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## TUMPENG MEGANA AS A SOURCE OF IDEAS CREATION MOTIVE BATIK ON CLOTHES CASUAL

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### **Abstract**

*Tumpeng megana* is a traditional Indonesian culinary served at the event thanksgiving birth baby or commemorate day born. Presentation *tumpeng megana* as formsymbolic as a delivery of gratitude and supplication or pray. Characteristic features *tumpeng megana* is rice white form cone And surrounded side dish pauk And vegetablesaround the rice and there are sticks of eggs, shallots, and chilies on top of the rice. The rice white color which symbolizes a purity and vegetables which symbolize hope or prayer request in living life for the child someday, whereas the stab symbolize roundness embroidery Which full Spirit in facechallenges in later life. The purpose of creating this work is to introduce back to the culinary archipelago that was almost lost amidst the incoming foreign culinary and develop in Indonesia. Poured into the exists work motive batik on fashion *casual*. *Casual* clothing is clothing that is suitable for everyday use and casual needs made with the comfort of the wearer in mind. The foundation of creation on the process The creation of this final project adheres to SP Gustami's creation method with 3 stages namely the exploration stage, the design stage, and the embodiment stage. Motive design selected with the source of ideas from tumpeng megana created through the process of batik and unplug color. Batik write is process incision Evening on cloth with use cantingwhich aims to block the colors. In the process of making batik using dyes *remaso* And unplug color with use *sulfurite*.

**Keyword:** Tumpeng Megana, Batik Write, Unplug Color, Casual

### **INTRODUCTION**

*Tumpeng* underwent many shifts in meaning at this time, ranging from types of *tumpeng*, *tumpeng* components to the philosophy and meaning containedinside it moment This start forgotten. Culture Indonesia moment This influenced bycurrents of globalization that influence political, economic, *social* And culture as well as technology nation This. (Al-Rodah, 2006). *Tumpeng* presented as a form of delivery of gratitude and prayer requests to Which Maha

One. On moment This has arise phenomenon competition culinary Archipelago with foreign cuisine. Foreign culinary with presentation which are more modern, varied, interesting, practical and often change perception the mindset of the younger generation towards traditional culinary becomes old-fashioned, tacky And not attractive. (Adiasih at. el., 2015)

Culinary traditional nation Alone considered No modern, ancient, And old school Several decades ago in the ritual of the birth of a child or birthday event child must serve rice tumpeng with objective convey flavor I'm grateful And plead prayer to Which Maha One For sibayi. (Krisnadi Rizki Anthony, 2019). This *tumpeng is usually called Tumpeng Megana* with the characteristics of rice colored white, Which symbolize chastity And vegetables Which symbolize hope prayer for si baby. There is Also puncture egg boiled, onion red, and chili over rice

Nowadays the perception of young people when celebrating birthdays year or birth that is with rituals cut cake And blow candle. (Krisnadi Rizki Anthony, 2019). Especially on the island of Java itself at this time it is rare found a rice *cone dish* at birthday celebrations. Along walk time, go away tradition *tumpengan* on the day repeat year or birth baby. Therefore, the traditions of traditional Indonesian culinary culture are also lost, namely tumpeng along meaning And values Which contained inside it Because No inherited to child grandchild nation Indonesia. In matter the will open opportunity by nation other For confess And own culinary the traditional. (Setyaningsih & Zahrulianingdyah, 2015). As well as with batik art Which have value culture Which very tall.

According to Aan Sudarwanto, Batik is part of Indonesian culture specifically on island Java since long. On era past Woman- Woman Java batik For hone, report report Rijcklof vans Goens who later served as Governor General in 1616.2 explained that in Mataram batik has become a part of the life of the palace that can not be separated (Sudarwanto Aan, 2019). Batik is one of the cultural heritages of the Indonesian people whose existence, uniqueness and beauty have been recognized by the world community (Purnomo, 2010). By because That set it day batik national in Indonesia on October 2, 2009 and has been recognized by the world (UNESCO). Hence this matter should be welcomed

by the people of Indonesia and beyond trying to make it a trigger for the Indonesian people to make batik appreciated and maintained its sustainability as the cultural heritage of the Indonesian nation (Muh. Arif Jati Purnomo & Great Cahyana, 2019).

The use of batik cloth is synonymous with the term fashion from the word fashion comes from the Sanskrit "*bhusana*". But in Indonesian there is a shift in clothing and clothing are two different things. fashion i.e. everything we put on our bodies starting from the ends of the hair to the toe which serves to provide comfort and adds beauty to the wearer (Ernawati, 2008). Once upon a time Indonesian people only know batik cloth as formal dress, however the development of the era of batik can be displayed in a *casual way* with the election model which appropriate (Rahmawati beautiful, 2015). Fashion casual which various model various color and design which simple as well as material which worn light moment in use daily make public interested will casual clothes.

## **METHODOLOGY**

### **Stage Exploration**

At this stage is the initial stage in creating a masterpiece art. At this stage is the process of searching data, tracing, and reference collection. Exploration in searching data through literature study carried out to increase knowledge and to strengthen concepts which will be designed in creating a work art.

### **Exploration Draft**

Taking from the philosophy of *tumpeng megana* as outlined in the motif at work task end This inspired from *Tumpeng megana* which it means *tumpeng* which is served during the birthday ritual baby, and can also be served on warning day repeat year. Symbolizes 9 months of pregnancy, symbolizes a baby who born in circumstances holy and beginning from a journey life. Work this take from characteristic typical *tumpeng megana* which on there is sticks of eggs, shallots, and also chilies as a symbol of purity from the baby is drawn on the whole boiled egg and the spirit that smoldering for face life which full challenge

depicted through shallots and chilies which are absent *The tumpeng* that uses the skewer is besides *tumpeng megana*. Besides That inspired from philosophy *tumpeng megana* that is " *Tumping panguripan–tumindak plate aim prince* " Which means arranged life-going straight to Lord. *Tumpeng megana* Which meaning another "yen metu kudu mepeng" which can be interpreted "if you do something must be earnest or passionate" in undergoing A life Don't hesitant or half measure For dosomething. Another philosophy for *tumpeng megana* is *tumpeng megana* which is described through the side dishes that surround the rice. Side dish pauk here symbolize connection between man with fellow. Relate social with Good with fellow man Because manas creature social must Can work together cooperate And each other help. as depicted on rice *tumpeng* Which pursued to the top Which liken connection between man with the creator.

### Exploration form

#### 1. Exploration Form Motive

Exploration form done with see object Which has become sourceidea. Form review visual Which Already collected And become reference inmake design. On process This work task end naturally Already through processdeformation that is form simplification original become form batik motifs. Process deformation motive batik *tumpeng megana* Which seen from on.



Picture 1. Deformation form tumpeng original seen from on become motive batik



Picture 2. Deformation from tumpeng original Which stacked stack become motive batik



Picture 3. Deformation from tumpeng original with puncture onion red And chilion become motive batik

## 2. Exploration form fashion

In the exploratory process in designing clothing is done in a way create *fashion illustrations*. Then after making the illustrations selected a fewsketch For determine motive batik Which in accordance with fashion Which wanted. The author applies the *tumpeng megana motif* to *casual clothing*. Through various forms of *casual clothing* which are used as references, it is developed And simplified again by writer become that dress different.



Picture 4. Process deformation from making sketch fashion

In the process of deformation of clothing from observations of women's pants

clothing references with pieces of stitches on the knee which are then developed into 3 piece and given pocket on right side And left.



Picture 5. Process stylization from making sketch fashion

Process deformation done focus on color thread stitches Which different with color cloth with 2 time stitches hem will produce silhouette coloron fashion.



Picture 6. Process stylization from making sketch fashion

In the stylization process above, the author develops the shape of the skirt from the dress references that use asymmetrical cuts with a fluffy model And use button as tool help go out enter clothes become skirtpiece A asymmetrical with zipper as tool help.

### 3. Exploration Material

Material exploration is the process of searching for materials that will be used later used in the process embodiment something work. Exploration done aims to prevent an error in the embodiment process work. As for ingredients Which will used in making work of course I have go through the process

experiment previously. In this first experiment using *stretch jeans*. That is kind *denim* material stretchy. This type of material is loosely fibrous and has visible slant clear on surface part side Good cloth. So that moment coloring, color *Remasol* is very easy to get into the fabric fibers. Don't rule out the possibility the surface of the cloth, even though it is covered at night, even though the dye can just easily enter or translucent.



Picture 7. Nyorek motive batik on cloth jeans



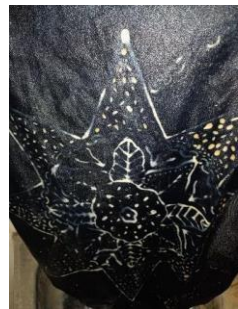
Picture 8. Results canting motive batik on jeans



Picture 9. Coloring cloth jeans use remasol black NN



Picture 10. Waterglass cloth jeans For lock color



Picture 11. Process pelorodan For remove Evening on cloth



Picture 12. Results batik write on cloth jeans

This second experiment uses *jeans* with that type of jeans not stretchy. The material is in the form of an unused vest. Characteristics of *jeans material* it is not stretched tighter than the fibers material Which previously. On test time This The same use technique batikwrite. *Jeans* material can be batik with a note in the process of printing which must very noticed with thorough, temperature temperature Evening very affect, and the coloring process must be repeated considering the material jeans Which thick, as well as in process locking with *waterglass* recommended so that everything is evenly distributed throughout the surface of the cloth so that it doesn't fade easily moment leaching process.





Picture 13. Clothes vest made from jeans Which Already No used



Picture 14. Results canting motive batik on cloth jeans



Picture 15. Results canting motive batik on cloth jeans



Picture 16. Results dyeing color First cloth jeans use remasol black NN



Picture 17. Results dyeing color second cloth jeans use remasol black NN



Picture 18. Lockdown color use waterglass



Picture 19. Results process pelorodan or remove Evening



Picture 20. Results batik write on cloth made of jeans

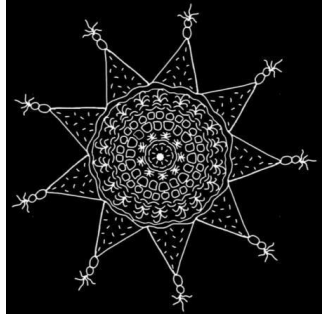
Technical exploration is an experimental process of batik techniques later used in process embodiment work. Exploration technique This carried out aims to reduce errors in the process of embodiment of a work. In experiment Technique use Technique batik write with incised the night using canting. In addition to written batik on the making This work uses the unplug technique color. Experiment technique unplug color on cloth jeans This use dyeslipper which is black in color and for the bleach is *sulfurite material*. The first time to remove the color experiment was to color the cloth especially formerly use *slipper* And lock SN. Then in canting orwritten batik and then faded using *sulfurite material*. However Technique unplug color This risky cause damage on fiber cloth. IfNo rinsed with soda ash, Which where soda ash own characteristic lock orrepair damaged fabric fibers after they fade. On this experimentafter being bleached it has not been rinsed with soda ash, so that the material is damaged And very easy to tear.



Picture 21. Results test with Technique unplug color

## **Design stage design**

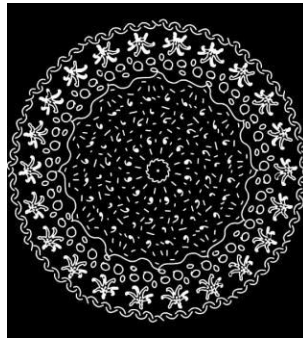
Design is an image that becomes a reference in making works. Naturally design Already perfected with motive, color And composition on fashion design. The following is a design that is used as a reference for manufacturing work:



Picture 22. Design Motive Perfected 1



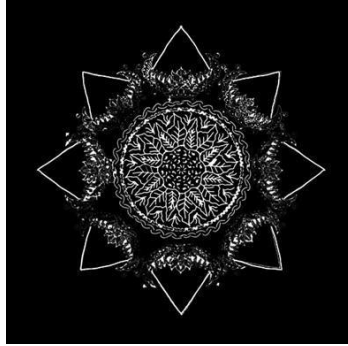
Picture 23. Design fashion Perfected 1



Picture 24. Design Motive Perfected 2



Picture 25. Design fashion Perfected 2



Picture 26. Design Motive Perfected 3



Picture 27. Design fashion Perfected 3



Picture 28. Design Motive Perfected 4



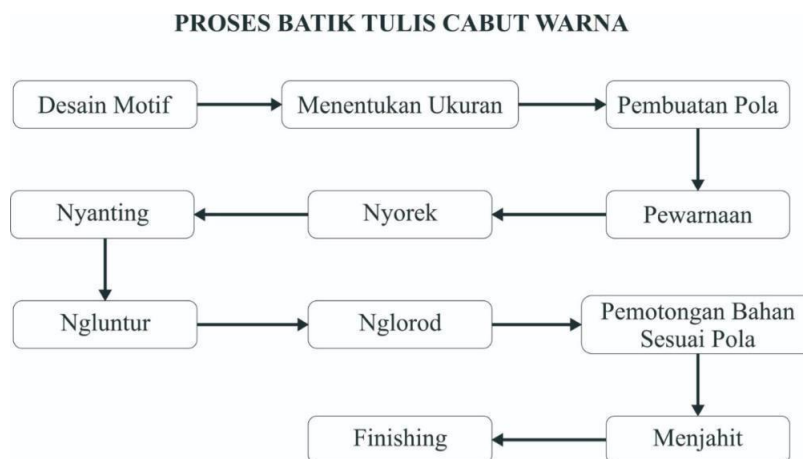
Picture 29. Design fashion Perfected 4

## Stage Embodiment Work

On stage embodiment work This is process processing For visualize the design and then translate it into a masterpiece. Following is chart process of making works :



Picture 30. Proses batik tulis



Picture 31. Proses cabut warna

## RESULTS AND DISCUSSION

### Miyos

*Miyos*, said *miyos* taken from the Javanese language, *miyos* means born, born, which then interpreted the early life of the human journey. Inspired from *Tumpeng megana* which means *tumpeng* served at the time the ritual of the baby's birthday, and can also be served on birthdays year. Symbolizes 9 months of pregnancy, symbolizes a baby who born in a holy state and the beginning of a

journey of life. this work takes from the characteristic of *tumpeng megana* on which there is a puncture eggs, shallots, and also chilies as a symbol of the purity of the baby illustrated in whole boiled eggs and a burning passion for facing a challenging life is depicted through onions red and chili where there is no *cone* wearing a stab the besides *the cone megana*.



Picture 32. Picture work 1 with title "miyos"

### *Servan*

*Servant* is the title of the second work, *servant* taken from java which means to serve, taken from the meaning of the word *ngenger maring prince*, which own meaning per say subserve to Lord, like do he orderedAnd stay away the ban in carry out life. Stage or process inlife closer to God. This work was inspired by The philosophy of Tumpeng Megana is " *tumping panguripan – tumuju plate tumminglord*" which means the order of life – walking straight to God. As described in the *tumpeng rice* which is conical over which liken connection between humans with the creator.



Picture 32. Picture work 3 with title "servant"

### ***Hamemayu***

*hamemayu* is the title of his second work, *hamemayu* taken from the meaning of the word *memeyu hayuning bawana* which means do good to others living things such as good relations between humans and humans good relationship between man and God. *Hamemayu* inspired from philosophy *tumpeng megana* Which depicted through side dish the pauk Which around rice. The side dishes here symbolize the relationship between humans with fellow. *Socially* related well with other humans because humans as social beings must be able to work together and each other help.



Picture 33. Picture work 3 with title "hamemayu"

### ***Mituhu***

*Mituhu* is title work fourth, *mituhu* taken from Language Jawa which means *manut, according* or in Indonesian it means earnestly Really, obey to rule. On work This inspired from *tumpeng megana* meaning other " *yen metu kudu mepeng* " which can interpreted "If do something must Which truly or Spirit" in undergo A life Don't hesitant or half measure For do something. The meaning of the spirit of *Tumpeng Megana* is illustrated through puncture egg, onion red, And Also chili on rice as symbol chastity And roundness determination For face life Which full challenge in undergo life drawn on egg boiled Which intact And the fiery spirit is depicted through the red onion and chili where there is no *tumpeng* wearing the skewer besides *tumpeng megana*.





Picture 34. Picture Work 4 with title "mituhu"

## CONCLUSION

Based on the work of the final project entitled " *Tumpeng Megana As The Source of Creating Batik Motifs in Casual Clothing* ". fashion creation This inspired from *Tumpeng megana* . Design motive batik Which created is a selected motif design that originates from the idea of Tumpeng Megana. Then motive the applied on fashion *casual* woman with applying the written batik technique using *remasol dye* and unplug color with *sulfurite*. The color chosen for the *tumpeng batik motif megana* that is dark bright because take from philosophy Which contained in it a lot of meaning from life's winding journey. On the process of making the final work of written batik is made into clothing *casual* with standard size "L" *oversize* in women. User target fashion This can imposed on teenager age 18 – 22 year, on moment fashion design, design is also very concerned so that it can be comfortable and believe self moment worn.

Method creation in create A work This adhere the method of SP Gustami which in its method adheres to 3 stages namely stage exploration, stage planning, stage embodiment work. In makea work that has passed through these stages of creation 4 work that is *Miyos* Which describe birth or beginning from A life. Work second with title *servant* Which describe obedience on Lord. The third work with the title *Hamemayu* which describes the relationship between fellow creature life. Work fourth with title *Mituhu* Which describe Spirit in face challenge.

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