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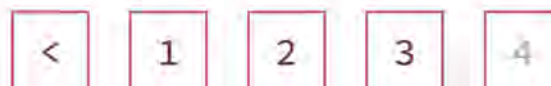
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Visual Process Study of the BI-Wayang Creation Applied into Art and Design Installation

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Abstract: **The creation of BI-Wayang came from personal concern into the lack of a sense of belonging from Indonesian youth to batik and wayang. Both are known as the Indonesian heritage, assumed as traditional culture, ancient and so backward. Some opinions said that technology is an achievement, but it is also important to remember that every nation has its unique culture. Technology should facilitate every unique culture to improve in its creative development. This sense of belonging lack is a problem caused batik and wayang endangered, as our youth replace those Indonesia heritages with popular icon such retro pattern and Korean or Hollywood actress. The method of BI-Wayang creation is an inserting batik pattern into wayang shape. Transformation process combined both batik and wayang into BI-Wayang, Batik Inside Wayang, without ignoring both philosophy values. BI-Wayang application into Art and Design Installation considers design principles. The summary of this creation is the urgency to apply technology for cultural creative development.**

Keywords: batik pattern, philosophy, transformation, Wayang characters, visual

I. INTRODUCTION

Batik and Wayang, both are known as the Indonesian heritage. As the globalization influences Indonesian youth, they tend to follow trends and their international idols lifestyle. Although they still use batik clothes sometimes for formal occasion, but for daily activity they prefer modern fashion they see from television or social media.

Same thing happened to Wayang, since our youth, we prefer seeing Hollywood movies rather than wayang performance. A sense of belonging lacks resulted in cultural identity decreasing.

Technology means to help and intensify the quality of human activities. But if technology achievement doesn't consider nation cultural identity, as it takes place in architecture, we shouldn't shock of the arising of single identity of the world. We won't be able to identify the differences of technology and design form Java (Indonesia) and for example, Japan.

The idea of using technology to maintain and develop nation culture actually is neither something new nor obsolete. People fear of the lost of originality from culture, but how could people don't consider the lost of culture itself. The culture developing with technology should apply the philosophy's value of the culture. The implementation might be various, depends on every designer concept of culture development. That is how modern people works, giving a new meaning into the relation between local content and technology.

Similar to research that is conducted by Nisculescu [1], titled "Techonogy, Society and Their Cultural Impact". The conclusion of the research is "At the same time, specific cultural aspects meant implementation of technological changes." technologies need to be programmed on how to respond, the feedback they provide require humans to be taught on how to interpret it. That is why technology should be used to conserve and develop culture, so that every youth achievements would have a nation identity that is different from other nation technology achievements.

BI-Wayang is a combination of Batik and Wayang in a visual media, applied by digital engineering operated with computer. BI-Wayang or batik inside wayang is an effort to develop batik and wayang as Indonesia culture legacy using technology to do visual transformation.

II. METHODS

The creation of BI-Wayang as visual works using research and development method (R&D). Research conducted into batik pattern and its philosophy value, also into wayang figure and its characters. Development phase has been done through visual transformation process using digital application with computer.

The search of batik pattern types with its philosophy values mean to define which pattern used for certain wayang figure. The purpose of batik pattern implementation into wayang figure is to visualize and to strengthen its character.

While the search of wayang characters means to define an appropriate wayang figure for the purpose of creation. Every wayang figure has its own characters strength that makes it important in the creation.

The use of technology to develop batik and wayang, has been done through several visual transformation process, with design principles consideration. Technology application to develop batik and wayang needs to be understood as a tool to maintain its cultural values.
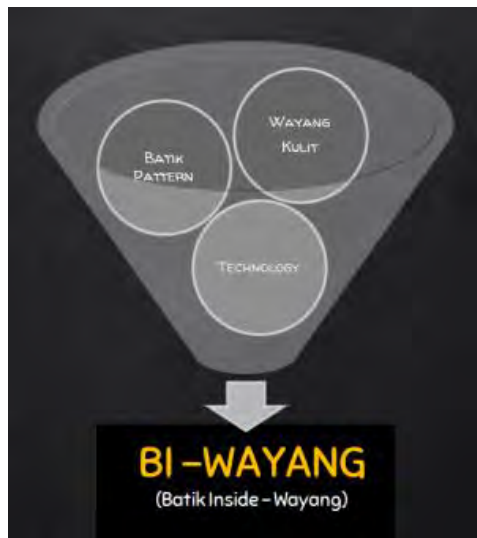

Figure 1. The ingredients of BI-Wayang creation
(Source: Writer, 2019)

Visual transformation of wayang figure doesn't mean to destroy its originality (rules or models), it is design development form using technology to be applied-able into various lifestyle stages. With this visual transformation, hopefully wayang would have a modern look with batik attached in it. This visual transformation, latter would be named BI-Wayang,

would be able to be applied into various form of lifestyle such as in fashion, stationary, interior works, exhibition installation, etc.

Figure 2: The application of BI-Wayang
(Source: Writer, 2019)

Wayang used as visual inspiration in this creation is wayang kulit, wayang made from leather. As an example, in this discussion is an exhibition installation titled "Let Her Shine".

III. RESULTS AND DISCUSSION

Research of batik pattern that has been done by Novitasari and Ratyaningrum [2] is focusing into the development of Manggur pattern, means mangga anggur or grape mango. Mango and grape are icons of Purbolinggo city which then after visual transformation phase become several alternative compositions of pattern and colours.

While research that has been done by Marviani [3] took Srikandi as an inspiration for batik pattern of a luxurious gown.

Another research from Amali [4] a is done for corporate identity development of UPDT Trans Yogyakarta, inspired from batik pattern and also from wayang purwa.

Those researches have shown academics attention of the conservation and development importance of batik and wayang as cultural heritage. Awareness of the importance of nation culture is a cultural identity appreciation has been stated by Grayman-Simpson [5] in their script about core elements of cultural identity. Those core elements consist of self-categorization, cultural narrative, identity centrality, identity salience, cultural roles and role enactments, and cultural regards. Grayman-Simpson's research concluded positive psychology result from cultural identity.

Maintaining and developing a cultural identity is a great project that could be started with a simple step. From the creation of BI-Wayang, those simple steps were combining philosophy value of batik and wayang personal characters using technology through several steps and considerations. The result of BI-Wayang creation could be applied into various lifestyles as it has been explained before.
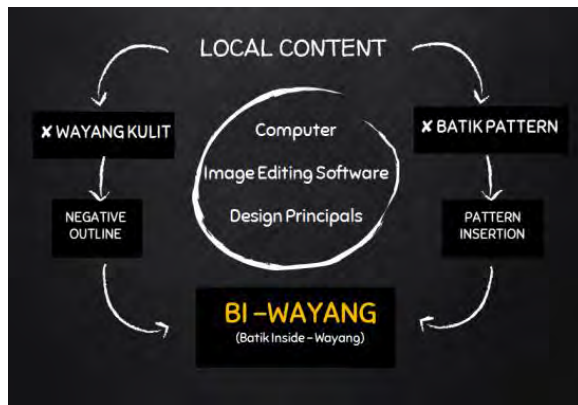

Figure 3. The process of BI-Wayang creation
(Source: Writer, 2019)

Those scheme above shows wayang kulit and batik pattern as local content form that has been transformed visually by inserting batik pattern into wayang's negative outline. Those processes were digitally done using image editing software with design principal's considerations.

A. Wayang Figure

The selection of wayang figure has been adjusted into the concept of BI-Wayang creation. Basically BI-Wayang could be done into any wayang figure. It just needs to be inserted with suitable batik pattern. The concept of "Let Her Shine" exhibition installation is a celebration of woman strength in men world hegemony. That's way wayang figure selected for this project were female wayangs with their unique strength characters

i. Sembadra

Sembadra is an ideal figure of Javanese princess who is tender, graceful, calm and patient. She is known as a dark skinned princess that gave her name "Rara Ireng" means black girl. Her beauty arises when growing up with a polite and friendly attitude, also with a maturity of thought. Loving herself is not

egoism, but a form of gratitude for self and life. The harmony of life gives her a balanced meaning to love.
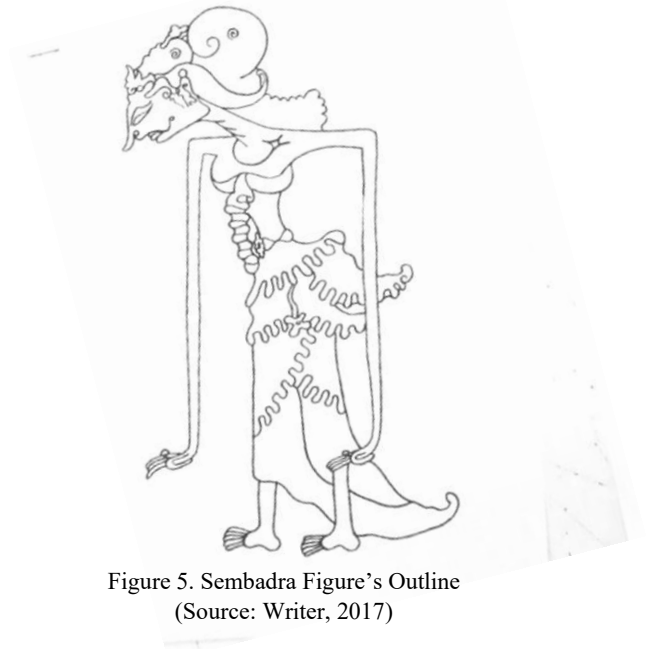

Figure 4. Sembadra
(Source: shorturl.at/cnzGK)

Figure 5. Sembadra Figure's Outline
(Source: Writer, 2017)

ii Srikandi

Srikandi is a woman soldier, full of responsibilities, with her mesmerizing beauty and innate nature. Her ability in archery and her bravery put her in a strategic position in every war she involved. She was a sword for Pandawa while fighting Duryudana.

Figure 6. Srikandi
(Source: shorturl.at/yBS36)

Figure 8. Kunti
(Source: shorturl.at/jHRVZ)

Figure 7. Srikandi Figure's Outline
(Source: Writer, 2017)

Figure 9. Kunti Figure's Outline
(Source: Writer, 2017)

iii   Kunti

Kunti was the mother of the Pandawa which consisted of Yudistira, Bima, (Janaka), Nakula and Sadewa. Kunti is known as a loving woman, not only to her biological children but also to Nakula and Sadewa who were not born from her womb.

iv   Drupadi

Drupadi is the wife of Yudistira, known as a loyal and tough woman so that in any bad condition she would still accompanies her husband. Not only has the strength of the heart, Drupadi also has physical strength that makes him more resilient during exile with Pandawa.

Figure 10. Drupadi
(Source: shorturl.at/aeVY2)

Figure 11. Drupadi Figure's Outline
(Source: Writer, 2017)

B.   Batik Pattern

Batik pattern is used to strengthen each character of wayang figures in BI-Wayang. Every batik pattern has its own philosophy value with a specific purpose. Therefore the use of batik fabrics needs to be adjusted between the pattern and its occasion.

i.   Truntum Pattern

Truntum pattern describes love that blossomed once again. There was a lonely Queen ignored by her King since he was so in love with his mistress. She entertaining herself by creating a stars shape she saw in her lonely night and turned it into Truntum pattern. She enjoyed doing batik so much until she found her confidence that made her beauty bloomed. The King noticed how his Queen was happy doing batik and started to love her again.
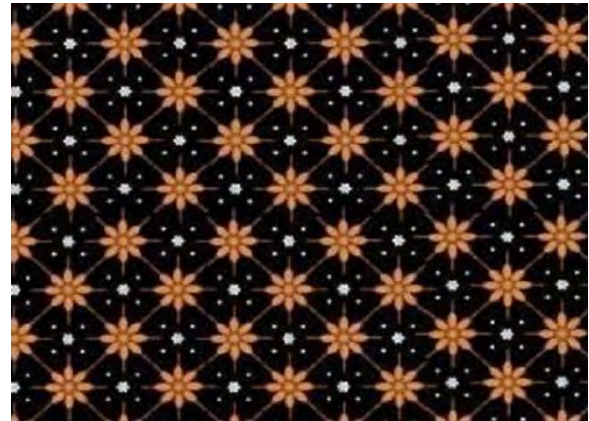

Figure 12. Batik Pattern: Truntum
(Source: https://bit.ly/2kAL1kB)

ii.   Parang Kusumo Pattern

Parang Kusumo pattern has a philosophy value as our life needs to be based on struggle to find a complete beauty inside and outside, as a beauty of flowers (kusuma).

Figure 13. Batik Pattern: Parang Kusumo
(Source: shorturl.at/xJVW1)

iii.   Semen Rante Pattern

Semen rante has a philosophy value as a consistency to keep a family. Family is everyone base, therefore life values came from family would be strength for children to live their life in future.

Figure 14. Batik Pattern: Semen Rante
(Source: shorturl.at/CFSWZ)

iv   Tambal Pattern

Tambal pattern shows the meaning of spirit, life strength and optimism to fight and not to give up.

menunjukkan arti semangat, kekuatan hidup dan optimisme sehingga tidak menyisakan kesempatan untuk bersikap mundur dan menyerah

Figure 15. Batik Pattern: Tambal
(Source: shorturl.at/wzGKY)

C.   BI-Wayang

i   Sembadra and Truntum

Sembadra character as a Javanese princess who is gentle, graceful, polite and full of affection, is reinforced with a truntum batik motif that illustrates love that blossomed again. This motif is used in Sembadra profile who initially felt inferior because of his black skin, but as she grew older she became more confident. With the beauty of her attitude and

heart, Sembadra began to love her appearance for who she was.

Sembadra's love and respect for herself is shown through good speech, attitude and behavior. Thus humans should speak, act and behave as manifestations of their undue character changes in response. Addressing others who say, behave or behave badly are not the same thing. Self-control to remain in his own personal character and not be provoked by others is a form of victory against yourself.
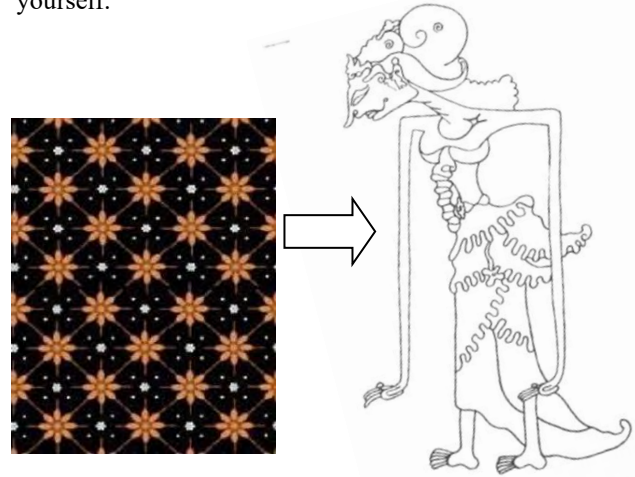

Figure 16. Truntum into Sembadra
(Source: Writer, 2017)

Figure 17. BI-Wayang: Sembadra with Truntum
(Source: Writer, 2017)

ii   Srikandi and Parang Kusumo

Srikandi's personality as a Javanese female warrior who possessed physical strength, courage and intelligence in managing war strategy, was strengthened by the parang kusumo motive which had the meaning of a physical and spiritual struggle for life. This motif is used in Srikandi puppets to strengthen her character. Srikandi has a character that is full of responsibility for his position as a soldier, but still looks charming with the beauty of his face and heart.

Srikandi's spirit as a beautiful woman, who has a glory of heart, does not fade with strength, courage and intelligence as a warrior.
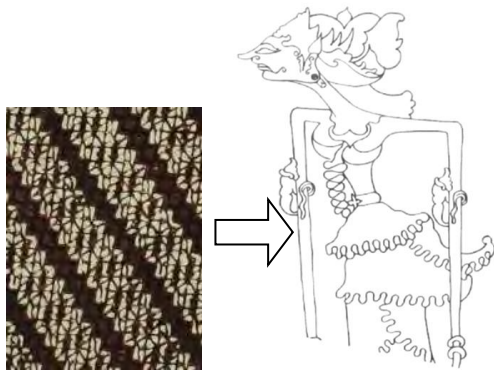

Figure 18. Parang Kusumo into Srikandi
(Source: Writer, 2017)

Figure 19. BI-Wayang: Srikandi with Parang Kusumo
(Source: Writer, 2017)

iii   Kunti and Semen Rante

The first female puppet character used at the exhibition installation was Kunti. Kunti is known as the mother of Pandawa Lima consisting of Yudistira, Bima, Arjuna, Nakula, Sadewa. A loving mother, even to Nakula and Sdewa who are not born from her womb. As a mother, Kunti instils the values of virtue in her children as a basis for personal development.

The batik motif of Rante cement has a philosophical value as a form of consistency in maintaining the integrity of the family. The family is a foothold for every human being, so that the values of life implanted in the family will be a provision for children to live their lives later in life.
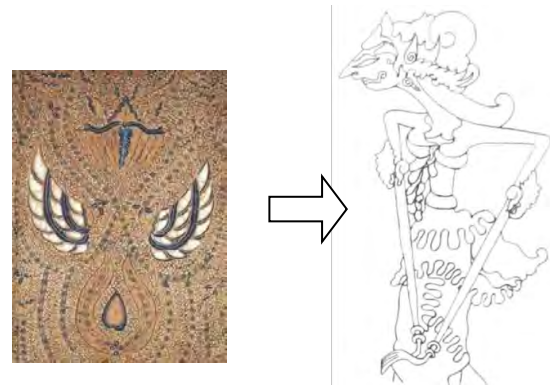

Figure 20. Semen Rante into Kunti
(Source: Writer, 2017)

Figure 21. BI-Wayang: Kunti with Semen Rante
(Source: Writer, 2017)

iv   Drupadi and Tambal

Drupadi is the wife of Yudistira, known as a loyal and tough woman so that in any bad condition she still accompanies her husband. Not only has the strength of the heart, Drupadi also has physical strength that makes him more resilient during exile with Pandawa.

Tambal batik motifs show the meaning of enthusiasm, life force and optimism so that it does not leave an opportunity to be backward and surrender.
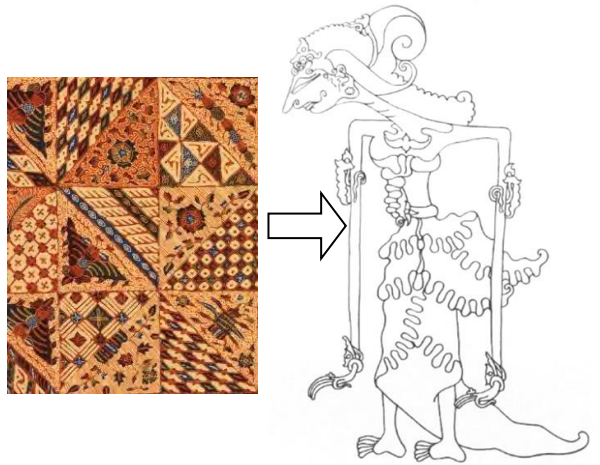

Figure 22. Tambal into Drupadi
(Source: Writer, 2017)

Figure 23. BI-Wayang: Drupadi with Tambal
(Source: Writer, 2017)

v   ART AND DESIGN INSTALLATION

The application of BI-Wayang that will be discussed here is an art and design installation entitled "Let Her Shine".

This installation is in the form of rows of several metal frames with 3 pieces of installation which also function as lights. This work specifically raises female puppet figures, to appreciate women who struggled in their careers in the capital Jakarta, as well as struggling in reviving their families.

Figure 24. Let Her Shine, an exhibition instalation work
(Source: Writer, 2017)

Seen in the picture above, the center of the installation is equipped with lights. On fabric and acrylic lampshades there is a picture of BI-Wayang consisting of 3 female puppet figures who have undergone a design transformation so that each female puppet character uses a puppet motif that is in accordance with his personal character.

In the installation work the puppet characters used were Kunti, Sembadra and Drupadi.

With a linear shape along the 4.8 meters, repeating the shape of the tower as much as 7 pieces with the same basic shape that is rectangular. The repetition of iron frame material with a loop of tissue paper at both ends of the work is a form of transition

that leads to 3 towers in the middle. The three main towers are made of a combination of materials between wooden pedestals, iron frames, and lampshades made of fabric and acrylic.

The application of BI-Wayang to the three main towers in the middle of the composition of the work emphasizes the highest hierarchy as the point of interest of the work.

IV. CONCLUSIONS

The process of creating BI-Wayang's works and their application in the Art and Design Installation shows the opportunity of applying technology to the preservation and development of high-value cultural works. With visual engineering utilizing image editing software while still paying attention to design principals, it allows puppets and batik to appear together in new forms.

From the description above it can be seen how local content is seen not from its physical characteristics, but rather the spirit and philosophical values contained therein. Therefore, local content actually becomes the material and characteristics in the application of works in various aspects, and technology becomes a tool to maintain and develop the nation's culture by giving meaning and new relations to the work.

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