Menggunakan Teknik Karakter Terkuat Untuk Menghasilkan Pakaian Militer Yang Menggunakan Batik. Institut Seni Indonesia (ISI) Surakarta."