



CREATION OF PACITAN RONTEK BATIK MOTIFS IN STREETWEAR CLOTHING

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ABSTRACT

The Pacitan Rontek Gugah Sahur Festival is one of the traditional arts owned by the city of Pacitan. The Rontek Gugah Sahur Festival, which is an art performance, raises the potential in a region of Pacitan Regency or outside the region as a performance concept. The first Rontek Festival was held in 2011. The theme raised in the creation of the work is the performance of the Rontek Gugah Sahur Festival which aims to increase insight, cultural appreciation of the community, and increase the unity of fellow children of the nation in the spirit of preserving Pacitan's local cultural arts. The formulations taken include: 1). how to create batik motif with the idea of Rontek Gugah Sahur Festival, 2). How to create street wear clothing in written batik works, 3). How to apply the motif design to street wear clothing. The objectives of making the work include: 1) Creating batik motifs that originate from the idea of the Pacitan Rontek Gugah Sahur Festival, 2). Creating street wear clothing in written batik from the idea of Rontek Gugah Sahur Festival, 3). Applying written batik motifs into street wear clothing from the idea of Pacitan Rontek Festival. Creating Rontek/thek Festival motifs and elements of the Festival by applying them to street wear. The method of creation used was the idea of Thunder from the exploration stage, incubation stage, conceptualization stage, and materialization stage. The Final Project that was realized had 4 fashion works. The first entitled JUMEDUL which means the beginning of the creation of the Pacitan Rontek Festival which was raised from Gugah Sahur using thethek. Second MAYANGKARA which means clothing with light drawn on the motif means that in the Gugah Sahur Rontek Festival, light is needed so that it can complete the Festival to the finish. Third MAHDI which means coolness for the conditioning of the elements in the Pacitan Rontek Festival. The fourth, BERSAJI, means togetherness in the Pacitan Rontek Festival, togetherness, cohesiveness in playing every role to the maximum.

Keywords: Rontek Pacitan, Street Wear, Batik Tulis

INTRODUCTION

The Rontek Gugah Sahur Festival is an annual event organized by the Pacitan City Government. The festival, first held in 2011, is inspired by the community's tradition during Ramadan of "gugah sahur," which involves waking people up for the pre-dawn meal using a musical instrument called the "thethek." The thetheke is made of bamboo with one or more holes in the middle, and the number and type of holes affect the sound it produces. Pacitan, known for its cultural assets such as the *thethek* and batik, offers a unique opportunity to combine these elements into a new artistic concept.

Batik, a significant cultural art of the Pacitan community, has been passed down through generations and is continuously protected and preserved. It is widely recognized as an important cultural heritage, highly valued by both men and women. Originally, batik products were limited to cloth used in traditional Javanese ceremonies, but they have since evolved into a variety of forms that cater to diverse tastes and needs. The word "Ronthek" originates from a combination of "ronda" and "thethek." Today, it has developed significantly and has become an iconic symbol of Pacitan City, attracting many spectators during the festival.

The Gugah Sahur Festival has grown to become a prominent event in Pacitan, drawing people from both within and outside the city to witness the celebration. The *thethek* is characterized by an oval-shaped bamboo instrument with various holes that produce different sounds when struck. It is typically worn around the neck of the player. Since its incorporation into a competition, the *thethek* has been combined with several other traditional musical instruments, such as drums, saron, bonang, gong, and others. The performances are further enhanced by dances that synchronize with the rhythm of the *thethek* and other instruments, often accompanied by elaborately decorated vehicles. The Rontek Gugah Sahur Festival remains focused on performances and has not yet been explored in-depth through academic research. The costumes worn by participants depend on the theme selected by each group, and it is advisable to keep the

focus on the local wisdom inherent to Pacitan City. The primary evaluation criterion in the Rontek Gugah Sahur Festival is the rhythm produced by the *thethek*, which is crafted from bamboo.

The relevance and urgency of selecting this object for the creation of the work lie in the uniqueness of the Rontek Gugah Sahur Festival, commonly known as the "thethek" by the people of Pacitan. The festival is unique in that it preserves the heritage of the ancestors; the thetheke, which was originally used as a signal to wake people up for a meal, has evolved over time. With the passage of time and changing eras, along with the influence of new generations, the thetheke has been developed by incorporating elements of traditional music, singing, and dance, often depicting stories from various regions across the archipelago. The Rontek Gugah Sahur Festival, or thetheke, is one of the prominent performances in Pacitan City that draws large crowds, making it an iconic symbol of the city. The event includes competitions between villages and sub-districts, further enhancing its appeal. Consequently, the aim is to contribute to the promotion and wider recognition of the traditional musical instrument, the thetheke, through batik motifs incorporated into streetwear clothing designs as part of the concept for this work.

METHODOLOGY

The creation of batik motifs in streetwear clothing, inspired by "Bamboo at the Rontek Gugah Sahur Festival," is based on a well-defined concept and is grounded in relevant theories to support the realization of the work. This process utilizes Guntur's method of artistic creation, which involves four stages: exploration (searching for sources of ideas, concepts, and foundational elements for creation), incubation (development and refinement of ideas), conceptualization (design of the work), and materialization (actual creation of the work). These four stages can be explained as follows:

Exploration Stage

The exploration stage is a crucial step in the process of creating a work of art. It involves searching for and examining unfamiliar objects to gather data or supporting sources related to the chosen theme. This stage serves as a source of inspiration for creating artwork, as it provides references that help ensure the work remains aligned with the theme, whether in terms of visuals, materials, or historical context.

At the exploration stage, the author aims to harmonize the main motif, supporting motifs, selected colors, and clothing designs to achieve a balanced composition, resulting in a well-crafted batik motif for streetwear.

Incubation

The incubation stage involves the development and maturation of an observed concept or idea. At this stage, ideas are refined and expanded through various experiments, such as exploring different coloring techniques for batik, achieving color harmony in batik patterns, and designing clothing that aligns with the theme of the Pacitan Rontek Festival. This stage emphasizes creativity and innovation in the creation of the artwork, drawing on insights gained from these experiments. The process is informed by both direct observation and digital media resources.

Conceptualization

At the design stage, the author will develop several fashion designs and batik motifs, including both primary and alternative options.

Materialization

The materialization stage involves bringing the selected design to life as a finished work. The steps in this process include preparing the necessary tools and materials, creating clothing patterns, executing the batik and coloring processes, cutting the patterns, sewing, and finishing.

RESULTS AND DISCUSSION

Exploration

The exploration stage is the initial step in the process of creating a work. This stage involves tracing, exploring, collecting data, and searching for references and sources of information that can strengthen the conceptual framework and argument for the creation of the final assignment work.

1. Exploration of motif forms

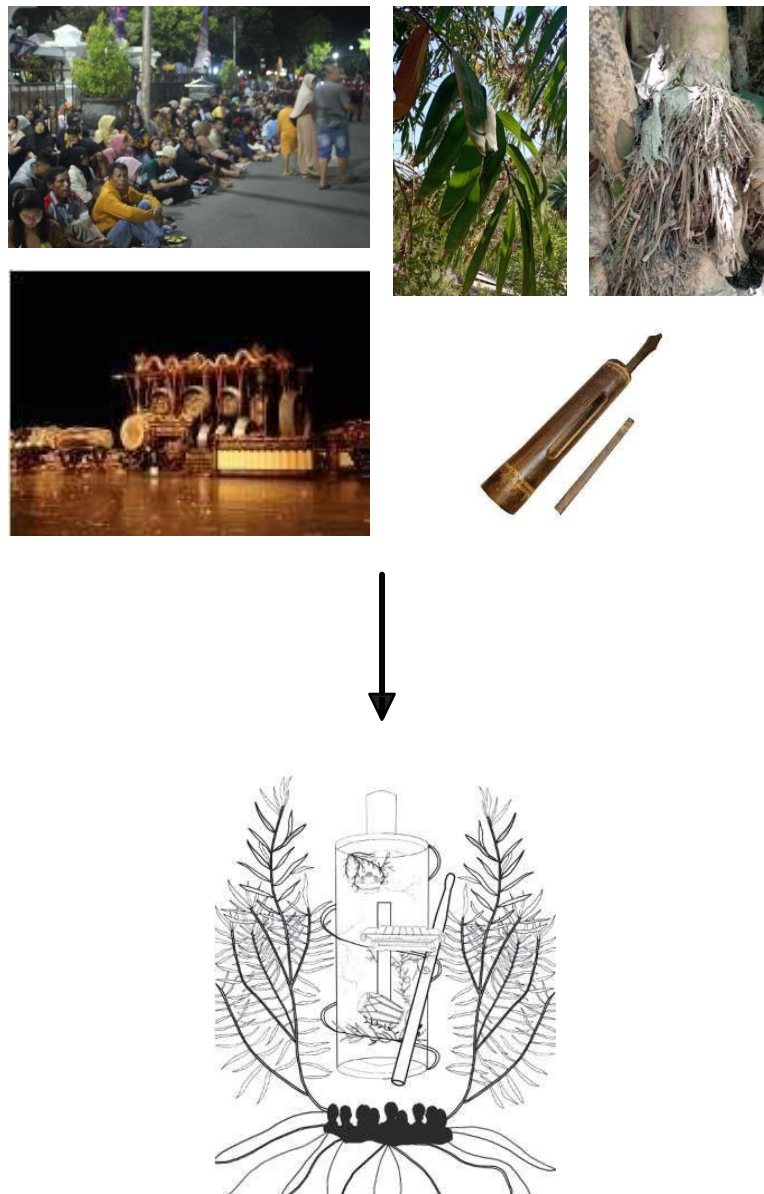


Figure 1 One Of The Motif Explorations
(Photo: Dayvayanti June 4, 2024)

2. Exploration of Fashion Forms

The exploration of fashion design forms with a streetwear theme was inspired by the Rontek Gugah Sahur Festival, which is typically held on the streets. This setting motivated the author to create a streetwear fashion model. The clothing features a predominantly asymmetrical design, aiming to present a trendy and unique style while maintaining comfort for the wearer. Below are some references for the fashion designs that will be created:



Figure 2 One Of The Fashion Model Explorations
(Photo: Dayvayanti, January 1, 2024)

Incubation

Incubation, as described by Prof. Dr. Drs. Guntur, M.Hum, is a stage of concept maturation that builds upon the ideas collected during the conceptualization phase. At this stage, these ideas are further developed and refined. The aspects included in the incubation stage are:

1. Functional Considerations

The author designed streetwear clothing featuring motifs inspired by the traditions of Pacitan during the month of Ramadan, specifically the Rontek Gugah Sahur. This design aims to introduce the public to Pacitan's enduring tradition, which has evolved into a festival and become an icon of the city.

The clothing is intended for teenagers aged 19-25 years and includes one male model and two female models.

2. Material Considerations

The fabric selected for this Final Project is silk cotton. Silk cotton offers several advantages: it absorbs sweat effectively, adjusts well to varying weather conditions, and feels light and comfortable to wear. Additionally, it has a luxurious yet soft and smooth texture due to its cotton fibers. The fabric also has a subtle sheen and is relatively affordable. These qualities make silk cotton a popular choice for everyday clothing.

3. Process Aspect

In the production of final project clothing using batik techniques, canting numbers 1 and 2 are often employed due to the small size of the motifs. These canting tools are used to ensure precise application and prevent the designs from spreading. During the coloring stage, Remazol dye is applied using the colet and dip techniques.

Conceptualization

The process of conceptualization involves interpreting ideas visually or realizing them in a tangible form. This includes the development of alternative designs, the selection of a final design, and the refinement of that design:



Figure 3 Image of UTHEK and JUMEDUL Motif Designs



Figure 4 Image of CALAK and MAYANGKARA Motif Designs



Figure 5 Image of NGREMBUYUK and MAHDI Motif Designs

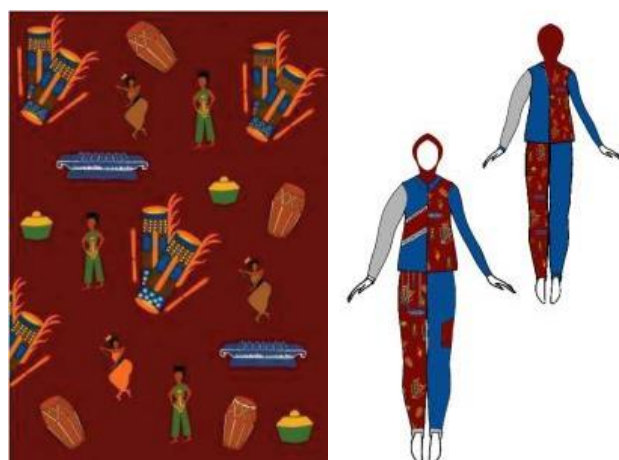


Figure 6 Image of NJURAT and BERSAJI Motif Designs

Materialization

Materialization refers to the process of bringing ideas to life through various stages of development. The following outlines the steps involved in executing the work:

Table 1 Clothes Size

Model: Dayvayanti, February 2, 2024

No	Description	Size (cm)
1.	Body Circumference	102
2.	Waist Circumference	78
3.	Face Length	36
4.	Face Width	36
5.	Chest Height	15
6.	Side Length	20
7.	Back Length	39
8.	Back Width	38
9.	Shoulder Width	14
10.	Armhole Size	50
11.	Sleeve Length	53
12.	Arm Hole	26
13.	Hip Height	20
14.	Hip Circumference	100

Table 2 Pants size

(Model: Dayvayanti, February 2, 2024)

No	Description	Size (cm)
1.	Waist circumference	78
2.	Pants length	96

No	Description	Size (cm)
3.	Hip circumference	100
4.	Peck circumference	68
5.	Thigh circumference	62
6.	Knee circumference	48
7.	Leg circumference	34

Work Creation Process Flow

The work creation process flow encompasses the stages from the initiation to the completion of a project. The following outlines stages one through four:

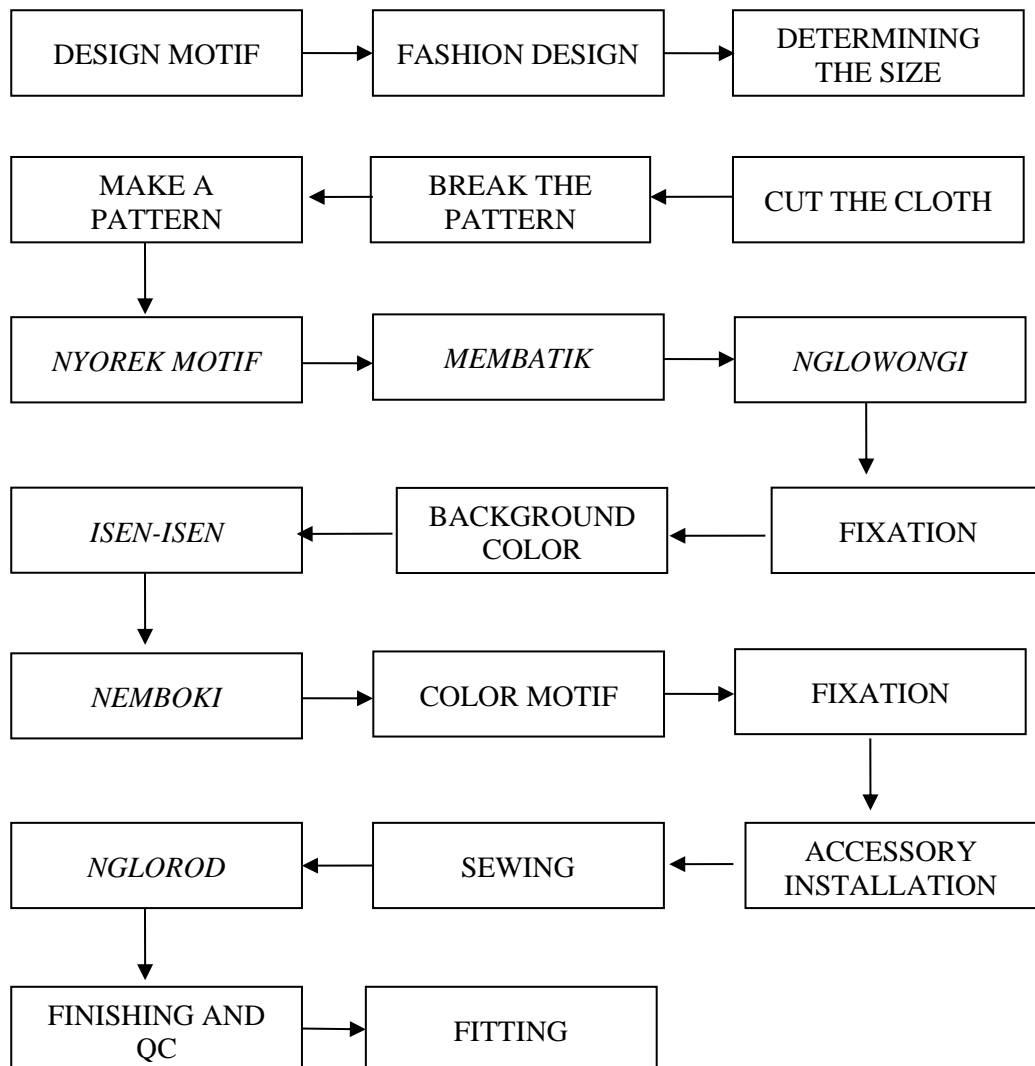


Figure 7 Flow of Realization of Work

Review of the Work



Figure 8 Work by I Jumedul

Photo: Shalma Dayvayanti, 12 August 2024

The first work, titled "JUMEDUL," refers to the tradition of inheriting practices from ancestors. This design motif represents the local tradition of gugah sahur, where the community wakes people up for sahur during Ramadan using a bamboo thethek. The people of Pacitan come together to ensure that others do not miss sahur, often attracting participants from several villages to amplify the thethek's sound.

However, this practice can sometimes lead to commotion and disputes among residents. To reflect this tradition in the clothing design, the motifs are arranged from small to large, symbolizing the enthusiasm of the residents participating in Gugah Sahur. The thethek is also known as a kentongan, typically used as a warning signal during emergencies.

The streetwear clothing created for this design includes a tunic with a wide bottom, folded sleeves, and added tulle for a refined touch. It also features a hat to enhance the streetwear aesthetic, an asymmetrically designed cape, and culottes as work pants.



Figure 9 Work II MAYANGKARA

Photo: Dayvayanti, 12 August 2024

The second work, titled "MAYANGKARA," translates to "Manjing Mring Wewayangan Kahanan Dunyo," which means that we should develop and preserve the heritage inherited from our ancestors according to the state of the world. The Rontek Gugah Sahur Festival is one way to maintain this tradition effectively.

The motif in this design is inspired by the thethek musical instrument, which is central to the festival. Additionally, a decorative lamp motif is included, symbolizing the light that illuminates the Rontek Gugah Sahur Festival, as the event takes place at night. The lamp represents a source of light that enhances

the festival's visibility, making it recognizable to various groups both domestically and internationally.

The clothing created for this second work includes a crop top with a motif design that encircles the neck and extends to the bottom. The arms feature cuts at the elbows with different designs. The outfit also includes skirt pants, offering versatility for those who are unsure whether to wear pants or a skirt. This model combines both elements in one, providing the option of wearing either style.



Figure 10 MAHDI's Work III

Photo: Dayvayanti, August 12, 2024

"MAHDI" "Mahanani Ing Kautamaan Dumading Urip" This motif incorporates various elements that symbolize togetherness and mutual cooperation. The thethek musical instrument serves as the central element, accompanied by the gamelan instrument, which adds spirit and harmony, creating beautiful music through collaborative performance. The lush bamboo trees featured in the motif provide a sense of coolness and tranquility, enhancing

the environment and contributing to the festival's ambiance. These trees, which produce melodious musical instruments, play a significant role in human life.

The clothing designed for this third work includes a top with elbow-cut sleeves, adorned with various colors and fabric accents at the elbows. The work pants are culottes, complemented by a wrap-like cloth in the front, which adds a more refined and modest touch.



Figure 11 Work IV BERSAJI

Photo: Dayvayanti, August 12, 2024

BERSAJI "Babaring roso benar" This motif embodies the essence of genuine emotions within the traditions deeply rooted in the city of Pacitan. It reflects the ongoing development and preservation of the Pacitan Rontek Gugah Sahur Festival, aiming to enhance its status as an iconic cultural event.

The motif features elements such as the thethek musical instrument, gamelan players, and dancers. Through togetherness and mutual cooperation, these elements contribute to the Rontek Gugah Sahur Festival's recognition as

an important traditional heritage that must be preserved by the Indonesian nation.

The clothing designed for this fourth work includes a loose-fitting shirt with varying sleeve sizes, which adds a unique and stylish touch. The balloon pants are designed for comfort and practicality, making them suitable for active engagements. This design encourages young people to actively participate in preserving and maintaining the traditions of PacitSan.

CONCLUSION

The creation of a batik motif inspired by the Rontek Gugah Sahur Festival involved several stages, including exploration. This phase involved identifying elements related to the festival that could be incorporated into the motif for this Final Project. Elements chosen for the motifs include the thethek, decorative lights, gamelan musical instruments, dancers, drummers, circles, and waves.

Streetwear fashion designs are characterized by their practicality and often feature items like jogger pants and hoodies. In this project, streetwear is combined with batik elements, blending flexibility and tradition to create a harmonious look.

The design motifs derived from the Rontek Gugah Sahur Festival will be applied to streetwear fashion. The placement of motifs varies, including random arrangements, gradual size changes from small to large, and patterns arranged vertically or randomly. This approach ensures that the designs remain visually interesting and suitable for streetwear clothing.

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