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## CREATION OF PACITAN RONTEK BATIK MOTIFS IN STREETWEAR CLOTHING

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### **ABSTRACT**

*The final assignment for this work is entitled "Creation of the Arca Totok Kerot Batik Motif Applied to Evening Gowns", which is a work inspired by the story of the Arca as a princess of Lodoyo Blitar, who had a brave nature and was determined to meet the king of Kediri to express her feelings that he had feelings for the king but on his way he was killed because he was involved in a war. The king, who just found out that the princess had come to meet him, made a memento in the form of a statue as a form of respect. The aim of this final project is to create a Totok Kerot statue motif and apply it to an evening gown. The method used consists of three stages, six steps, namely from the exploration, design and realization stages starting with observing the Arca website, social media, literature studies and conducting data mining through interviews. The second stage is designing the motif by using all the data as a reference for creating alternative sketches which will later be selected as the selected design. The third stage is the embodiment technique, namely realizing the selected design into a real work. The creation of the work begins with the process of making patterns, scratching, batiking, coloring, sewing, sewing and finishing. The works created in this final project are 4 evening gowns, each of which has a title and implied meaning. The creation of the work resulted in four motifs with the titles: 1. Smaradahana, 2. Ceplok Branta, 3. Liris Diraya, 4. Danumaya. And produced four evening gowns with the titles: 1. Anindya, 2. Bathari, 3. Gayatri, 4. Laksmi. This design produces fashion works targeted at adult women from the ages of 18 to 40 years.*

**Keywords:** Arca Totok Kerot, Batik, Gown

## INTRODUCTION

Folklore is a rich historical culture of the Indonesian nation. In general, folklore tells about an incident or events in a place or the origins of a place. Folklore is one of the cultural heritages that holds various mysteries, in the form of history and past values which must be explored and maintained so that their existence is not lost. (Puspitaningrum et al., 2021) Kediri Regency is one of the areas that has a lot of tourism and tourism potential. relics- artifact remains of the past. As a large kingdom, the Kediri Kingdom left behind a cultural heritage in the form of historical objects. These historical objects are in the form of cultural heritage which are currently widely spread throughout the Kediri Regency Government area. One form of cultural heritage is the Totok Kerot statue which is located in Bulupasar Village, Pagu District, Kediri Regency.

The Totok Kerot statue is a type of Dwarapala statue (gate guard statue). The statue Arca, which is located on a flat stone base, is 2.58 meters high, when standing, from the knee the height is 2 meters. The back of his hair is combed backwards, tied in a hair tie, his hair is thickly curled and styled (styled in such a way) and reaches his back. This statue is depicted in a half-squatting body position, wearing attributes in the form of a mace, shoulder strap, earring, upawita (belly decoration), necklace, bracelet, anklet, crown, ring, and only wearing cloth from the stomach down. Before being lifted, the statue was indeed in a damaged condition, namely the left arm was broken. (Retnowati, 2021) Arca ancient statues in Indonesia, like other artifacts, are objects that were created deliberately and motivated by certain goals and desires. However, if you want to know about works of art from statues from the past, then this can only be speculated because their nature cannot be formulated with certainty. Due to the fact that archaeological data is very limited both in quantity and in its ability to reveal aspects of past human activities. (Bakar, 1989)

Batik is one of the noble cultural heritages of the Indonesian nation whose existence, uniqueness and beauty have been recognized by the world community from the decision of the United Nations through UNESCO to determine that Indonesian batik is recognized as an Intangible Cultural Heritage of Humanity

(Representative List of Intangible Cultural Heritage of Humanity) on October 2 2009 which as well as being used as a commemoration of National Batik Day (Purnomo, M A, J., & Cahyana, 2017). Batik is very special. The shape of the patterned cloth is not just a cloth without meaning. Behind every motif and type, there are various philosophical meanings that have value and a long history. As the world of fashion develops, dressing or clothing cannot be separated from the influence of a person's lifestyle, so that fashion always changes and continues to be updated from time to time. (Sewan Susanto, 2018)

Every designer has their own way of expressing their ideas, creativity and fantasy. Sometimes society still finds it difficult to accept and understand the ideas and fantasies of designers. In this case, how can designers be able to provide batik design ideas that can be accepted by the public. (Wikarsih, 2010) Evening Gown is a luxurious evening party dress that is ankle length or almost touches the floor using special materials. The materials used in making evening dresses continue to develop along with the development of the world of fashion. (M.andari & Yulistiana, 2020)

The motif of the Totok Kerot statue will be depicted in the form of a statue silhouette with a stylized motif from several carvings on the Totok Kerot statue, with the addition of supporting motifs from stylized croton plants around the statue complex that decorate the statue complex. The application of this evening dress is intended to emphasize the impression of beauty to cover the negative impression and emphasize the positive impression in conveying the message of the creator of Arca Totok Kerot, hoping that this cultural heritage will not be forgotten by time. It is hoped that evening gowns created from batik cloth can also become a campaign to preserve batik and become a bridge leading every generation to be proud to wear batik.

## **METHODOLOGY**

The process of creating craft works of art can be done intuitively and can be achieved through scientific methods that are carefully planned, analytical and systematic. referring to SP's writings. Gustami has three stages and six steps,

including the exploration stage starting with data collection and references. This stage of design uses references from all data and these references become alternative sketches which will later be selected as the selected design. and in this realization stage the selected design will be transformed into a real fashion work.

### **Exploration Stage**

The exploration stage is the data collection stage or the initial stage in designing a work of art. In the exploration stage the author carried out observations which included observing the Totok Kerot statue, through social media, books and journals or directly on site. After all the data has been collected, proceed with analyzing the data to draw conclusions which will be expressed in concept form and explored through alternative sketch designs.

### **Design**

The design of the work is carried out in stages to provide an idea of what the work will be like. The work design stage determines the outcome of a work, which starts from making a sketch. The process of making as many sketches as possible is carried out with the aim of getting the best sketch which will then be turned into a work. Design is a combination to complete an image or arrangement that is used to complete the work as a whole in a work.

### **Manifestation**

The work realization stage is realizing the selected design into a real three dimensional work design with reference to working drawings. This stage begins with preparing materials and tools, making clothing patterns, making batik motifs on clothing patterns, the batik process, pattern cutting, sewing and finishing.

## RESULTS AND DISCUSSION

### Exploration

Conduct exploration with stages of exploring motif shapes and exploring clothing shapes. At the motif exploration stage, stylization and replication of the source of the idea will be carried out as a concept to obtain the beauty of the form. Visual reviews that have been collected from various sources, including photos and books, are used as references in creating motif designs. There is a pattern structure on batik cloth including the main motif, supporting motifs and isen-isen. The main motif in this work is the stylized form of the Totok Kerot statue, with supporting motifs from the carvings on the statue and several plants around the statue.

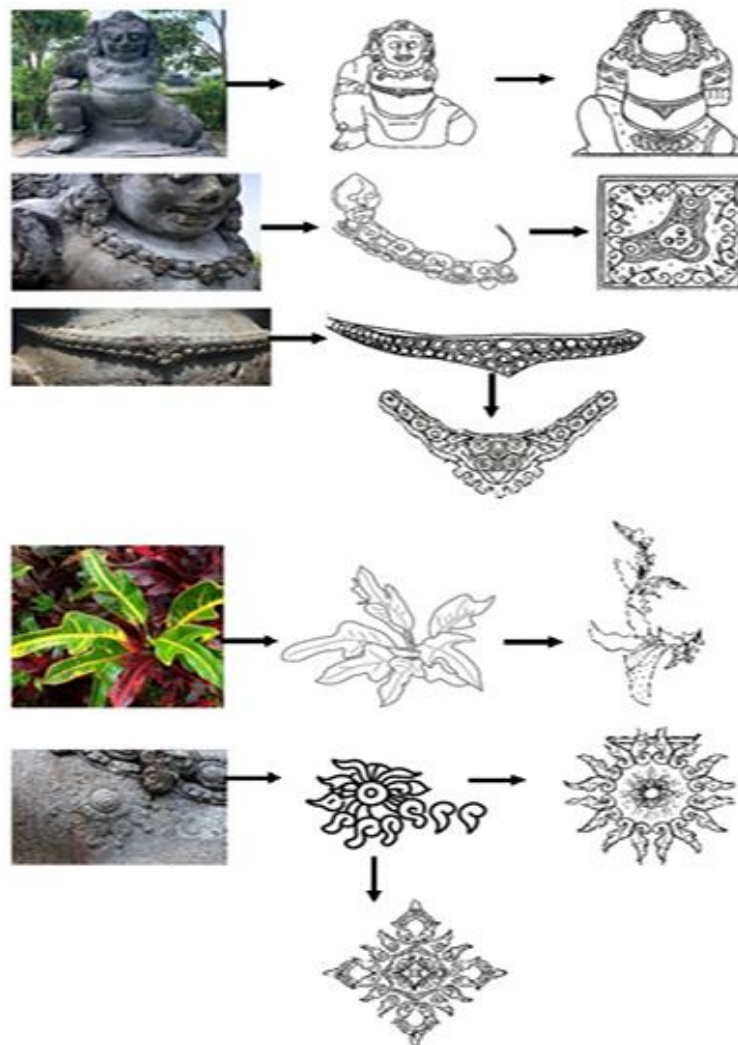


Figure 1 The Process Of Stylization

The process of making a dress form begins by looking for references for evening gowns and evening dress forms on the internet. Next, the author created several alternative designs for dresses which were then consulted with the Final Assignment supervisor and selected as the selected sketch. The form of evening gowns in this Final Project work is designed with a beautiful and elegant form of clothing with the character of each garment looking simple and elegant. Clothing is designed using silk cotton as the main material. The colors used are red, blue and brown using Napthol dye. When making clothes, all types of fabric are also taken into account so that they match what is expected.

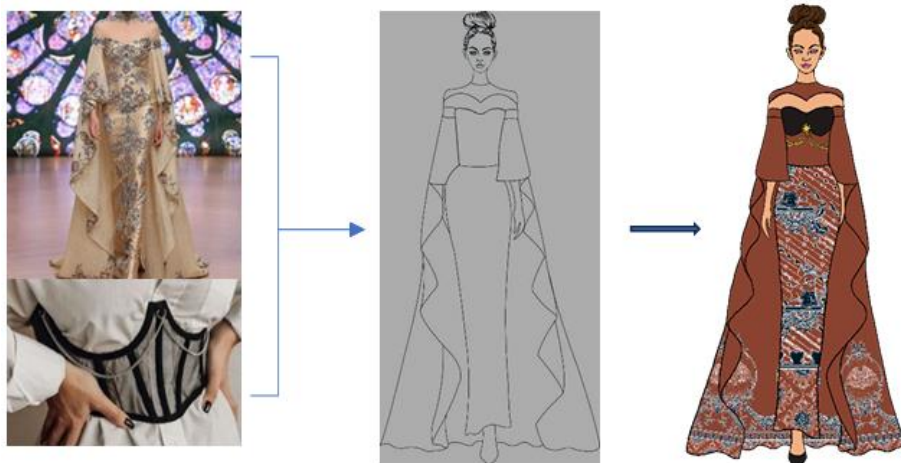


Figure 2 Eksplorasi Of Evening Gown Fhasion Design

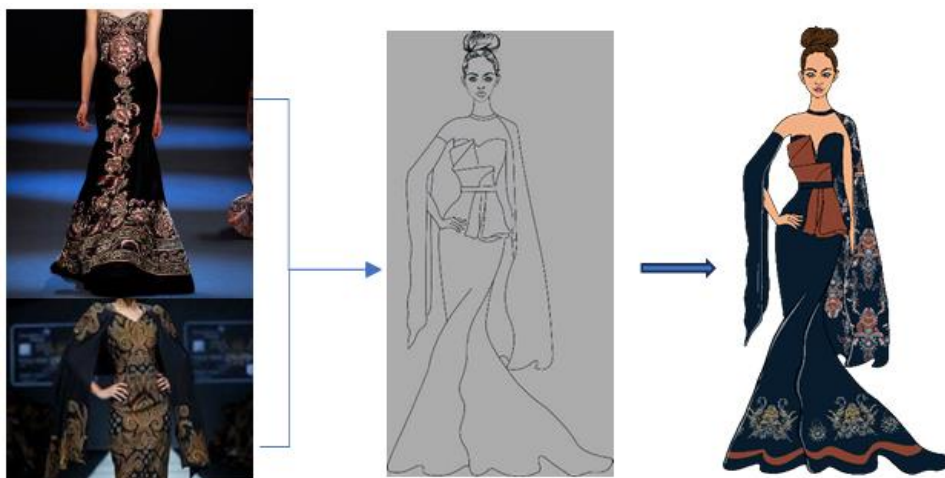


Figure 3 Eksplorasi Of Evening Gown Fhasion Design

## Work Design

The work design stage determines the outcome of a work, which starts from making a sketch. The process of making as many sketches as possible is carried out with the aim of getting the best sketch which will then be turned into a work. Design is a combination to complete an image or arrangement that is used to complete the work as a whole in a work.

The selected design is an alternative design that has been selected through a consultation process with the Final Assignment supervisor. Design selection takes into account the suitability of the concept and aesthetic values. Following are the selected designs which were then transformed into Evening Gowns.

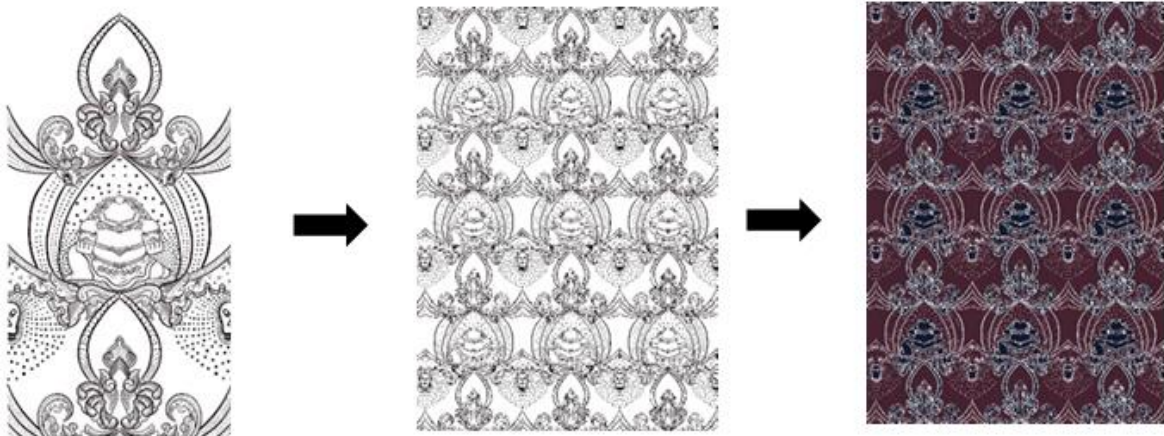


Figure 4 The Process Of Motif Design "Smaradahana"



Figure 5 The Process Of Motif Design "Ceplok Branta"

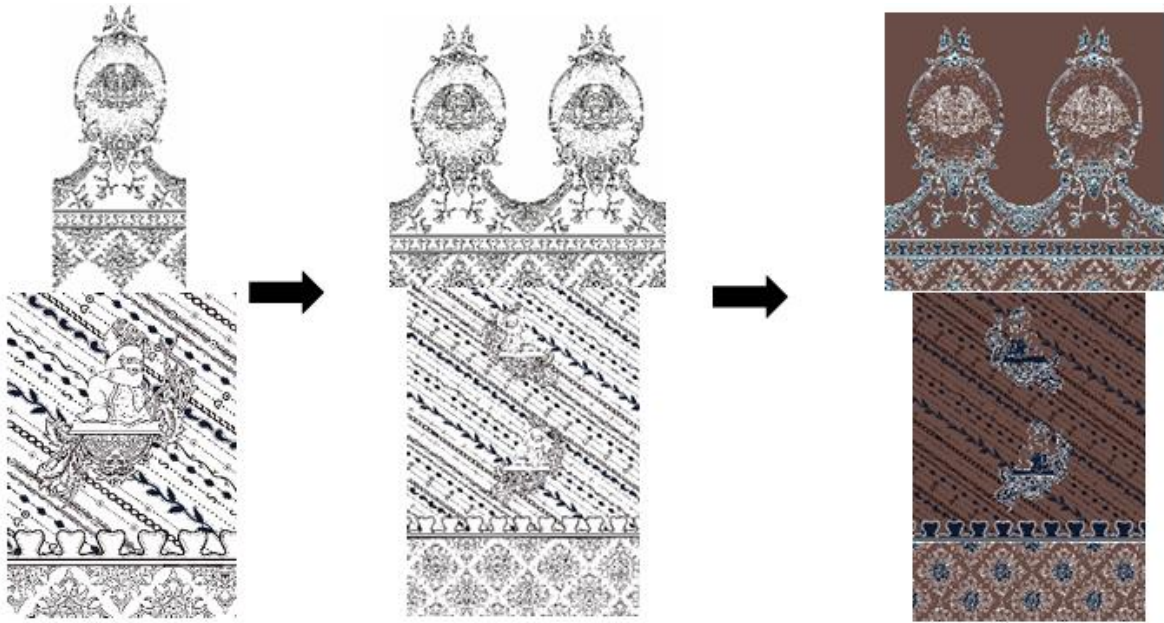


Figure 6 The Process Of Motif "Liris Diraya"

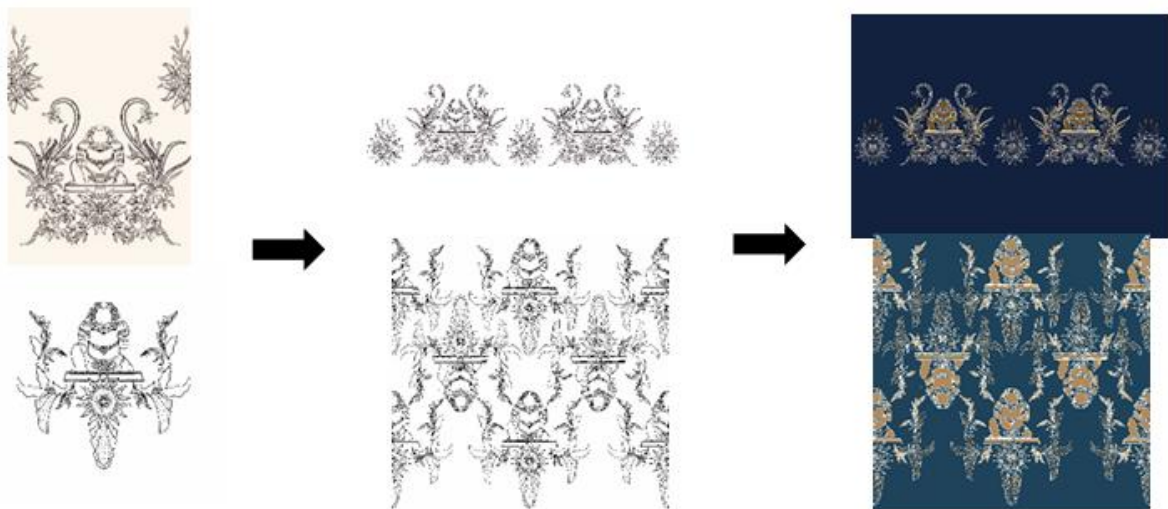


Figure 7 The Process Of Motif "Danumaya"

The main motif of this batik is the silhouette and stylization of the Totok Kerot Arca with several motifs created by referring to the jewelry carvings found on the Totok Kerot Arca and the addition of stylized motifs of croton plants around the Arca complex as supporting motifs. The motifs created will be different in each of these works.



Figure 8 The Refined Design ANINDYA And The Refined Design BATHARI



Figure 9 The refined design GAYATRI And The refined design LAKSMI

## Work Result

After going through the process of realizing the work, a work will be created that matches the design. The work created is in the form of 4 evening gowns. The following is the result of the work created.

### 1. Karya 1 "ANINDYA"

Clothing Work 1 "ANINDYA" comes from Sanskrit which means beautiful, as the depiction of the Totok Kerot statue in the story is a beautiful and beautiful king's daughter. The motif entitled "SMARADAHANA" comes from Sanskrit which means fire of love where in the story the princess from the Lodoyo Blitar Kingdom is determined to meet the king of Kediri at that time to express her love. The visualization of Anindya's clothes is a picture of the elegance of a beautiful and beautiful king's daughter. In general, the story is that a king's daughter always wears elegant, beautiful and luxurious clothes in her daily life so that she always looks beautiful.



Figure 10 The Result Of Work ANINDYA

The batik motif in Anindya's clothing work depicts the silhouette of the Totok Kerot Arca with additional stylization of the carvings on the Arca with the addition of a supporting motif of Puring plant stylization to beautify the main motif of the Arca's silhouette. Batik is identical to isen-isen in this work using isen-isen cecek, sawut, and pari.

The coloring used is Naphthol dye because it has a thick color. The colors used in this work are red and dark blue. The red color symbolizes courage, as in the story of the princess who had the courage to be determined to express her love for a king and go to war. While the color blue symbolizes peace. The choice to use the color Naphthol was because the creator wanted the desired dark color results.

This outfit is a long floor-length dress consisting of a camisole top made of red satin which is embellished with sequins to add a luxurious and beautiful impression. The skirt connects to the camisole made of silk cotton fabric. The sleeves connect to the layers/back wings, the sleeves are made of glass fabric, embellished with sequins on the wrists. Meanwhile, the back layer/wing uses sequin tile material to add a luxurious impression to this outfit.

The accessories used are headpieces made from materials consisting of headbands, carved plates, fake flowers, and cable ties coated with gold pilok and decorated with beads. The addition of this headpiece accessory supports Anindya's outfit.

## 2. Karya 2 "BATHARI"

Clothing Work 2 "BATHARI" from Sanskrit which means Angel. as a depiction of the beauty of the king's princess like an angel, where in general the depiction of an angel always looks beautiful and graceful in her fashion style. The motif on this clothing has the title "CEPLOK BRANTA" which describes order and balance which are important in living life. Ceplok is a word from the Javanese language, namely ceplok, which means a flower. Branta, which comes from Sanskrit, means romance, where in the story of Arca Totok

Kerot, she is fighting for her romance with the King of Kediri. Which can be interpreted as Ceplok Branta meaning a flower of romance.



Figure 11 The Result Of Work BATHARI

The batik motif on Bathari's clothing depicts the silhouette of the Totok Kerot statue. The silhouette taken is the front view of the statue with the addition of carved arm jewelry on the stylized statue. It is decorated with the addition of supporting motifs in the form of stylized Croton leaves, chosen because they are ornamental trees which are believed to ward off negative things and are often planted around statues. Batik is synonymous with isen-isen in this work using isen-isen cecek, sawut and kutah rice to beautify this batik motif.

The coloring used is Naphthol dye because it has a thick color. The color used in this work is red. The red color symbolizes courage, as in the story of

the princess who had the courage to be determined to express her love for a king and dared to go to war. While the color blue symbolizes peace. The choice to use Napthol dye was because the creator wanted the desired dark color results.

This outfit is a floor-length dress consisting of a camisole top made of blue satin fabric decorated with sequins. The skirt part connects to the camisole using silk cotton fabric with the addition of sequins to add a luxurious and elegant impression. At the top, the outer part is made of red bruclate material covered in cigar cloth, and don't forget that the strap is also decorated with sequins.

The accessories used are headpieces made from materials consisting of headbands, carved plates, fake flowers, star pendants, which are coated with gold pilok and decorated with beads. The addition of this headpiece accessory supports Bathari's clothing.

### 3. Karya 3 "GAYATRI"



Figure 12 The Result Of Work GAYATRI

The motif on this clothing is entitled Liris Diraya. This motif depicts the silhouette of the Totok Kerot statue and is combined with the udan liris motif. The silhouettes taken are the side view of the Arca, the silhouette of the Arca's head and the stylized carvings of the Arca's stomach jewelry or belt. The silhouette motif is combined with the beyground or background of the Udan Liris motif and beautified with the addition of a supporting motif in the form of Croton Leaves, chosen because it is an ornamental tree which is believed to ward off bad things and is often planted around statues. Batik is identical to isen-isen in this work using isen-isen cecek, and sawut, to beautify this batik motif.

The coloring used is Naphthol dye because it has a thick color. The colors chosen in this work are brown and dark blue. Dark blue symbolizes peace and brown symbolizes grace and elegance. The choice to use Naphthol dye was because the creator wanted the desired dark color results.

This outfit is a long, ankle-length dress consisting of a camisole top with velvet material to add a luxurious impression. The skirt part connects to the camisole using satin fabric on the back and the front uses silk cotton fabric. The sleeves use glass fabric with a sabrina and short model. Meanwhile, the back layer/wing uses glass cloth with the addition of embroidery on the bottom to add a bold impression to the batik motif. There is an additional belt on the stomach to add a firm and slim impression with brooch and chain accessories.

The accessories used are headpieces made from materials consisting of headbands, carved plates, fake flowers, coated with gold pilok and decorated with beads. The addition of this headpiece accessory supports Gayatri's clothing.

#### 4. Karya 4 "LAKSMI"

Clothing Work 4 "LAKSMI" comes from Sanskrit which means beautiful, a depiction of the face of a beautiful king's daughter in her clothes. The motif on this clothing is entitled "DANUMAYA" comes from Sanskrit which means to flow or light up.



Figure 13 The Result Of Work LAKSMI

The batik motif on Laksmi's clothing depicts the silhouette of the Totok Kerot statue. The silhouette taken is the front view and is embellished with the addition of a supporting motif in the form of stylized croton leaves to beautify the main motif. Croton leaves were chosen because they are an ornamental tree which is believed to ward off negative things and is often planted around statues. Batik is identical to isen-isen in this work using isen-isen cecek, and sawut, to beautify this batik motif.

The coloring used is Naphthol dye because it has a thick color. The colors used in this work are brown and dark blue. Dark blue symbolizes peace and brown symbolizes comfort and elegance. The choice to use Naphthol dye was because the creator wanted the desired dark color results.

This outfit is a long, ankle-length dress consisting of a camisole top with velvet material to add a luxurious impression. The skirt part connects to the camisole using glass cloth with the addition of embroidery at the bottom to add a bold impression to the batik motif. There is an additional obibelt on the stomach to add a firm and slim impression. Meanwhile, the left arm uses batik cloth and the left arm uses velvet cloth.

The accessories used are headpieces made from materials consisting of headbands, carved plates, fake flowers, cable ties, which are coated with gold pilok and decorated with beads. The addition of this headpiece accessory supports Laksmi's outfit.

## **CONCLUSION**

The process of creating written batik motifs with the basic idea of the Totok Kerot Arc is aimed at ensuring that the cultural heritage of the history of the Kingdom of Kediri is not forgotten and drowned by modern times like now. Many young people have ignored and do not know about the existing cultural heritage and historical heritage. After going through an exploration process and confirmed by interviews with trusted sources, the process of creating the main motif was carried out by depicting the silhouette and stylization of the Totok Kerot Arca with supporting motifs from croton plants located around the Totok Kerot Arca complex.

The Evening Gown fashion design was created by considering the source of the idea of the Totok Kerot Arca which in the story is told as a princess from the Lodoyo Kingdom of Blitar. So the evening dress was chosen, where this dress is intended for a woman and is symbolized by a king's daughter, where according to the story generally a king's daughter always wears luxurious, beautiful, graceful and elegant clothes so that she looks beautiful.

The creation of the Evening Gown fashion work with the basic idea of the Totok kerot Arca used a method with stages of exploration, design and realization. The process of making this work is carried out systematically in steps: determining the theme, designing a sketch, perfecting the design, realizing the

work and finally evaluating or checking the finished work again. The batik motif for each work is placed with calculations so that the motif is clearly visible on the clothing. The title of each work is adjusted to the motif and design of the clothing.

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