

WARASTIKA MODIFICATION OF TRADITIONAL INDONESIAN CLOTHES

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ABSTRAK

The purpose of writing this final project is: 1). To create new works inspired by the existence of janggan kebaya, kutubaru kebaya, and kartini kebaya. 2). To describe and implement the production process in making series Warastika. 3). Process branding in modifying traditional Indonesian clothing so that it can reach the target market. The production method in this final project, uses the basic practical system pattern technique. In making series includes making designs, making basic patterns, breaking down patterns according to the design, calculating production costs, cutting materials, marking seams, attaching lining fabric as a substitute for lining, and the process of sewing materials until finished. In series this is good look clothing inspired by three kebaya models, namely: kutubaru kebaya, kartini kebaya, and janggan kebaya. The selection of quality raw materials and combined with Indonesian textiles will give a unique, contemporary, and comfortable impression to wear. Using cotton materials toyobo, weaving, as well as batik with lining using knitting as a substitute for the lining. The Warastika series produces 6 fashion products inspired by 3 kebaya models. The results of this final project are: 1) the creation of a series of fashion designs with a more modern and trend kebaya inspiration. 2) the creation of a production process for a work with the Warastika series. 3) the creation of a branding fashion with the Warastika series on the target market.

Keywords : *warastika, modification, kebaya*

INTRODUCTION

Customs are habits that are carried out by society from generation to generation and have become a characteristic of the area (Huda & Karsudjono, 2022). Clothing is a high culture and is very important for every region in all parts of the world. Traditional cloth also functions as a symbol of culture, the character of the local population, the beliefs of the local population, and history. Traditional clothing is a symbol of a region (Tri et al., 2015). Traditional clothing is usually used in a certain event. Traditional clothing usually depicts the social status of the wearer. Traditional clothing also has various characteristics and distinctive features in each product. No wonder, because it is based on that human daily life will never be separated from the application of fashion (Maryam et al., 2014).

Traditional clothing is a hereditary clothing, which has become a self-identity and a source of pride for most people who support the culture (Guspaini, 2014). In addition, traditional clothing can also be used to determine a person's social status, position, and role in an event or celebration of a big day. According to the Indonesian dictionary, traditional clothing or attire is official clothing worn in a region. Traditional clothing usually also has a philosophy and meaning that is expressed in the form, color, materials used, and motifs poured into the clothing. In addition to being rich in philosophy and meaning, traditional clothing also has rules for each use. Javanese people usually have traditional clothing that is more diverse in form and motif. For ordinary farmers, they use tartan motifs, while for the nobility they usually use painted cloth (Raffles, 2014).

The development of traditional clothing in Java was supported by the split of the Islamic Mataram kingdom at that time, into several kingdoms that had their own characteristics. However, this is a positive point for the development of Indonesian fashion which will be more diverse. By maintaining local values and traditions, society can further strengthen ties with cultural heritage and build a deeper sense of unity (Febrianty et al., 2023). One of the rules in wearing traditional clothing is in using jarik cloth. In using jarik cloth, people should not be careless because each color, pattern and motif has its own meaning and philosophy. The Surakarta Palace applies other motifs besides the kawung motif as the royal family's grand clothing with the parang batik motif. The meaning and philosophy are closely related to the requests and hopes chanted by the wearer. In addition, the color, pattern, and motif on the arik cloth also determine the social status, position, and area of origin of the cloth.

WARASTIKA is a series that released with the theme of Modification of Traditional Indonesian Clothing. WARASTIKA release series in 2019 by applying Indonesian textiles to casual clothing. Warastika comes from Sanskrit which means Crystal stone. The author took the name Warastika to take the philosophy of a Crystal stone. Crystal stones themselves have very strong, valuable characteristics, and has a very high value. Here the author illustrates that traditional clothing also has the same value or even more than crystal stones. Warastika series is intended as a preserver of wastra and traditional clothing owned by the archipelago. As stated by (Kartini, 2019) that Indonesia will lose its

national identity if a culture is lost. One of the traditional clothes owned is kebaya. Etymologically, kebaya is taken from Arabic, namely abaya which means clothing. Kebaya is a traditional dress worn by women in Indonesia which is made of thin material and is usually combined with sarong, batik, or other traditional woven fabrics such as songket with colorful patterns (Pentasari, 2007).

Kebaya is a blouse worn by women in Indonesia with long sleeves and an opening at the front (Trismaya, 2019). Kebaya first appeared in the 15th to 16th centuries and as Javanese clothing. Kebaya comes from Arabic, namely kaba, which means clothing, which was later introduced to Portuguese, cabaya. Kebaya itself has a very deep meaning for its users. According to (Arsika, 2020), kebaya reflects the gentleness, elegance, determination, and simplicity of a woman. The emergence of kebaya in the world of fashion is an extraordinary phenomenon (Fitria & Wahyuningsih, 2019). Warastika will take inspiration from several kebaya in Indonesia. The cut of the kebaya that follows the shape of the body also has the meaning that a woman must be independent and adapt to circumstances (Finaka, 2023). Kebaya is identical to being worn by women from Java pioneered by R. A. Kartini (Wardhana, 2022). Once upon years from the Mataram Kingdom era, kebaya was only intended for the royal family and nobles.

Author takes three kebaya inspirations from Yogyakarta, namely kutubaru kebaya, kartini kebaya, and janggan kebaya. Each region in Indonesia always has its own characteristics (Baehaqi, 2013). But nowadays, various kinds of modern kebayas are always emerging as the result of creations and adaptations of fashion designers (Condronogoro, 2010). The first inspiration is the kutubaru kebaya. Kutubaru kebaya is a kebaya that has a distinctive open front with a gier or bef (often called a tongue) and uses a stagen or cloth wrapped around the stomach (Luthfiah, 2019). Currently, the kutubaru kebaya is less popular with young people because it is considered too old and like a mother. Kutubaru kebaya has also shifted slightly and is not always formal attire.

Research from (Wani Karyaningsih, 2015) on "Factors Influencing Kebaya Selection". Young people today prefer to wear casual and ready-to-wear clothes to attend a party or formal events. So that the use of kebaya is currently increasingly replaced by the development of clothing that is often inspired by foreign clothing so that it does not reflect the characteristics of society. The kutubaru kebaya actually has its own characteristics which when modified into a more modern and unique dress will produce a unique work. This kutubaru kebaya can be worn by all people, both young and old. The kutubaru kebaya also has an elegant, authoritative and flexible impression for its users.

By choosing good materials, a form of clothing that presses the body, and combined with some appropriate decorations, it can make the kutubaru kebaya look attractive, modern, and can adapt to current fashion developments (Faz et.al., 2019). Although no longer standard, the kutubaru kebaya will be able to be more favored by young people and will be able to compete with other modern clothing. The artistic value contained in the kutubaru kebaya will also be maintained if it is made with various decorations and good quality materials. In addition to the kutubaru kebaya, warastika also took inspiration from the Kartini kebaya. According to Indah Marsaban in (Puspapertiwi & Pratiwi, 2023) explained that the Kartini kebaya is a kebaya with a front opening and a folded collar/flap then

held together with a pin or button. He added more clearly that this kebaya became popular after photos of R.A. Kartini often wore this model of kebaya. Unlike the kutubaru kebaya, the Kartini kebaya is considered too classic so that many young people think that this Kartini kebaya is outdated. The Kartini kebaya is a symbol of women's struggle and is a national identity.

The author intends to use this Kartini kebaya as one of the inspirations that will be modified so that it looks more modern. In addition to the two kebayas above, there is still one more kebaya that will be used by the author in making works with this Warastika series. The kebaya is the janggan kebaya. For the general public, this janggan kebaya seems unfamiliar. However, this janggan kebaya has been popular among the Yogyakarta palace. Kebaya is worn by several keparak courtiers, female wiyaga, pesinden, and female punakawan courtiers. The colors that are allowed to be worn are dark colors (Condronogoro, 2010). These colors are dark blue, brown, and black. The janggan kebaya motif is only allowed to use plain materials or stone flower motifs (Dewi, 2019).

Kebaya started to become popular among the general public when it was worn and featured in a film entitled "Gadis Kretek" (Kretek Girl) released by Netflix. Many people are starting to be interested, even many fashion designers have used this janggan kebaya as inspiration. Historically, this janggan kebaya was inspired by the students from Banten when Sri Sultan Hamengku Buwana V visited Banten (Condronogoro, 2010). So like the surjan worn by men, this janggan kebaya is also inseparable from Islamic values. However, the janggan kebaya has started to become popular with various materials and motifs that are diverse and do not follow the applicable rules. From the explanation above, the author wants to make kebaya as an inspiration in creating works with the Warastika series. It is intended that by modifying this traditional clothing, it can restore the interest of young people to use existing traditional clothing. In addition, the author also wants to do branding to attract interest from the community. Lately, the development of social media has been very rapid.

The author intends to use social media that is considered more effective for branding. Young people who use social media more to interact today, create a great opportunity to be used as a more effective and efficient promotional media. By creating social media accounts and packaging the accounts to look aesthetic with the application of attractive color combinations, it is hoped that it will be more in demand by teenagers. The social media used are YouTube, TikTok, and Instagram.

METHOD

Determining the target market in this final project uses a demographic method by grouping consumers based on age, gender, education level, and economic level of the community. By using method, it has been determined that the target market for this product is in the teenage to adult community with an age range of 18 to 35 years. This target also includes women with secondary to higher education levels with middle to upper income levels.

CASE

The use of the title Warastika in making this work, cannot be separated from the meaning and philosophy taken from the absorption of the word Warastika which means Crystal stone. Crystal stone which has a very high value and takes years to create is the basis for making this work. With this philosophy, the author wants to campaign that traditional Indonesian clothing has a very high value and has been created for years to become the identity of the country. In determining the source of ideas, the author uses media mind mapping in order to map the source of ideas taken. In determining the source of ideas, the author took inspiration consisting of 3 kebaya in the archipelago, namely: janggan kebaya, kutubaru kebaya, and kartini kebaya. In addition, the author uses lurik woven cloth as a preservation of Indonesian textiles. All of these sources of ideas have been listed in mind mapping which the author has created.



Figure 1. Mind Mapping

Making mind mapping this will then become a reference in the preparation mood board, this is become an inspiration for the author to create the design. in mood board this contains information about the inspiration for the form taken, the outline of the model of the work to be created, and the colors that will be used when creating the work.



Figure 2. Mood board

Design creation process of making this design there are elements and principles of design that in its application must be considered very carefully. These elements and principles of design will determine the harmony of the design and the harmony of the design. design also has various forms that have their respective uses such as sketch design, illustration design, and production design. Before entering the design creation stage, first it is necessary to identify all the elements and principles that will be applied to the design that will be made later. The elements and principles of design are as follows;

- a. Various lines are applied such as straight lines, diagonals, and curves. The application of these lines is found in the attached motifs, neckline cuts, and several other details. For the silhouette itself, it adapts from the silhouette shape I, T, and Y.
- b. Texture Application to the work this time using cotton and lurik woven materials, each of which has its own character. Cotton fabric self has a smooth and soft texture with a layer of tricot which will make the cotton material a little stiff. In addition, lurik woven material usually has a slightly rough but soft texture, slightly wavy so that it gives a slightly wrinkled visual. By being coated with tricot, this lurik woven material becomes a little stiff.
- c. Size application used is the standard size of the female model that the author often uses to create other fashion works. This size will then be adjusted into the fashion work starting from the body circumference to the length of the clothes. This size determines whether or not a garment is comfortable when worn.
- d. The form applied in making this work is taken from the source of the idea that has been created. The form taken from the crystal stone which usually has a geometric shape like a square and has lines in it. For the form of the clothes themselves which are inspired by the form of the Kartini kebaya, kutubaru, and janggan kebaya.
- e. Color is choosing to applied, the author was inspired by one of the colors of crystal stone which is often named by the name red ruby which has an elegant red color glamour. Meanwhile, for the color combination, take the colors that are included in the package making kebaya janggan is black. For other color combinations, the author took a monochromatic color from black which was then decided to take gray.
- f. Material is selection of cotton materials and weaving that will be used to create this “Warastika” work because cotton and weaving have the right character. With smooth and soft cotton combined with woven material that has a slightly rough and wavy texture will produce a very interesting work. In addition, the provision of a tricot layer will give the impression of a higher quality material.

DISCUSSION AND RESULTS

1. Discussion

Production process in presenting images of works created by the author, using the application Ibis Paint X in making a design. the design created is a sketch design which is the basis for making a design and becomes a reference in making the next design. Illustration design which creates a design with detailed decorations and colours that will be used. Production design as a design with complete information about the parts of the clothing that will be created. Pattern Making was taken from measurements on the body. Pattern presentation technique, here the author uses the technique of making patterns directly on the material using practical patterns. This is intended to make a work more effective and efficient.



Figure 3. Pattern Look 1 & 2



Figure 4. Pattern Look 3



Figure 5. Pattern Look 4



Figure 6. Pattern Look 5



Figure 7. Pattern Look 6

Fashion Technology for production process of creating this fashion work, the author applies the concept of haute couture. In applying the concept of haute couture by paying attention to the kampuh used in the form of kampun balik and kampuh that are robbed so as to produce quality and smooth clothing. In addition, the selection of quality raw materials and lining materials will greatly support the quality of the product. Lurik use woven materials is also very much considered so that it can be in accordance with the purpose of making the work, namely preserving traditional clothing and Indonesian textiles. Final step for this product are branding with the name of “Iriyanto Modiste”, the business that the author is currently involved in has been running since mid-2018. Currently the author intends to change brand name which already exists to become “SABA OMAH SANDANGAN”. The choice of the name is inseparable from the meaning taken as a hope for the future. The name SABA which in Javanese means to visit or come to which in the hope, this business will have many consumers coming to make clothes. While OMAH SANDANGAN itself means a house full of clothes made by the author. Or it can also be interpreted as a house that handles the clothing needs of the consumers. So, name was taken based on the author's hope that this business can grow and compete with the many consumers who come and become professionals who handle the clothing needs of the community.

2. Results

a. Create new works inspired by the existence of janggan kebaya, kutubaru kebaya, and kartini kebaya.

Designs made as clothing ready to wear This can be used in both formal and informal settings. The application of design elements and principles is carefully considered, so that it can produce very interesting work. The following are the design results from the author:



Figure 8. Illustration design results

Illustration design from Figure 8 inspired by kebaya models in Indonesia, namely the kutubaru kebaya, the kartini kebaya, and the janggan kebaya. Kebaya is intended for teenage to adult women with secondary education and above and with middle to high income levels. Product was created for various occasions such as formal, non-formal events, and parties. Product uses materials that have been adapted to the climate in Indonesia. Tropical climate makes people sweat easily and get hot. The selection of materials made from cotton fiber will help overcome this problem. Cotton material that has properties and characters that are smooth, soft, convenient and easily absorb sweat will be very suitable when used by people in this tropical climate. There is picture for the real product:



Figure 9. Picture result look 1



Figure 10. Picture result look 2



Figure 11. Picture result look 3



Figure 12. Picture result look 4



Figure 13. Picture result look 5



Figure 14. Picture result look 6

b. Describe and implement the production process in making series Warastika.

Process of creating the design in this work, the author pays close attention to the application of design elements and principles. In making the design, the author also pays attention to the target and target market to be targeted. In addition, in making Warastika's work this time it is aimed at teenage to adult women with an age range of 18 to 35 years with a secondary education level to professional workers. Warastika was inspired by 3 kebaya that exist in the archipelago, such as the Kartini kebaya, the Kutubaru kebaya, and kebaya janggan. With the theme of modifying traditional Indonesian clothing, this work is intended for the preservation of culture in Indonesia, namely traditional Indonesian clothing. In addition, the use of Indonesian textiles as a combination material in making the design is intended to continue to preserve the rich heritage of Indonesian textiles. In making a design, the author goes through various stages of the process that must be passed. The process includes collecting sources of ideas, target market analysis, manufacture mood board, and so on. These stages have been passed and have been poured into every design made.

Warastika work making process of creating the work in this collection, there are several stages that must be passed. These stages are very important in order to create a work that will be attractive and of high quality. Some of these stages include: design analysis, taking measurements, making patterns according to the design, selecting materials, cutting materials, making price plans, sewing processes, to branding product. In the process of making this work, the author also encountered several obstacles such as when attaching the lining material which took a long time so that the making of the work took quite a long time. Making 6 of these works took about 5 days of work. In order to maintain quality, the author applied a backstitch stitch which was considered stronger and had a higher level of neatness.

c. Process branding in modifying traditional Indonesian clothing so that it can reach the target market

Product branding aims to be a promotional media to introduce the products that have been created. In this promotion, the author implemented promotion through online social media. Before carrying out the promotion, the author has carried out photoshoot and have made a video teaser for promotional purposes on social media. Then the results of the photos and videos will be sent to online pages such as Instagram, tik tok, as well as youtube. First media to promotion is Instagram, because many young people to adults are now using it Instagram. Process branding will be more effective and efficient. The author includes photos to videos and final project of the work which will make it easier to recognize the work. Link Instagram:

https://www.instagram.com/saba_omah_sandangan?igsh=bXVwaWpvaXVzdTl4&utm_source=ig_contact_invite.

Second, tik-tok which is media increasingly gaining more and more users and fans, making it a very effective and efficient to support branding product. Promotional features and being connected to online stores make this online application a widely used application for promotion. Link tik-tok:

https://www.tiktok.com/@saba_omah_sandang? t=8qrwSm4Uz7I& r =1

Third, promotion which youtube media become a very popular media as a medium for entertainment and seeking information for the public. In addition, the youtube media also inserted with promotional features to introduce and attract attention to the public. Here the author has uploaded a video that has been prepared to introduce products and works. With the link youtube: <https://youtu.be/nR-IV0UzdIE>

Furthermore, the results of the videos and photos are uploaded to the account that the author has prepared previously. Names of the account tik-tok and Instagram account is @SABA_OMAH_SANDANGAN which is in accordance with the brand used by the author. The Saba Omah Sandangan brand was created to replace previously used brand, namely Iriyanto Modiste.

CONCLUSION

Based on the discussion in the stage of creating the work entitled "Warastika", several conclusions can be drawn as follows:

1. The purpose of this design collection is to maintain and preserve country's heritage in the form of kebaya and Indonesian textiles. By creating a modified kebaya design so that it can be used on various occasions, both formal and informal. Warastika is a collection of fashion designs with the theme of modifying traditional Indonesian clothing inspired by 3 kebaya models, there are kutubaru kebaya, kartini kebaya, and janggan kebaya.

2. Final project describes the stages of the production process and design in detail starting from collecting sources of ideas, making designs, production processes, determining selling prices, to marketing products. By considering the efficiency of materials and production processes as well as modern adaptations so as to attract the younger generation.
3. Media branding became one of the main focuses in this discussion. By using online social media such as Instagram, tik tok, as well as youtube, it is felt will be able to reach young consumers and increase interest in using traditional clothing.

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