

DESIGNING PARTY DRESS WITH WIJAYAKUSUMA BATIK MOTIF

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ABSTRACT

Wijayakusuma flower is a unique and rare flower that only blooms once at night and after that it will wither and not bloom again. This uniqueness is an attraction to make it an inspiration for batik art work. The formulation of the study in this creation is how to visualize the Wijayakusuma flower in the form of a batik motif and implement it into party dresses. This artistic research uses three stages, namely exploration, design and visualization. The results of this study are the creation of the Wijayakusuma batik motif, the application of the Wijayakusuma floral batik motif to the party dresses, and the realization of the Wijayakusuma batik patterned party dress. The works of this party dress are entitled Selene, Amaris, Luna, and Neoma.

Keywords: Party dress, flowers, Wijayakusuma, batik, and Java.

ABSTRAK

Bunga Wijayakusuma adalah bunga unik dan langka yang hanya mekar sekali saat malam hari saja dan setelah itu akan layu dan tidak mekar kembali. Keunikan tersebut menjadi daya tarik untuk menjadikannya inspirasi karya seni batik. Rumusan masalah dalam penciptaan ini adalah bagaimana memvisualisasikan bunga Wijayakusuma ke dalam bentuk motif batik dan diimplementasikan menjadi busana pesta. Penelitian artistik ini menggunakan tiga tahapan, yaitu eksplorasi, perancangan dan perwujudan. Hasil penelitian ini adalah terciptanya motif batik Wijayakusuma, teraplikasikannya motif batik bunga Wijayakusuma ke dalam busana pesta, dan terwujudkannya busana pesta bermotif batik Wijayakusuma. Hasil karya busana pesta ini berjudul Selene, Amaris, Luna, dan Neoma.

Kata kunci: Busana pesta, bunga, Wijayakusuma, batik, and Jawa

1. Introduction

Indonesia has a very diverse natural wealth, one of which is the Wijayakusuma plant. Wijayakusuma plant has unique stem and leaf shapes, also very beautiful flowers. Wijayakusuma flowers are very beautiful and fragrant when they bloom

(Thomas, 1989). Wijayakusuma flower consists of an overlapping flower crown and long, tapering petals that overlap each other.

Wijayakusuma flower (*Epiphyllum Anguliger*) is a type of cactus plant that has a class *Dicotyledoneae* and can live in areas with a temperate to tropical climate. Because the name is similar to the Javanese name, many people think that the Wijayakusuma flower plant is a native plant of Indonesia. This flower, also known as the queen of the night, has flowers that are quite large, white like ivory, and look like very exotic plants (www.kompasiana.com). What makes " Bunga Kejayaan" (Glory Flower) as another name for this Wijayakusuma flower is not because the plant is difficult to find, but the opportunity to see this flower's bloom is so rare. The Wijayakusuma flower blooms only once at night, after that it will wither and not bloom again. Many people don't know what the shape of the Wijayakusuma flower is when it's in full bloom.



Figure 1. Wijayakusuma flower in bloom
(Photo: Siti Nafisah, 2020)

This uniqueness makes the writer and designer want to visualize the Wijayakusuma flower into a party dress with a touch of batik. In Javanese culture, it is customary for flowers to be applied as batik motifs and other arts as a form of the

closeness of Javanese people to nature and their environment. Besides that, Javanese society has long labeled batik as a product of traditional culture that represents the human life cycle (Kristanti & Guntur, 2021).

Wijayakusuma floral stylized batik is suitable to be applied to party dress, because the shape of the Wijayakusuma flower is relatively white and the bloom size is large, where the party dress needs to look elegant. Wijayakusuma flowers are still rarely used in party dress. This reality is an attraction in choosing and using it in the design of this party dress.

The design of the party dress with the Wijayakusuma flower batik motif is in harmony with the function of clothing, one of which is as a lifestyle. Thomas Kitley states that batik is popular and used, even able to survive as daily clothing, both as formal and semi-official clothing (Sony Kartika & Sunarmi, 2007). Party dress is clothing that is used on party occasions (Ernawati, Izwerni, & Nelmira, 2008). The type of clothing that is grouped according to the occasion one of which is party dress. As it is known that the types of clothing are distinguished by time, activities carried out, occasions and places intended by the wearer. In choosing a party dress, consider the time of the party to be attended, such as a day party or evening party, because time also affects the design of the clothes, the colors and materials used in the clothes. Furthermore, the expansion of the function of batik opens the possibility of a new role for batik in the user community (Sunarya, 2021).

Based on the explanation above, the designer created a batik motif with the source of idea is the Wijayakusuma flower. This design will be realized in the form of a party dress for the occasion of an evening party, with the target of using adult women. Through creative and innovative thinking, the designer creates batik motif and party dresses that match the expression of the designer's soul.

2. Literature Review

The process of creating this party dress begins with conducting a literature study to library to get knowledge and references related to the chosen theme. In theory, the

technique of making batik is divided into 2 types, namely the handmade and stamped batik technique. Handmade batik (*batik tulis*) is batik made by using *canting*. *Canting* is a tool made of copper that is formed to accommodate *malam* batik. *Batik tulis* is not just a servant's work, but is a creative hand that unites hands, heart and mind to understand the *malam* (wax), *canting*, how to brush hot *malam* (wax) on the cloth, see it seep in, and create all different effects (Musman & Arini, 2011). In creating Batik goes through several processes, namely *ngloyor*, *nyemplong*, *memola*, *mbatik*, *nembok*, *medel*, *nggirahi*, *mbironi*, *nyoga*, and *nglorod* (Musman & Arini, 2011).

The design of the batik motif with the source of the Wijayakusuma flower idea uses the stylization method. Stylization is a change in shape or arrangement/transition of form. According to Sofyan Salam, what is meant by stylization is the style or distillation of this form intended to produce a new form without losing the typical /characteristic of the object that is used as a motif. Form styling is done by simplifying the form, making it stiffer, more complicated or flexible (Salam, 2001). This stylized approach seeks to change the realistic shape of Wijayakusuma's flowers into ornaments or batik motifs. The change in form is only done on the visual, and does not change the meaning of the Wijayakusuma flower.

Party dress is clothing worn on party occasions, where the party is divided according to time, namely morning party, afternoon party, and evening party (Karomah & Sawitri, 1986). Evening party dress is clothing worn on the occasion of sunset until it is time to go to bed. Evening party dress is the most luxurious fashion, especially for women. Party dress colors usually use dark colors or flashy and shiny. Formal evening party dress is a party dress that is used at formal times, the clothes are still simple, usually with closed sleeves so that it looks neat and polite but looks luxurious (Khayati, 1998).

3. Creation Methodology

The creation of this Wijayakusuma batik-motif party dress uses artistic research, especially practice-led research that positioning the idea of a work of art as research, and the work of art is supplemented by documentation that surrounds it as research

(Guntur & Sugihartono, 2015). The research begins with collecting data related to the Wijayakusuma flower, determining the segmentation of (prospective) party wearers; preparation of equipment and materials for designing both batik and party dress. This creation will produce 4 batik works on party dress for adult women aged around 20-30 years. The stages of creation include exploration, design, and forming with the following explanation.

1) Exploration Stage

The exploration stage is observing the Wijayakusuma flower object in the bud process until it blooms perfectly and the variety of party clothes. This is necessary as a search for possible forms of batik motifs and party dress designs.

2) Design Stage

The design stage is to visualize ideas and concepts into a sketch or initial design, then the selected design is determined. The selected design is then visualized into an applicable working drawing.

3) Forming Stage

In this stage the selected designs (working drawings) are forwarded to the manufacture of batik cloth and fashion patterns. After the batik is finished, it is then transformed into a party dress with the Wijayakusuma batik motif, and is exhibited/performed in a fashion show (publication).

4. Discussion

4.1. Creative Process

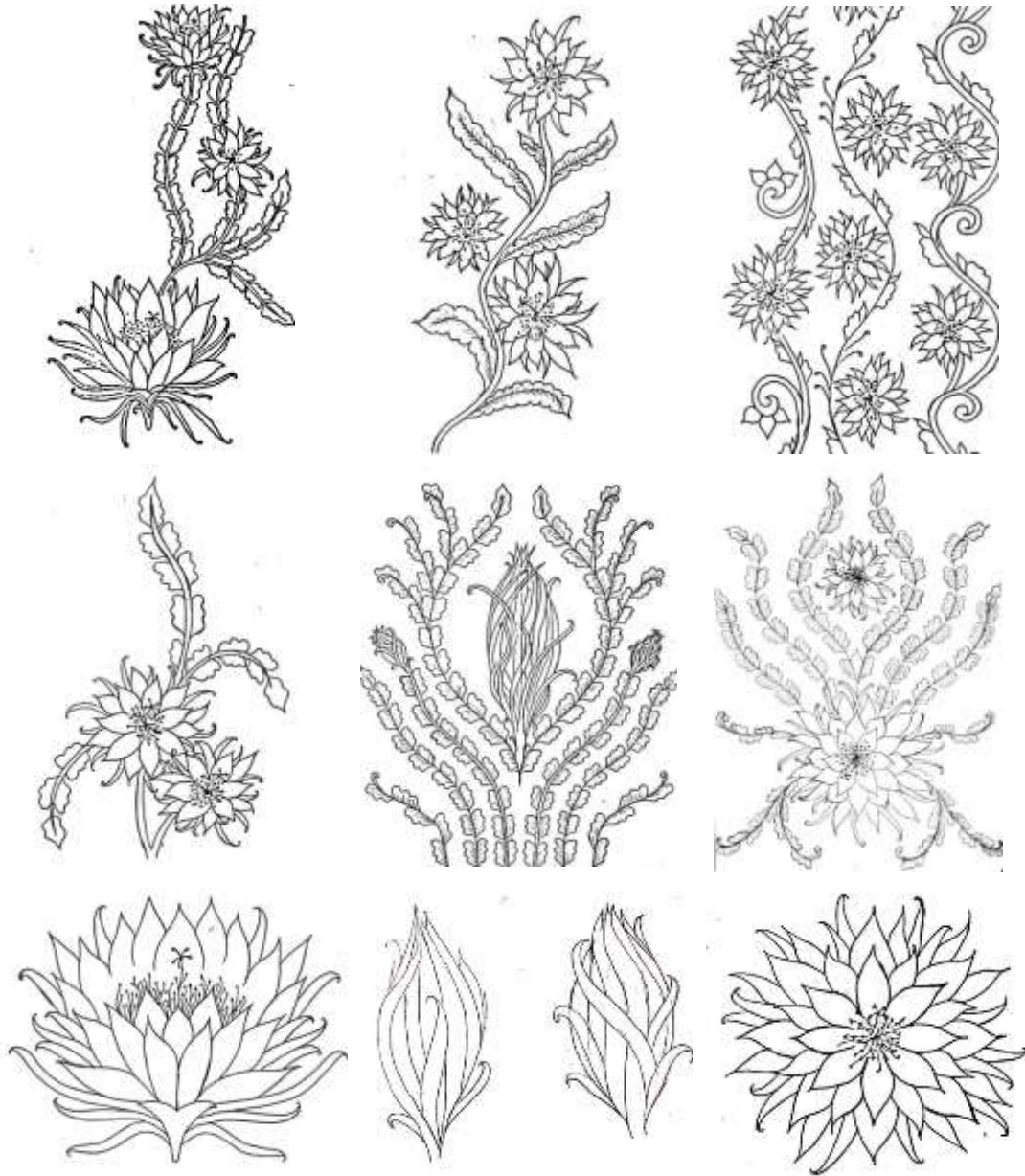
The explanation of the creative process focuses on design and visualization, including motifs, batik, and party dress. Exploration activities are not the focus of this discussion. Likewise, the materials and tools used are not described in this section.

4.1.1. Batik Motif and Clothing Design

a. Sketching Motif

Sketch is the initial stage in the creation of a work of art, including batik. Making alternative sketches is intended to look for the possibility of changing or developing

the shape of the original form of the idea that was appointed as a batik motif. Several alternatives have been resulted from exploration and sketching activities.



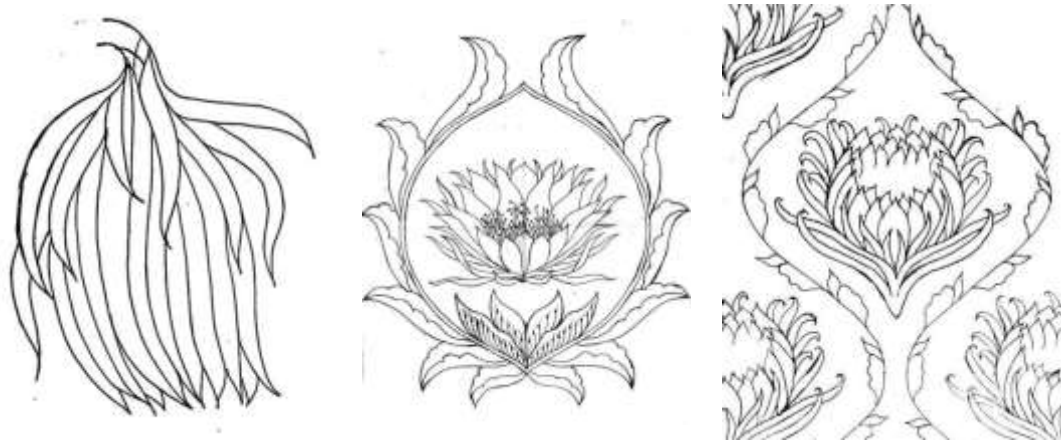


Figure 2. Some sketches resulting from the exploration of motifs
(Design: Siti Nafisah, 2021)

From the several alternative sketches, several were selected to be used as batik motifs for party dress designs, namely:

- 1) The 1st motif sketch is selected from the 15th alternative sketch. The sketch was chosen for the first party dress design using Wijayakusuma's flower idea as a bud. The motif made consist of the main motif, namely Wijayakusuma flowers when buds, leaves and stems.
- 2) The second motif sketch is selected from the 17th and 18th alternative sketches. The sketch was chosen for the second party dress design by using the source of the idea when Wijayakusuma flower it was half blooming. The motif made consist of the main motif, namely the Wijayakusuma flower when it is half blooming. In the 17th sketch it is used for the point of interest on the chest equipped with leaves and stems, while the 18th sketch is made with a full repeat stylization technique with a *ceplak* pattern.
- 3) The 3rd motif sketch is selected from the 16th alternative sketch. The sketch was chosen for the third party dress design by using the source of the idea of Wijayakusuma flowers when they bloom. The motif made consist of the main motif, namely the Wijayakusuma flower when it blooms, which is equipped with leaves and stems.
- 4) The 4th motif sketch is selected from the 18th and 19th alternative sketches. The

sketch was chosen for the fourth party dress design by using the source of Wijayakusuma's flower ideas from bud to wither. The 18th sketch is used for the point of interest on the chest equipped with leaves and stems, while the 19th image is made using a stylized technique with a mirror pattern, used for the motif on the party dress robe.

b. Designing Party Dress

The process of designing this party dress produced dozens of alternative sketches, and determined the four chosen fashion sketches, as follows:

- 1) The 1st fashion sketch is selected from the 24th alternative sketch. The sketch was chosen for a party dress that uses a mermaid skirt model, a princess line on the bishop's sleeve, the front of shanghai collar, and is equipped with peplum at the waist.



Figure 3. The 1st party fashion design
(Designer: Siti Nafisah, 2021)

- 2) The 2nd fashion sketch is selected from the 21st alternative sketch. The sketch was chosen for a party dress that uses a semi-circle skirt, bishop sleeves, shanghai collar, and batik cloth hanging on the front skirt.



Figure 4. The 2nd party fashion design
(Designer: Siti Nafisah, 2021)

- 3) The 3rd fashion sketch is selected from the 23rd alternative sketch. The sketch was chosen for a party dress that uses a semi-circle skirt, bell sleeves, ‘shanghai’ collar, and tassels on the right and left shoulders.



Figure 5. The 3rd party fashion design
(Designer: Siti Nafisah, 2021)

4) The 4th fashion sketch is selected from the 25th alternative sketch. The sketch was chosen for a party dress that uses a mermaid skirt model, bishop sleeves, sabrina neckline, princess line on the front body, and is equipped with a robe.



Figure 6. The 4th party fashion design
(Designer: Siti Nafisah, 2021)

4.1.2. Making of Batik

1) Designing Pattern

The process of making a design is the stage of selecting an alternative design that has been made previously, with an aesthetic approach. The selection of alternative designs in order to get the selected design through discussion and direction from the supervisor lecturer, who may give additions or subtractions in terms of visuals.

1) Batik Process

The process of making handmade batik party dress requires a long, detailed, and high-precision process. The process of batik through several stages, starting from *ngloyor*, *nyorek*, *nglowongi*, *ngewarna* (coloring), *ngeblok*, *ngiseni*, *ngewarna* (coloring), *nglorod*, and *nggirahi*. The coloring (*ngwarna*) stage can be repeated according to the desired number of colors.

a. *Ngloyor* process

Ngloyor in Javanese terms is a washing process which is a treatment process on the *mori* cloth that will be cut. This process is the first step in making batik. Its function is to remove starch or dirt attached to the fabric that can interfere with the process of batik and coloring. The *ngloyor* process is carried out by washing the *mori* cloth using a TRO solution and water, the cloth is then rinsed and aerated to dry.



Figure 7. The process of *ngloyor*
(Photo: Siti Nafisah, 2021)

b. *Nyorek* Process

Nyorek is the process of transferring patterns that have been made on paper in actual size onto the surface of the *mori* cloth. The initial stage of *nyorek* begins with marking the fabric according to the size of the pattern to be moved. This aims to facilitate the distribution of fabrics, so it will be resulting in a neat pattern. The *nyorek* process requires equipment such as pencil, eraser, pattern paper, glass table, lamp, *pentul* pin, and *mori* cloth.

c. *Nglowongi* Process

Nglowongi is the initial stage in batik. In this process, batik wax is attached to the main and supporting motifs on the *mori* cloth using *canting*. The work of *nglowongi* on this handmade batik requires thoroughness, patience, expertise, and skill (Herawati, 2007). Batik maker must be able to stabilize the flexibility of the hands in writing *malam* (wax) on the surface of the fabric with the right *malam* (wax) temperature. At this stage the author (designer) uses the services of *nglowongi* to shorten the time and part of it is done by the designer herself. The materials and tools needed in this process are *mori* cloth, *malam carikan*, *canting klowong*, *gawangan*,

wajan, stove, *dingklik*, and *clemek*.



Figure 8. The *nglowongi* process
(Photo: Siti Nafisah, 2021)

d. Coloring Process (*Ngewarna*)

The colouring process (*ngewarna*) is the stage of giving color to the cloth that has been *klowongi*. This process goes through several stages from *nglowongi*, coding, blocking, coloring to the *pelorodan* stage. The coloring process uses naphthol by dyeing with a *tutup celup* technique. Substances used in this coloring process include naphthol, salt, TRO, and *kostik*.



Figure 9. The first coloring process in the 4th artwork
(Photo: Tri Sari, 2021)



Figure 10. The result of the third coloring in the 3rd artwork
(Photo: Siti Nafisah, 2021)

e. *Ngiseni* Process

The *ngiseni* process is the stage of filling (*isian*) or filling the finished *klowongan* motif. This process uses a small *canting* called *canting cecek*. The *isen* (the filler) used include *cecek*, *sawut*, and *galaran*. The *ngiseni* process is carried out during the third and fourth coloring after going through the *nglowongi* process and through the first and second coloring processes. At this stage the materials and tools needed are the same as in the *nglowongi* step.



Figure 11. The *ngiseni* process
(Photo: Tri Sari, 2021)

f. *Ngelorod* Process

The *nglorod* process is the process of removing the wax that attached to the batik cloth. The materials and tools used are water, soda ash, barrel (drum) and long stick. With a water ratio of 75% of the size of the barrels, 1 kg of soda ash, the ratio is used to produce batik cloth that is clean from the wax in 1 dye. Soda ash is an additional ingredient that is mixed in boiling water to facilitate the process of shedding/dropping the wax. This process is done by boiling batik cloth in boiling water that has been given soda ash.

g. *Nggirahi* Process

The *nggirahi* process is the step of rinsing the batik cloth that has been *lorod* with water until the cloth is clean from the remaining wax. After rinsing, then the cloth is aerated to dry quickly.

3.1.3. Making of Party Dress

The process of making this party dress goes through a long stages, namely selecting materials, making fashion sketches, determining sizes, radering, cutting materials, making patterns, sewing, and finishing. The explanation of these stages is as follows.

1) Material Selection

Material selection is the initial stage in creating dress. Each dress uses a different main material. This party dress is made using the main material of sunforis mori fabric with a combination of Larissa satin fabric. The choice of sunforis cloth as batik cloth because it has high absorption and has a smooth texture.

2) Fashion Sketch

The process of making fashion sketches is carried out after the material selection process is carried out. This is done to make it easier to make sketches according to the width of the fabric used. Making fashion sketches aims as a reference in making a dress. The fashion sketch was made according to Wijayakusuma's flower ideas and concepts.

3) Determine the Size

Making party dress with handmade batik motifs using a medium standard size (M). Determination of the size is done on the mannequin, according to the basic pattern of women's clothing of medium of large size. The medium size was chosen because it is the average size of adult women, who is the target market that has been determined at the beginning of this design.

4) Creating the Pattern

The size that has been obtained is then used to make the basic pattern of women's clothing. The basic pattern of women's clothing is made first before making a party dress pattern. The basic pattern of women's clothing serves as a benchmark to later be developed according to the sketch of the fashion that has been designed.

5) Cutting Material

The process of cutting material is done after the pattern is finished. Fabric cutting is done by paying attention to the direction of the fabric fibers to make the sewing process easier.



Figure 12. Material cutting process
(Photo: Tri Sari, 2021)

6) Radering

Radering is marking the fabric that has been cut using carbon paper and a rader. This process is done so that the fabric is cut according to the pattern that has been made and makes the sewing process easier.



Figure 13. Radering process
(Photo: Tri Sari, 2021)

7) Sewing

The sewing process is carried out after all part of the fabrics have been marked and connected using a straight pin so that the sewing results are neat and in accordance with the desired shape. Sewing is the process of bringing together parts of a patterned fabric to form a dress.

8) Finishing Process

The finishing process is the final finishing stage in making clothes, namely cleaning the remnants of threads, decorating clothes using several types of sequins (*payet*) and ironing clothes thoroughly to make them more presentable. In addition, made accessories for headdresses.



Figure 14. The result of the sequins on the first artwork
(Photo: Lestari, 2021)



Figure 15. Headdress accessories
(Photo: Lestari, 2021)

4.2. Artwork Description

This section describes each party outfit that resulted from the creative process above. The description of the form of the party dress, includes the components of pattern arrangement/preparation which includes the main motif, supporting motif, *isen-isen* motif, repetition technique and color composition. The philosophical value of these works can be interpreted as one of the noble values that is used as one's footing in pursuing social life.

1) Artwork 1 “Selene”

“Selene” is a work of party dress with the source of the idea of Wijayakusuma buds. “Selene” in Ancient Greek means goddess of the moon. The choice of the name “Selene” corresponds to the time of the Wijayakusuma flower that blooms at night.

The structure of this batik motif consists of the main motif in the form of depicting Wijayakusuma flowers when they are in bud, while the supporting motifs are the leaves and stems of the distilled Wijayakusuma flowers. The coloring process uses a *tutup celup* technique with naphthol which produces a dense color and has many color variants so that it is more attractive and colorful. The color composition of this party dress consists of yellow, orange, green, and brown.

This party dress works using the main fabrics in the materials of Primisima

cotton, Larissa satin and dotty tulle with supporting materials, namely SPTI furing and tricod. The use of Larissa satin is intended to look elegant and shiny when it is worn. This dress has a fashionable cut, namely long sleeves wrapped in a tulle dotty, a mermaid skirt that gives the wearer a taller impression, and peplum at the waist. To show the impression of luxury, crumble sequin detailing was added on the wrist, collar, and peplum.



Figure 16. Artwork 1 entitled “Selene”; size Medium;
cloth Primisima & satin Larissa; design by Siti Nafisah, 2021
(Photo: Rahdan Hutama Putra, 2021)

2) Artwork 2 “Amaris”



Figure 17. Artwork 2 entitled “Amaris”; size Medium;
cloth Primisima & satin Larissa; desain by Siti Nafisah, 2021
(Photo: Rahdan Hutama Putra, 2021)

“Amaris” is a work of party fashion with a half-blooming Wijayakusuma flower as the source of the idea. "Amaris" comes from Sanskrit which means child of the moon and is used to compare the half-blooming Wijayakusuma flower. The structure of the batik motif is a half-bloomed Wijayakusuma flower stylized with a full repeat pattern that arranged in a geometry like *ceplok*.

The structure of this batik motif consists of the main motif in the form of a

depiction of a half-blooming Wijayakusuma flower. The supporting motif is in the form of distilled Wijayakusuma leaves and flower stalks. The coloring process uses a tutup celup technique with naphthol. The color composition of the second party dress consisted of light green, purple, light blue, and brown.

This party dress uses Primisima cotton, Larissa satin and dotted tulle as the main fabrics with SPTI furing and tricot as supporting materials. This dress has a semi-circle cut skirt with a combination of tulle dotted and shanghai collar. To show the impression of luxury, crumpled sequin detailing is added on the chest, collar, wrists, and waistband.

3) Artwork 3 “Luna”

"Luna" is the third work with the source of the idea of Wijayakusuma flowers when they bloom. "Luna" in Latin has the meaning of moon which is used to describe the blooming time of Wijayakusuma flowers at night. The structure of the batik consists of the main motif in the form of a blooming Wijayakusuma flower with supporting motifs in the form of tendrils and flowers.

The coloring process uses a cap-dye technique with naphthol dyes. The color composition contained in this dress consists of colors; yellow, orange and red. The colours of yellow, orange, and red produce color gradations from young to old, and give a colorful impression.

This party dress works using Primisima cotton, Larissa satin and dotted tulle as the main fabrics with SPTI furing and tricot as supporting materials. This dress has a semicircular skirt cut, bell sleeves, shanghai collar and kupnat which has tassels stacked in layers from the side to the back. The impression of luxury is achieved by adding crumpled sequin (*payet*) detailing on the belt, collar and kupnat lines.



Figure 18. Artwork 3 entitled “Luna”; size Medium;
cloth Primisima & Satin Larissa; desain by Siti Nafisah, 2021
(Photo: Rahdan Hutama Putra, 2021)

4) Artwork 4 “Neoma”

“Neoma” is a work of party fashion with the source of the idea of Wijayakusuma flowers budding until they wither. “Neoma” comes from the Greek word meaning full moon and is used to describe the end of the process of the budding of the Wijayakusuma flower when the full moon appears and then ends with the withering of the flower. The structure of the batik motif consists of the main motif in the form of a Wijayakusuma flower that buds until it withers, while the supporting motifs in the

form of leaves and small flowers are taken from the Wijayakusuma flower pattern when it blooms. This batik motif is displayed in a mirror so it looks more precise.



Figure 19. Artwork 4 entitled “Neoma”; size Medium;
cloth Primisima & satin Larissa; desain by Siti Nafisah, 2021
(Photo: Rahdan Hutama Putra, 2021)

The coloring process uses a tutup celup technique with naphthol dyes. The color composition of this party dress consists of orange, light brown, and red. This work uses Primisima cotton, Larissa satin and dotty tulle as the main fabrics with SPTI furing and tricot as supporting materials. This dress has a mermaid skirt cut that gives the impression so that the wearer looks taller with a long robe at the back of the dress.

Detailing of crumple sequins on the belt, collar, and kupnat lines. Detail addition on the wrists and belt are used to show the luxurious impression of this outfit.

5. Conclusion

The creation of this work began with an interest in the specialty of the Wijayakusuma flower. The visualization of the Wijayakusuma flower is very beautiful when it blooms. The flower blooms only once a year and only at night, and has a distinctive fragrance when it blooms. It is interesting to be used as inspiration for the creation of this batik motif. The creation of batik for this party dress uses primisima material with the handmade batik technique and uses the tutup celup technique, naphthol dye.

Wijayakusuma flowers are distilled with additional elements of leaves and stems in each design. These batiks are made with different colors to emphasize the meaning to be expressed in each work. This batik work is transformed into a party dress that has a target market, namely women with an adult age and middle social class.

In realizing this work, batik motifs were applied to body pattern pieces, long skirts, peplum, long sleeves, and robes. Each work reflects the beauty of Wijayakusuma's flowers. There were four party dress works, namely the first work entitled *Selene* which depicts the flower buds of Wijayakusuma in bloom at night. Second, *Amaris*, which depicts the half-blooming Wijayakusuma flower. Third, *Luna*, which describes the blooming time of Wijayakusuma flowers at night. At last, *Neoma* depicts the end of the process of the budding of the Wijayakusuma flower during a full moon, which then ends with the withering of the flower.

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