



RUNTAS: Jurnal Fesyen dan Wastra Nusantara
Vol 3 No 1 Juni 2025
E- ISSN: 2988-6546 (Online)

DAHANAPURA AS A SOURCE OF REGENCY WORK CLOTHING IDEAS KEDIRI

Oktya Anggarani Sumargo ¹, Arif Jati Purnomo²

^{1,2} Indonesian Institute of the Arts Surakarta

a) Email: oktyaanggarani68@gmail.com, 081556401919

b) Email: arifjati@isi-ska.ac.id, 081393969484

ABSTRACT

The Kediri or Panjalu kingdom was a kingdom located in East Java between 1042 and 1222. This kingdom was centered in Daha City. Daha is an abbreviation of Danapura, which means City of Fire. Dahanapura as a source of ideas for work attire for the Kediri Regency Tourism Office is a work inspired by the flame reliefs found in several places that are similar to each other. The aim of this work assignment is to create a flame batik motif and apply it to the work clothes of the Kediri Regency Tourism Office. The process of creating the work starts from the exploration stage, namely by observing several types of flames found on several inscriptions spread across Kediri, designing designs, alternative designs to be chosen as batik motifs to be applied to the work clothes of the Kediri district tourism office and also embodiment. The embodiment technique applied to the entire work uses the dyed dab batik technique using the synthetic dye Remasol. Starting from the pattern process, nyorek, batik, coloring, melorod, sewing to finishing. The results of creating this work are 6 works of work clothing with the titles Manuela, Desmond, Atalaya, Astama, Atlee, Amergyo. This design produces clothing works with Dahanapura motifs. By creating clothing works that use the Dahanapura motif, we can learn more about the inscriptions found in Kediri through batik media.

Keywords: Dahanapura, hand-written batik, and work clothes

INTRODUCTION

The scope of the theme in the work entitled "Dahanapura as a source of ideas for work attire for the District Tourism Office. Kediri "The author has made observations in several places where there are reliefs. The inscription has a similarity in the shape of a fire, which is a relic of the Kediri Kingdom. The reliefs that the author took are the reliefs from the walls of the Selomangkleng cave and the reliefs found in the Tegowangi temple. The problem in conducting this research is so that the public knows about the inscriptions left by the Kediri Kingdom which are scattered in various regions in Kediri. The reason for conducting this research was to introduce Dahanapura through fashion works. The interest in this research is due to the lack of interest of the Kediri community in batik with Kediri regional motifs, therefore I am interested in raising flame reliefs combined with batik motifs and applying them to the work clothes of the District Tourism Office. Kediri.

The Kediri or Panjalu Kingdom was a kingdom located in East Java between 1042 and 1222 (Kediri Jayanti, 2022). This kingdom is centered in Daha City. Daha is an abbreviation of dahanapura, which means city of fire. The name is contained in the pamwatan inscription written by Airlangga in 1042 AD. This is in accordance with the news in the prospective arang fiber that, at the end of Airlangga's reign, the center of the Kingdom was no longer in Kahuripan, but had moved to Daha. At the end of November 1042, Airlangga was forced to defend the kingdom's territory because his two sons were competing for the throne. The son named Sri Samarawijaya got a western kingdom called Panjalu which was centered in a new city, namely Daha. Meanwhile, the son named Mapanji Garasakan got an eastern kingdom called Janggala which was centered in the old city, namely Kahuripan. This was revealed in an interview with Eko Priatno, a historical researcher in the field of history and archeology at the tourism and culture service as follows

The term "Dahana" is written in large letters at the top of the front in the pamwatan inscription issued by King Airlangga on December 19, 1042 AD. Daha State is the capital of the Panjalu Kingdom. (Eko Priatno, Interview 9 February

2023). Flames are a motif whose existence is very closely related to Kediri. Even the capital of the Kingdom of Kediri in the XII century was called dahanapura, which means city of fire. The Kediri Kingdom period had many monumental building works, namely the Adan - Adan Temple in the Adan - Adan village, Gurah sub-district, Selomangkleng Cave in the Corner sub-district. Mojoroto, Tondowongso Temple in Gayam Village, Gurah District, Gurah Temple, in Tiru Lor Village, Gurah District. (Imam Mubaroq, 2021). Apart from that, there are still many archaeological traces that have been buried by volcanic material from Mount Kelud for hundreds of years. Physically, the depiction of the decorative forms of flames is also very diverse, but symbolically they have the same similarities. The dahanapura concept can also be seen in the reliefs of the Tengowangi temple. Tegowangi Temple is located in Tegowangi village, Pringan subdistrict, Kediri Regency. Tegowangi temple is a relic of the Majapahit Kingdom with a Hindu style and was founded in 1400 AD during the Hayam Wuruk era, the purpose of which was to build Tegowangi temple for the Bhre Matahun pendharma. (Riswanda, 2022) And the reliefs on the walls of the Selomangkleng cave. Selomangkleng cave is a man-made cave, where the Selomangkleng prayer is a cave made by King Klanasewandana while waiting for an answer to the proposal to Dewi Sekartaji. In the process of making large stones, holes are made and then the stones are carved and engraved with various motifs (Elva Novalia and S Alrianingrum, 2015). Therefore, Dahanapura is interesting to embody in batik motifs.

Batik is one of the noble cultural heritages of the Indonesian people whose existence, uniqueness and beauty have been recognized by the world community. Batik is a cultural product from an agricultural society, where at the beginning of the creation process it was an effort to fill free time as a fulfillment of basic human needs, namely the need for a sense of beauty (M. Arif Jati Purnomo, 2010). Batik has social and economic uniqueness, in addition to being unique as an arts and culture product. Since UNESCO recognized it as Indonesia's cultural heritage, almost all regions have developed their batik potential. Regions that already have batik are increasingly enthusiastic about creating new creations and innovations.

Regions that have proven their batik richness have developed the concept of preservation at a further level by recording and collecting ancient batiks so that they can highlight the superiority of the region because it has classic batik which is a reference that the region has more capable batik potential. (Yusak Ansori & Adi usrianto, 2011) Meanwhile, regions that are still exploring the potential of batik are trying to display batik as a characteristic of their region. Maintaining pride and awareness of Indonesian culture as a form of nationalism, batik is the government's official national clothing. In fact, several government and private agencies require their employees to wear batik on certain days or events.

The batik motif inspired by Dahanapura was then transformed into batik cloth and then transformed into work clothing for the district tourism office. Kediri. Clothing is everything that is worn on the body, both to protect the body and to beautify the appearance. Clothing is generally an expression or personal expression that is not always the same for everyone. Changes in fashion related to clothing will occur faster than changes in culture as a whole. In the world of fashion, there are terms fashionable and unfashionable to explain whether a person follows the latest fashion developments. Work clothes are clothes that are worn when doing work that is in accordance with the task (Yasnidawati, 2007). Work clothing can be classified into 2, namely indoor work clothing and outdoor work clothing.

The aim of this research is to create new batik motifs using Dahanapura as a source of ideas, create work clothing designs for the tourism office that are comfortable and still look fashionable, apply Dahanapura motif designs which are applied to district tourism office clothing. Kediri.

RESEARCH METHODS

In creating works with the visualization of flames, which are made into batik motifs by applying meaningful symbols to the work clothes of the tourism service. There needs to be stages for the creation of the work of art, by applying the creation method in making this work referring to SP Gustami's theory which is

called "three stages - six steps in the process of creating craft art" namely exploration, design and realization.

Exploration

Exploration is one of the initial parts of the process of creating a work. In the exploration stage the author made observations and collected data on the realization of this final work. Through books, videos, or interviews with experts about Dahanapura and looking for related sources of writing and images in order to develop the concept.

1. Concept Exploration

This clothing work takes the concept of work clothes with the size of the clothing used being size M which is designed with the Dahanapura motif, namely the flame motif taken from the reliefs of the Selomangkleng cave and Tegowangi temple which is stylized in such a way that it is given a supporting motif in the form of fire and isen - isen like a check. This work clothing is designed with motifs that match the concept and shape of the work of clothing. This work attire uses a semi-formal concept where this clothing can be worn at formal or non-formal events. This clothing has 2 concepts when worn, the first clothing is used for working hours while the second clothing is used during certain events.

The philosophy of Dahanapura as outlined in the motif in this final project is inspired by Dahanapura which means city of fire. Dahanpuara is an abbreviation of Daha City. The city of Daha is the center of the Kediri Kingdom. The Kediri or Panjalu kingdom was a kingdom located in East Java between 1042 and 1222. This name is stated in the pamwatan inscription written by Airlangga in 1042 AD. In this work the author took reliefs found in several places which resembled flames. Physically, the depiction of the decorative forms of flames is also very diverse, but symbolically they have the same similarities. In this work, taken from the reliefs on the walls of the Selomangkleng cave and Teggowangi temple, the stylized images depict human growth and development in the womb, childhood, adolescence, adulthood and death, which are given supporting motifs such as flames of fire

and the folklore of Lembu Suro which are arranged. vertically repetitive or abstractly.

2. Shape Exploration

At this stage the author carries out stylization and forms a replica of the source of the idea which will be used as a work concept to obtain the beauty of the form. Form is the totality of the work. This form is the organization, composition or unity of the supporting elements of the work. The author will explore the concept of the form by making a sketch based on the theme taken by considering the shape of the batik motif. Visual reviews that have been collected from various sources are used as references in creating motif designs. There are pattern structures on batik cloth including the main motif, supporting motifs, and isen - isen. The main motif in this final project is the stylization of flame reliefs found on several inscriptions, temples and statues scattered in various places in Kediri. Isen - isen are added to fill in the empty fields. In this final project, the isen used are cecek and gringsing. Visualization of Dahanapura which will be made into a batik motif that will be applied to the work attire of the Kediri Regency Tourism Office.



Figure 1 Relief Stylization Of Tegowangi Temple

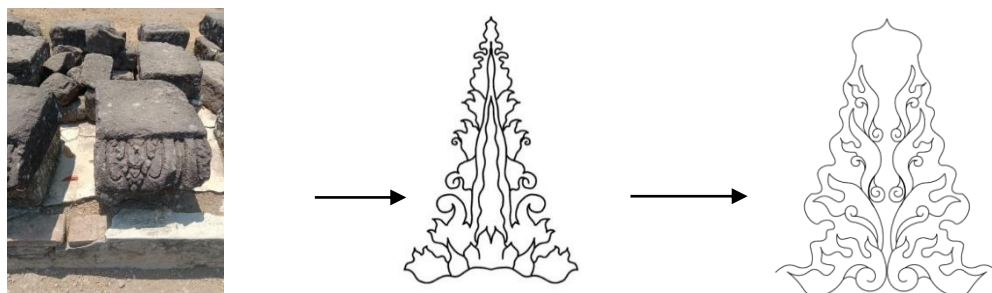


Figure 2 Stylization Of The Tegowangi Temple Relief In The Form Of A Tumpal

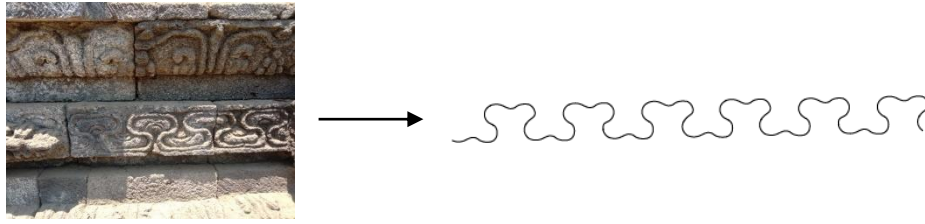


Figure 3 Stylized Relief Of The Tegowangi Temple Meander

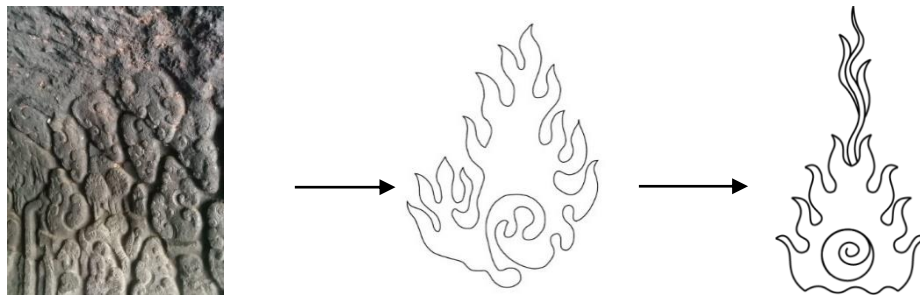


Figure 4 Relief Stylization Of The Selomangkleng Cave Walls

3. Material Exploration

In creating this work, silk and prime cotton fabric were used as the main materials for making work clothes for the District Tourism Office. Kediri because silk and prime cotton fabrics have several fabric structures. Silk cotton fabric has a softer and shiny structure, so that when dyeing batik it can absorb color optimally. Meanwhile, the structure of prime cotton fabric has a slightly rough structure and the fabric is thicker, so that when dyeing it can be absorbed but not as good as when using silk cotton fabric. For coloring, use remasol because to get the desired color results you have to use remasol color, and remasol is a synthetic dye but is still environmentally friendly because it has little waste.

4. Fashion Exploration

The first process in clothing exploration is looking for references about forms of men's and women's work clothing. Next, the author created several alternative designs for men's and women's work clothes which were consulted with supervisors and the best design was chosen. The forms of men's and

women's work clothing in this final project are designed with clothing forms with looks that can be styled in different, simple shapes. Clothing is designed with a combination of silk cotton fabric and prime cotton. The colors used are hot colors. When making clothes, you also pay attention to the type of fabric, the type of color used so that it matches what is expected.



Figure 5 Clothing Transformation Process 1



Figure 6 Clothing Transformation Process Karya 2

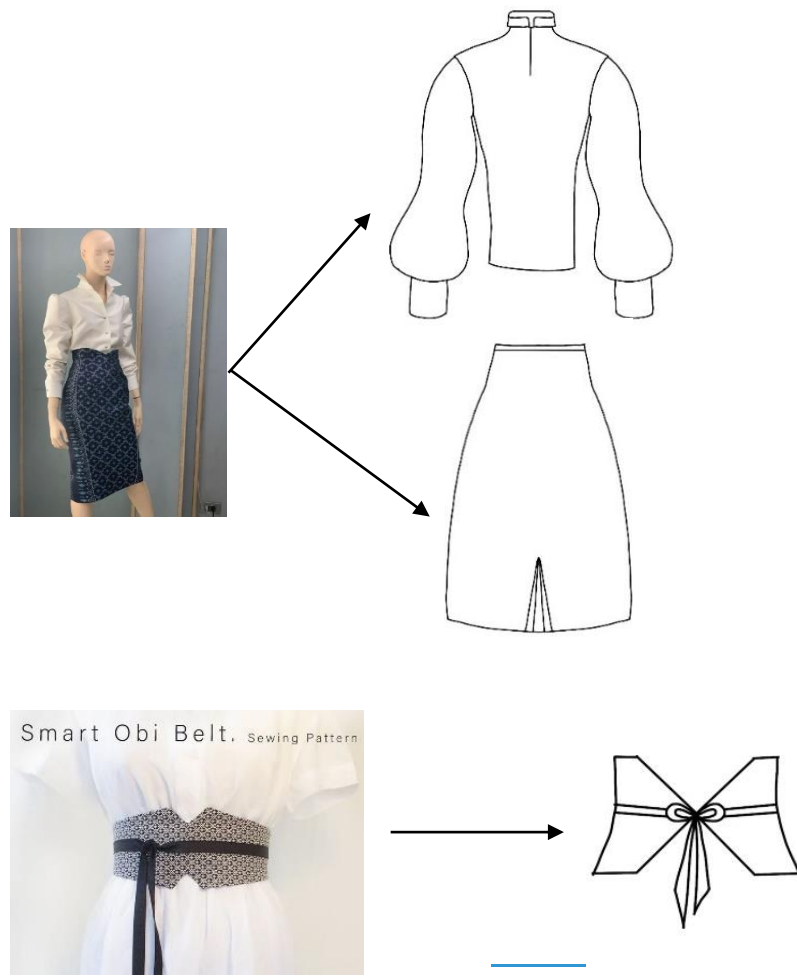


Figure 7 Clothing Transformation Process Karya 3

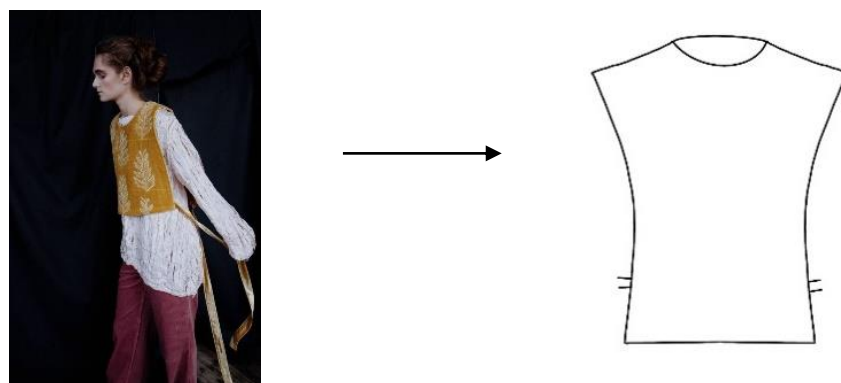


Figure 8 Clothing Transformation Process Karya 4



Figure 9 Clothing Transformation Process 5



Figure 10 Clothing Transformation Process 5

Work Planning

The fashion design process first creates a fashion design drawing, after designing several fashion designs the author selects several motif sketches that have been made and determines the motif that suits the design model. Design is a guide for completing images or arrangements that are used to complete the work as a whole in a work (Sachari Agus. 2005). Here are some designs for realizing the work:



Figure 11 Refined Selected Designs



Figure 12 Refined Selected Design Sketch



Figure 13 Refined Selected Design Sketch

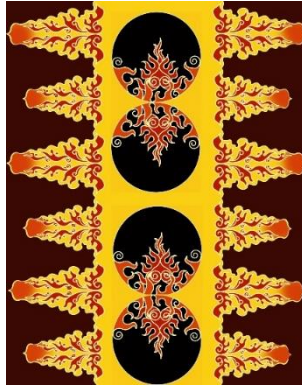


Figure 14 Refined Selected Design



Figure 15 Refined Selected Design Sketch



Figure 16 Refined Selected Design Sketch



Figure 17 Refined Selected Design



Figure 18 Refined Selected Design Sketch



Figure 19 Refined Selected Design Sketch

Realization Stage

The work realization stage is the stage for realizing the concept, basis and design into a work by preparing materials and tools, making patterns, the batik process, pattern cutting, sewing and finishing. The process for realizing the six works is as follows:



Figure 20 Flow Of The Work Creation Process

RESULTS AND DISCUSSION

Work 1 "MANUELA" and Work 2 "DESMOND"

MANUELA and DESMOND's work means workaholic and hard worker and the motif is agni. People who have a hardworking personality have a strong determination to achieve goals and success in everything they do. In this work, the author hopes that MANUELA and DESMOND users have hardworking personalities who do not easily give up in the face of obstacles or failure and that they can see failure as an opportunity to learn and develop further.



Figure 21 Work 1 And 2

This visualization from MANUELA and DESMOND is taken from illustrations of human growth and development from the womb to death which are stylized from a relief found on inscriptions or temples found in various areas in Kediri district.

Work 3 "ATALAYA" and Work 4 "ASTAMA"

The ATALAYA and ASTAMA works mean enterprising and persistent fighter and the name for the motif is blaze which means light where this batik pattern is inspired by the sun. The batik batik pattern is made with a geometric pattern. The repetition of the main motif in this work is a combination of flame tongue and ox head motifs. The supporting motifs of this work are taken from the form of gringsing fish scales and kewung batik motifs. Meanwhile, the isen used is cecek.



Figure 22 Work 3 And 4

This visualization of ATALAYA and ASTAMA is a stylization of a relief found on inscriptions or temples in various areas in Kediri district which is combined with the folklore of Lembu Suro, namely the head of an ox arranged in a circle like the sun.

Karya 5 "ATLEE" dan Karya 6 "AMERYGO"

ATLEE and AMERYGO's work means hard work for the motif entitled keegar which means fiery, where the batik pattern is taken from a ball of fire. The batik pattern is made with a vertical pattern. The main motif in this work is repeated. The supporting motif of this work is taken from the flames that spread in an irregular manner. Meanwhile, the isen used is cecek.



Figure 23 Work 5 And 6

This visualization from ATLEE and AMERYGO is a stylization of a relief found on inscriptions or temples in various areas in Kediri district which is combined with a stylization of flames that form a fireball.

CONCLUSION

Dahanapura is an abbreviation of "Daha" and "Pura" which means city of fire. Daha was the capital of the Kediri or Panjalu Kingdom which was located in East Java between 1042 and 1222. The name Daha is stated in the pamwatan inscription written by Airlangga in 1042 AD.

The source of inspiration for this work originates from the author's interest in the environment where he lives in Kediri Regency. This final project work with

the idea of Dahanapura starts from the visuals of the flame reliefs found on the horse statue ornaments, the Selomangkleng cave wall, the Tegowangi temple yoni and the reliefs on the Tanklan – Kayen Kidul inscription, where the reliefs have several similarities, namely in the shape of fire. The flames were then explored into batik motifs taken from the reliefs found on the walls of the Selomangkleng cave and the yoni of the Tegowangi temple, distilled and styled using a repetition arrangement, then applied to the work clothes of the district tourism office. Kediri. Clothing is designed with a relaxed, confident, simple and energetic character so that it still provides comfort for the wearer. This work attire is shown in adulthood.

The process of creating this final assignment uses an art creation method with several stages, namely the exploration stage, the design stage, and the realization stage. The exploration stage is carried out from data mining, data collection and references to be used as a reference for making sketches of motif designs and clothing designs. The design stage is where the process of creating several alternative designs will then be selected to become the selected design. The realization stage is the process of visualizing the selected design and designs that have been perfected into the form of real work which of course takes into account all aspects.

Each work created has a message and meaning contained in the Dahanapura concept, including six works created, namely, works with the titles MANUELA and DESMOND which have the meaning that someone who works must have a feeling of hard work and focus when doing their work as if they have a fiery spirit - fire while doing work. The works with the titles ATALAYA and ASTAMA have the meaning of being active in work and persistent when doing work so that they can provide a positive light to that place. The works with the titles ATLEE and AMERGYO have the meaning of working hard and being persistent when doing work, such as becoming stronger when you have strength and still have a burning spirit.

BIBLIOGRAPHY

Asti Musman & Ambar B. Arini. 2011. "BATIK-Warisan Adiluhung Nusantara". Yogyakarta: G-Media.

Ari Wulandari. 2011. "Batik Nusantara". Yogyakarta: C.V Andi Offset.

Ali Sulcan, M.S (2011) *Proses desain kerajinan*.

Gustami, SP.2007. *Butir-Butir Mutiara Estetika Timur Ide Dasar Penciptaan Seni*, Yogyakarta, Prasista.

<https://smpn5kediri.sch.id/kediri-jayanti/>

Lalu Mulyadi, MT "Makna Motif Relief dan Arca Candi Surowono dan Candi Tegowangi Situs Kerajaan Kadiri". Malang: CV.Dream Litera Busana.

Novalia, Elva, and S Alrianingrum, 'Perkembangan Obyek Wisata Goa Selomangleng Di Kota Kediri Tahun 1992-2007', *AVATARA, e-Journal Pendidikan Sejarah*, 3.2 (2015), 187–98.

Purnomo, Muh Arif Jati. (2010). Batik Encim Pekalongan, Kehalusan Batik Gaya Cina di Pesisir Jawa. *Pendhapa*.

Tiarawanti, Riswanda, Yatmin Yatmin, and Sigit Widiatmoko, 'Upaya Melestarikan Candi Tegowangi Sebagai Tempat Peninggalan Bersejarah Di Kediri', in *Prosiding SEMDIKJAR (Seminar Nasional Pendidikan Dan Pembelajaran)*, 2022, v, 716–21.

Tim, imam mubaroq dan, 'Kajian Pakaian Khas Kediri', 2021.

Yasnidawati, Yasnidawati, 'Busana Kerja', 2007.

Yusak Anshori & Adi Kusrianto. "Keeksotisan Batik Jawa Timur ". Jakarta. PT. Elex Media Komputindo.