

**BAMBU PETUNG AS INSPIRATION FOR MAKING CASUAL CLOTHES
WITH A KIMONO SILHOUETTE**

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ABSTRACT

Batik is an ancestral cultural heritage that combines technology and art with a lengthy production process involving multiple stages. However, interest in classic batik among teenagers and women in their 20s has declined, as its motifs and colors are often perceived as outdated and unfashionable. This study aims to develop casual fashion designs inspired by bamboo to create modern batik motifs. Using a Research and Development (R&D) method, the study employed public response questionnaires to identify design preferences among young women. The results reveal a modern, fashionable, and aesthetically pleasing design that remains comfortable. The combination of kimono and culottes was found to enhance comfort and appeal. Expert evaluations yielded average scores of 47.5 for the motif, 48 for batik quality, and 32 for casual design. Meanwhile, responses from 51 participants indicated that the most appreciated aspects were motif elements, the meaning behind the motifs, and color combinations, followed by motif placement on casual fashion silhouettes and design details. These findings suggest that blending traditional elements (batik, kimono) with modern styles (culottes, casual fashion) is well-received by the target market in terms of both aesthetics and functionality. Future research should explore more diverse color combinations and garment details while maintaining the kimono-culotte concept to broaden the market reach.

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INTRODUCTION

Batik has long been one of Indonesia's textile and cultural riches. It is a way of applying patterns to fabric by dyeing color barriers with night as a barrier medium [1]. Batik cloth is still used by women and men today and has been an essential part of Malay fashion for centuries. Batik is not just a cloth used as a subordinate or clothing during ceremonies but has become a daily garment. The development of the times is getting increasingly rapid, and batik is starting to grow from what was originally only written batik to now batik stamp and printing [2]. Batik is not just a cloth used as a subordinate or clothing during ceremonies but has become a daily garment.



Batik is the work of the Indonesian nation, which is a combination of art and technology by the ancestors of the Indonesian nation. Batik for the Indonesian nation is not just a decoration on cloth or clothing; further than that, batik is an identity. As part of the country's identity, batik should be preserved and developed as it is. Batik is a pictorial fabric made specifically with the night by writing it on the cloth and processed in a certain way. According to Santosa Doellah, the definition of batik is a piece of fabric made traditionally and mainly used in traditional *matra*. It has a variety of decorative patterns and specific patterns, and the manufacturer uses the technique of dyeing obstacles with batik wax as a color barrier material. A cloth can be called batik if it contains two main elements: using the barrier dyeing technique with wax as a color barrier and having a variety of decorative patterns typical of batik [2]

Indonesia has several motifs related to local culture. Some of the factors that affect the birth of batik motifs include geographical location; for example, coastal areas will produce batik with motifs related to the sea, as well as those who live in the mountains will be inspired by the surrounding nature; nature and livelihood of the region; beliefs and customs in an area; and environmental conditions including flora and fauna. According to Saraswati, judging from its manufacture, there are several batik types: written batik, painted batik, stamped batik, and printed batik [3] Meanwhile, Susanto classified batik based on the way it is made, consisting of written batik, stamped batik, and combination batik (between written and stamped) [4]

Indonesian batik has undoubtedly returned and even become one of the clothes and identity of the Indonesian nation. Indonesian batik is already famous worldwide; even several world-class designers use it as a material for their work and wear it as their clothing [5] The batik industry is a creative sector that contributes significantly to Indonesia's GDP. In addition, batik products have been recognized by the world as one of the creative products from Indonesia by UNESCO, which confirmed batik as an Intangible Cultural Heritage of Humanity from Indonesia on October 2, 2009. Of course, this positively impacts the batik industry because the demand for batik products both from within and outside the country every year is increasing. Batik, as a cultural art of the Indonesian nation that is admired by the world, should be preserved and cultivated to the maximum, considering that batik, a hereditary business craft from generation to generation, is considered not entirely handled professionally. Hence, its development is relatively prolonged [6].

As one of the traditional craft arts, batik needs renewal or innovation to survive and compete in the global market [7]. On this occasion, the author created his batik motif, which still contains elements or characteristics of Sleman Regency, namely, bamboo petung. Bamboo is an independent plant that can grow independently and is resistant to damage. The reason for choosing this bamboo motif is to create a motif with meaning in our lives. We must be independent and not depend on others to achieve our goals. In addition to bamboo motifs, they use Yogyakarta's typical motifs, namely machete motifs and Sleman batik motifs, namely *parijoto*, to create attractive designs.



METHOD

This descriptive research uses a research and development (R&D) approach. Sugiyono says this method is used to produce a particular product and test its effectiveness [8]. This approach aims to examine the relationship between the finished product and the initial design of the garment. The stages of research and development used are the Planning, Production, and Evaluation (PPE) model. Research procedures are shown in figure 1.

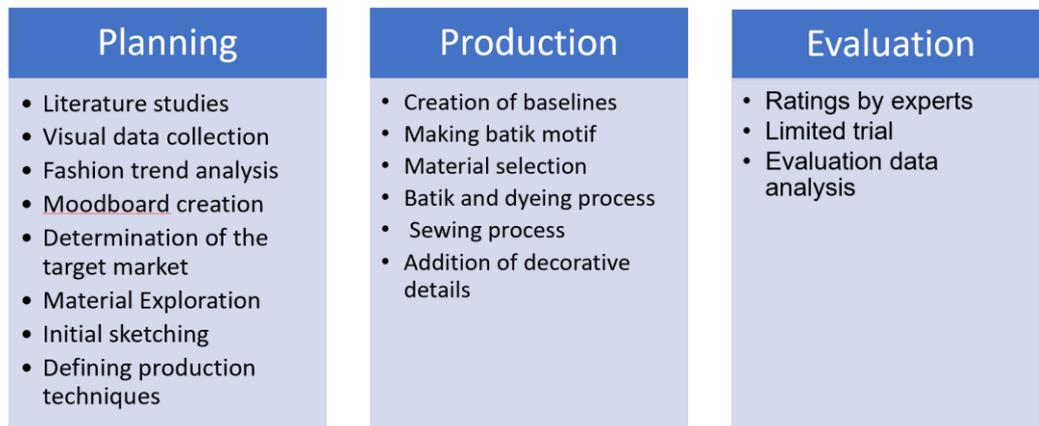


Figure 1. Research procedure

The planning stage is the initial step in the research of developing casual clothing with kimono silhouettes inspired by petung bamboo. Activities at this stage include: 1) Literature study on petung bamboo, including physical characteristics, philosophy, and cultural values related to petung bamboo in local communities. 2) Collection of visual data in the form of documentation of petung bamboo from various perspectives (texture, color, shape, growth pattern). 3) Analysis of the latest fashion trends, especially casual clothing and kimono adaptation in contemporary design. 4) Creating a mood board that combines visual elements of petung bamboo with kimono aesthetics and casual fashion trends. 5) Determination of the appropriate target market for casual clothing products with kimono silhouettes. 6) Exploration of the materials to be used (type of fabric, texture, color) that can represent the characteristics of petung bamboo. 7) Making initial sketches of several alternative casual clothing designs with kimono silhouettes, and 8). Determining the production techniques (patterns, sewing techniques, finishing techniques).

The production stage is the implementation of planning to produce casual clothing with a kimono silhouette inspired by petung bamboo. This stage includes: 1) Making a basic pattern for clothing with a kimono silhouette adjusted for casual clothing. 2) Making batik motifs by including elements inspired by the characteristics of petung bamboo (for example, in texture, lines, or structural details). 3) Selection of materials that are, by the concept, comfortable for casual clothing. 4) The process of cutting or cutting materials according to the pattern made. 5) The process of batik and coloring according to the planned design. 6) The sewing process to unite the pieces of fabric into a complete garment, and 7) Adding decorative details inspired by petung bamboo (such as motifs, textures, or structural elements).

The Evaluation Stage is a product assessment activity carried out by experts (expert judgment); this activity is carried out to determine the shortcomings or weaknesses of the product and input from experts so that the market can accept the product. Expert assessment uses instruments to assess motif shape, batik quality, and casual design using a Likert scale. At the same time, limited testing is carried out by distributing questionnaires online using Google Forms with aspects of batik motifs, batik colors, casual designs, and occasions of use. The questionnaire contains five answer choices, using a Likert scale, with a target respondent of 40-50 people aged 15-25 years. From the answers given by the respondents, the data will then use descriptive statistics.

RESULTS AND DISCUSSION

Results

The results of this planning stage is carried out in the following ways and with the following results. The source of the idea for the motif taken by the author is petung bamboo, as in Figure 2. Bamboo is a plant that grows in Sleman Regency and has become one of Sleman's typical plants. Bamboo petung itself has a meaning even though bamboo is in the grass family but can stand upright; even though fortune is dragging should not be too short, we are taught how we should never forget to die as in the fragment [9] it means that we should not be easily discouraged in doing something. Meanwhile, parijoto in Figure 2 (*Medinilla javanensis*) is a typical plant that grows in the Muria Mountains. This plant produces fruits that are believed to be beneficial for the fertility of couples and pregnant women [10]. The parijoto motif is the meaning of expressing gratitude for the life that has been bestowed by God Almighty, as well as the hope of getting goodness, goodness, and high degree for the lives of his descendants in this life and the hereafter [11] This clothing also has a machete motif around the central motif. Batik parang is one of the oldest motifs in Indonesia, as shown in Figure 2. The word parang comes from the Javanese language *pereng*, which describes curved lines resembling waves in the sea. This batik has an arrangement of motifs that form like the letter S, are interrelated with each other, and symbolize continuity. The shape of the "S" itself symbolizes power, strength, and spirit that never goes out [12]. Parang motif, previously worn by noblemen. The word parang is believed to derive from the phrase *pereng/lereng* "steep slope" [13].

Meanwhile, the source of this fashion idea is the kimono in Figure 3. Kimono is a traditional clothing from Japan that has a characteristic shape of wide sleeves. The kimono has a wide belt, commonly known as an obi. The kimono's construction, marked by its straight seams and lack of fastenings, also symbolizes the connection between simplicity and elegance [14]. Kimono has a simple pattern, without additional applications such as pockets, flaps, ruffles, or other appliqué forms [15].

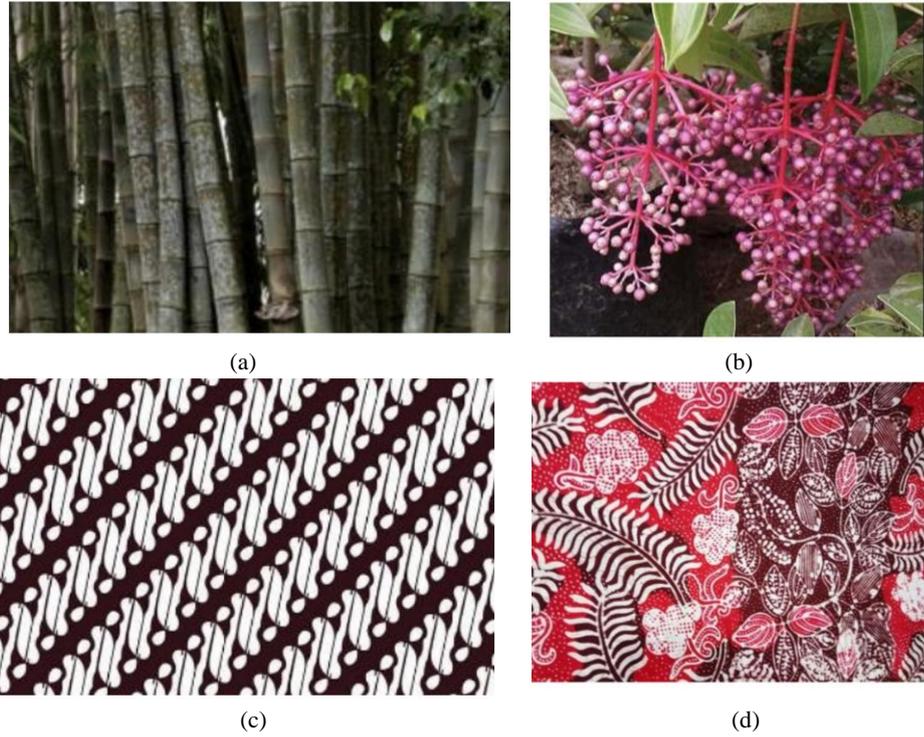


Figure 2. The Source of The Idea of Creating Batik Motifs (a. Bambu Petung, b. Parijoto Plant, c. Parang Motif, and d. Parijoto's Motif)



Figure 3. Source of fashion creation ideas

The results of batik motif design and casual fashion design are shown in Figure 4.



Figure 4. Casual design

The result of the motif development stage is where the main motive is named Argani Hanenda, which means to dare to face dangers and problems and never give up. The filler motif uses machete and parijoto motifs, while *isen-isen* uses *galaran*, *sirapan*, and chopped gori. Meanwhile, the casual design is a two-piece consisting of a geometric outer with a kimono silhouette, culotte pants, and a button opening in the front. The casual fashion design is equipped with obi, placing batik motifs centered on the front, back, and outer with a symmetrical balance. The target market of this fashion is teenage women, ranging in age from 19 to 27 years old. The outer trend is currently in great demand by fashion consumers, one of which is the outer kimono trend.

The production stage results are carried out by making casual patterns according to the design, tracing batik motifs on casually patterned fabrics, batik, dyeing, removing batik candles, and sewing. The production process can be seen in Figure 5.

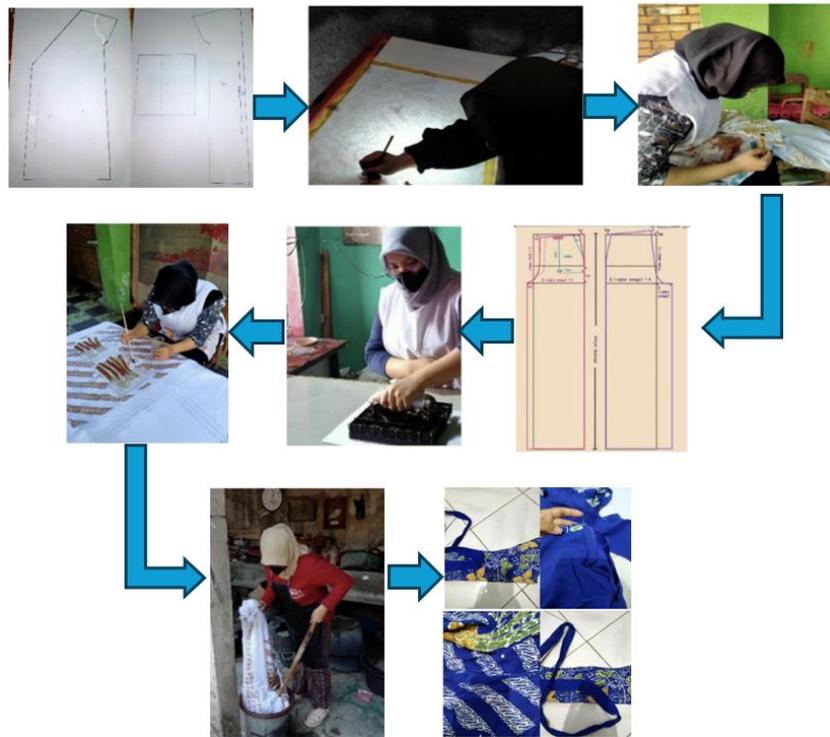


Figure 5. Fashion manufacturing process

The production results are seen in image 6 in the form of two-piece clothing consisting of a tunic and culottes. A tunic is a loose-fitting women's blouse with a length below the hips. At the same time, culottes are pants with wide pipes, often also called skirt pants because, visually, they are like a skirt but have two wide pant pipes.



Figure 6. Fashion results

The evaluation results were obtained based on the assessment of two batik experts, as shown in Table 1, and limited testing, as shown in Table 2. The following are the results of the casual fashion assessment

Table 1. Assessment results by batik experts

Expert	Motif	Batik	Casual	Category
Expert 1	48	48	32	Excellent
Expert 2	47	48	32	Excellent
Average	47,5	48	32	Excellent

Table 2. Casual assessment by respondents

Aspects	Very like	Like	Dislike	Very disliked	Total score
Meaning of motif	25	26			178
Components of the motif	27	24			180
Placement of motifs	22	27	2		173
Color combinations	25	26			178
Fashion details	19	31	1		171
Fashion silhouettes	20	30	1		172
Occasions of use	19	31	1		171

Table 1 shows that the two experts gave an average motive aspect assessment of 47.5, the average quality aspect of batik is 48, and the total element of a casual look has an average of 32. These three aspects are in the excellent category. In Table 2, based on the assessment of 51 respondents, the element that respondents liked the most was the motive component, followed by the meaning of the motive and the combination of colors.

Discussion

Each batik motif has its meaning and philosophy, reflecting the culture and traditions of the region of origin. Batik motifs usually carry a specific meaning and hope for the person who wears them, as well as the batik motif created by Argani Hanenda, which means daring to face dangers and problems and never giving up. The naming and meaning of batik motifs received an assessment with a total score of 178, of which 25 respondents stated that they liked it very much, and 26 respondents expressed their likes. This indicates that respondents have positive expectations if they wear this outfit, namely, to always be brave and never give up whenever they face a challenge. This is based on Sanjaya's [16]research [16], which explains that batik motifs with philosophical value are currently seen as having unique artistic value. Batik has a meaning formed from complex symbols, and this happens because batik is made for a specific purpose, namely the goal of good hope to achieve happiness, prosperity, and safety in all walks of life. Besides being visually beautiful, Batik often has a specific meaning or symbolism, and most of those meanings imply positive things [17].

The component of the batik motif is the arrangement of the batik as a whole, which consists of the central ornament, filler ornament, and *isen-isen*. This agrees with Kusrianto, where the basic structure of batik patterns consists of 3 constituent components, namely: (1) Main Component, the main element of the batik motif; (2) Filler Component, motifs made to fill the field between the central motifs, (3) *Isen-isen*, has a function to beautify batik patterns, usually in the form of dots, lines or circles that are arranged repeatedly [18]. The respondents' opinion on the aspect of the motive component received the highest score,



180, with 27 people expressing a great liking and 24 people expressing a liking. This indicates that the motif components consist of the central motif in the form of a bamboo cognate with filler motifs in the form of machetes and parijoto, as well as *isen-isen* that embellish the motif using *cecek*, *cacah gori*, and *sawut*. The respondents' preference for bamboo motifs in this study is in line with Setiati's research [19] which revealed that plant motifs in traditional batik are often chosen because they contain philosophy and life values. Bamboo, as the central motif, means steadfastness, flexibility, and usefulness in various aspects of life. According to Susanto [4], the bamboo motif symbolizes a strong life that remains flexible in facing challenges, a philosophy deeply rooted in Javanese culture. Combining the central bamboo motif with the parang and parijoto filler motifs creates an attractive visual harmony for respondents. This harmony has succeeded in attracting the interest of respondents who appreciate the balance between traditional and innovative elements. Djoemena [20], in his research, revealed that the balance between the central motif and the filler motif is an essential factor in batik aesthetics. The selection of parang as a filler motif adds philosophical value as a classic motif that symbolizes strength and sharpness of mind [2]. Meanwhile, Kartika [21] emphasized that the combination of geometric motifs (parang) with floral motifs (bamboo and parijoto) creates a visual contrast that enriches the composition of batik designs.

The placement of motifs in clothing refers to the arrangement of motifs in fashion design and the size of the motifs in casual attire. Two respondents stated that they did not like the placement of the motifs. This is because there is no motif at the top of the clothing. If used for Muslim clothing, the motif will be placed on the empty part of the body, which will be covered with a veil, but if it is worn without a hijab, it is less balanced. This is according to Tarlo's research [22], which states that contemporary Muslim fashion design needs to consider how decorative elements will look with and without the hijab to accommodate flexibility of use. When the motif is only placed on the bottom, the visual imbalance becomes more visible when the clothes are worn without the hijab. The advantages of this casual fashion, besides a variety of motifs with positive meanings and the combination of kimono and culottes, will make this product comfortable. Sanjaya's research [21] describes that batik can be used for casual and official styles and can also be used when relaxed. Thus, batik can be said to have flexibility and comfort to wear. Many respondents also liked the combination of colors in this fashion. Positive responses to color combinations in design indicate success in terms of visual aesthetics. Research by Thornquist (2022) revealed that harmonious color combinations in fashion design can create positive emotional responses and increase product appeal. The right choice of color is an essential factor in consumer perception of the quality and appeal of clothing.

CONCLUSION

Casual fashion innovations can use various natural inspirations to create batik motifs. Petung bamboo with a combination of parang motif and parijoto motif is one of the innovations so that casual batik meets consumer tastes. Consumer opinions on the results of casual development show that casual batik innovations are still widely awaited by consumers, so batik still survives during a flood of imitation batik. Casual batik innovation with motif inspiration from petung bamboo has received an excellent assessment from the community who are the target market, both in terms of the meaning of the motif, the



components of the motif, the placement of the motif, the color combination, the details of the fashion and the opportunity to use it. This indicates that casual innovation with the inspiration of bamboo petung will get good acceptance in the community as a potential consumer later. The development of casual batik with other sources of ideas can be done to increase the variety of batik fashion choices.

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