

Tutur Bumi: Tuu Batu And Saudan Wastra In Art Fashion Works

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ABSTRACT

Bebali wastra is a sacred weaving product that contains aesthetic, socio-economic, and socio-cultural values with diverse meanings. The existence of *bebali wastra* is now starting to fade, so preservation efforts are needed. Therefore, innovation is carried out by adopting the visual aspects of *tuu batu* and *saudan wastra* into new wastra, then processed into art fashion products. The method used in the creation of art fashion products is Frangipani: The Secret Steps of Art Fashion. The result of the work is an innovation in *tuu batu* and *saudan wastra* through the making of *tuu batu* and *saudan wastra* replicas, which are used as the main medium to create six *Tutur Bumi* art fashion products. Creation was done through exploration with a combination of *wastra saudan*, *tuu batu* and various modern textiles painted to resemble *rerajahan* with the theme of the human life cycle related to Hindu ceremonies in Bali.

Keywords: Innovation, *Saudan*, *Tuu Batu*, Art Fashion, *Tutur Bumi*

ABSTRAK

Wastra bebali merupakan hasil tenun sakral yang mengandung nilai estetika, sosio ekonomi dan sosio kultural dengan makna beragam. Eksistensi *wastra bebali* kini mulai memudar, sehingga dibutuhkan upaya pelestarian. Oleh sebab itu dilakukan inovasi melalui pengadopsian aspek visual *wastra tuu batu* dan *saudan* ke dalam *wastra* baru, kemudian diolah menjadi produk art fashion. Metode yang digunakan dalam penciptaan produk art fashion, yaitu Frangipani: *The Secret Steps of Art Fashion*. Hasil karya berupa inovasi pada *wastra tuu batu* dan *saudan* melalui pembuatan replika *wastra tuu batu* dan *saudan* yang digunakan sebagai medium utama untuk menciptakan enam produk art fashion *Tutur Bumi*. Penciptaan dilakukan melalui eksplorasi dengan kombinasi *wastra saudan*, *tuu batu* dan berbagai tekstil modern yang dilukis menyerupai *rerajahan* bertema siklus kehidupan manusia yang berkaitan dengan upacara masyarakat Hindu di Bali.

Kata kunci: Inovasi, *Saudan*, *Tuu Batu*, Art Fashion, *Tutur Bumi*

INTRODUCTION

Indonesia is closely associated with various *wastras* that spread from Sabang to Merauke. In Sanskrit, *wastra* means a piece of cloth. Each *wastra* has characteristics that make it different from one another (Yusuf &

Jaelani, 2022, p. 334). Each piece of *wastra* in each region in Indonesia has a uniqueness that has been passed down from generation to generation (Djuniwanti et al., 2022, p. 69). Dozens of *wastras* have been recognised as part of Indonesia's Intangible Cultural

Heritage (WBTB), one of which is *bebali wastra*. *Bebali Wastra* is a Balinese sacred weaving art used for ceremonial purposes by Hindu communities in various regions in Bali. Having usage value, artistic value, aesthetic value, and symbolic meaning in the socio-cultural life of the Balinese people, *wastra bebali* has an important position in the life of the Balinese people (Puniari, 2003, p. 3).

Bebali wastra, in terms of shape, can be divided into two types, namely: sheet *wastra* and round *wastra*, also known as *wangsul* (a term used in the North of Bali) or *gedogan* (a term used in the East and South of Bali) (Tjahjadi et al., 2023, p. 354). Sheet *wastra* is a commonly found type of *wastra*, as almost all kinds of textiles worldwide have a sheet or rectangular shape. While round *wastra* is sheet *wastra* that is not cut at the end and base, fused in the shape of a circle means empty, purity of mind, and self-control.

However, when viewed from the aspect of motifs and colours, *bebali wastra* is divided into a variety of motifs and colours, which can generally be grouped into plant, animal, human, *prembon*, and geometric motifs. However, overall, the *bebali wastra* is dominated by geometric motifs in the form of vertical, horizontal and square lines; even if there are human or animal motifs, the shape stylization still resembles a cubistic or geometric style.

In fact, there are hundreds of types of *bebali wastra* scattered in various regions in Bali, such as: *cepuk*, *graha*, *alang-alang agabung*, *samara ratih*, *bulan*, *sudamala*, *matan ai*, *urab kecicang*, *prembon*, *tuu batu*, *saudan* and many others. Two of the hundreds of types of *bebali wastra* commonly used in Hindu ceremonies

in Bali are *tuu batu* and *saudan wastra*.

Tuu batu wastra is decorated with horizontal line motifs, dominated by dark grey and brown colours with philosophical values of firmness and strength. It is used as one of the means in the baby birth ceremony. The ceremony of gratitude for his presence on earth is believed to have four protective forces until the end of his life. The four forces are called *Catur Sanak* which consists of: a) *Yeh Nyom*, the liquid that protects the baby against external touch or vibration; b) *Lamas*, the fat that wraps the baby's body; c) *Getih*, which circulates food, water, and others, d) *Ari-ari*, where the umbilical cord is attached, absorbs food and others (Ratna C.S, 2019, p. 46).

While *saudan wastra* is one of the original and typical textiles of Tanglad Village, Nusa Penida Island (Telagawathi, 2017, p. *Saudan* is a fabric dominated by red and orange colours with vertical and horizontal line motifs, but in some parts, it is sometimes made differently according to the weaver's taste, meaning that exploration space is the key to bringing out the characteristics and beauty in a piece of *saudan wastra*. *Saudan Wastra* is used in baby ceremonies aged three months, 6 months, and 18 months based on the Balinese almanac.

The social, religious functions and aesthetic values contained in a piece of *bebali wastra* are so dense. Still, it does not make it necessarily have an equal existence with other Balinese *wastra*, for example, *endek wastra* which is now one of the prima donna textiles in Bali. This is in line with Puniari's statement that the scarcity of *bebali wastra* is now only by some parties, especially: priests, *banten* makers, and some elderly people (Puniari,

2003, p. 4). This description is proof of the critical condition of the existence of *bebali wastra* today in Bali as the area of origin of *bebali wastra*. The phenomenon of the waning existence of *bebali wastra* is a problem that needs to be overcome. Regarding this, several efforts can be made, one of which is through the introduction and preservation of *bebali wastra* through innovation.

Although included in the category of sacred *wastra* and has the primary function as a means of infrastructure for traditional and religious ceremonies in Bali, Puniari's opinion as part of the Brahmin family as well as *bebali wastra* craftsmen that if for the needs of preservation, replication, adaptation and innovation of colours and motifs can be done, even the creation of fashion products that suit the needs of the times can also be realized, provided that it does not reduce the sacredness of the original *bebali wastra*. An innovation has characteristics such as distinctive, new, planned, and has a purpose supported by the creativity of the innovator (Sarasi et al., 2020, p. 470).

Sacredness arises when it enters the stage of the *wastra* cleansing ceremony or *maprascitta*, which functions as a means of an introduction that makes the mind happy, calm, and peaceful (Wiasti, 2023, p. 45), so that sometimes it is adjusted to the level of sacredness that requires a *pasupati* ceremony, which is a worship ceremony asking for blessings to *Ida Sang Hyang Widhi Wasa* to revive and provide magical powers to certain objects that will be sacred (Heriyanti, 2021, p. 102). With these rules, innovation and all techniques in achieving it have inevitably

become a consequence of the problem of rare art, as in the case of *bebali wastra* (Hendrawan, 2017, p. 4). Based on this statement, innovation in *bebali wastra* may occur by adopting formal and stylistic attributes of the *wastra*, such as colours and motifs.

The touch of novelty was carried out on *tuu batu* and *saudan wastra* and the choice of these *wastras* was based on some reasons: first, the characteristics and uniqueness in the motifs and colours of *tuu batu* and *saudan wastra*, second, the exploration space for the two *wastra* is very open with a more universal manifestation, without losing value or shifting the sacred aspects of the fabric. The terminology of innovation is the introduction of something new or renewal. Regarding this, several visual elements of the *saudan* and *tuu batu wastra* were updated, such as the size, manufacturing techniques, and utilisation of the *wastra* into art fashion products.

Art fashion consists of two words, each with its own meaning. Art is defined as art, an expression of a person's deep expressivity associated with taste and aesthetics, while fashion can be interpreted as something that cannot be separated from everyday appearance (Khotimah & Yulistiana, 2021, p. 25). Furthermore, from a postmodern perspective, fashion is not only related to clothing. Fashion is in the sky or on the street; fashion is related to ideas, how we live, and what is happening (Shadrina et al., 2021, p. 54). The idiom of art fashion means the fusion of fine art that tends to be intuitive into an art product with cross-border creativity through artistic and intellectual means in a dialectic between the local and the global and fashion

that is systematic and segmented (Ratna CS, 2022, p. 389).

Referring to the definition of art fashion, the juxtaposition of the traditional motifs and colours of *tuu batu* and *saudan wastra* with a fashion style that is more acceptable to modern society created six art fashion products. The creation of six art fashion products with the title *Tutur Bumi* collection is expected to be one of the efforts to preserve the *bebali wastra* and package it through a different look into a collection that can be worn in everyday life. It is expected to be one of the actual attempts to increase the existence of *bebali wastra*, especially *tuu batu* and *saudan wastra*.

METHOD

Tutur Bumi, born from the depths of the heart, manifests meaningful expressions worthy of mantras chanted by the children of the earth. The astral journey of human children has had psychological impact on giving birth to imaginative works. The infinite space of exploration brings symbols that are firmly attached to the entity of Earth children. *Tutur Bumi* was created using the Frangipani creation method: The Secret Steps of Art Fashion.

The 10 stages based on Frangipani, as shown in Fig. 1, were used as a reference in the creation of the *Tutur Bumi* collection of works. (Ratna CS, 2016, pp. 206-2011). Generally, the Frangipani method consists of 10 stages, namely: 1) Finding the brief idea based on the identity of Indonesian culture (especially Balinese Culture), a stage that brings up creative ideas of Indonesian culture, especially

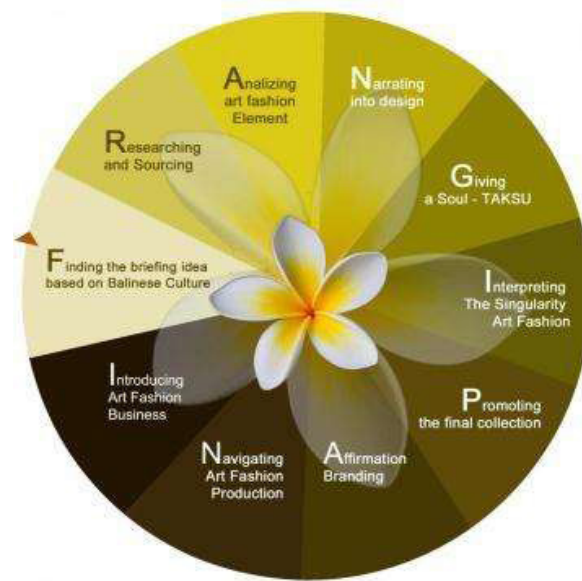


Fig. 1. Frangipani: The Secret Steps of Art Fashion

(Source: Ratna C.S, 2016)

Balinese culture, from the accumulation of unconscious experiences that are installed in the genetic, knowledge and insight treasury in the personal perception space. Ideas that trigger art fashion based on Balinese culture include: culinary arts, painting, sculpture, performing arts, cultural heritage, endemic Balinese fauna and flora, architecture, and socio-cultural. Furthermore, constructing ideas in the intangible area in the form of design concepts to be researched in depth and strengthened by scientific sources. The output of this stage is a mind mapping of ideas that trigger the design concept. This mind map contains the reasoning of fashion design concepts as a logic thinker; 2) Researching and Sourcing of Art Fashion is the stage of research and sourcing based on Indonesian culture, especially Balinese culture. At this stage, a new perspective is needed that through fashion, wearers, connoisseurs and professionals can bring out Balinese cultural

identity. The depth of research and finding sources, such as previous research, books, journals, and in-depth interviews related to the oral tradition of Balinese culture, as well as determining a vision related to design concepts in the fashion industry. The output of the second stage is the result of research with sources based on Balinese culture, which leads to the design concept. The starting point of design based on the design concept produces art fashion works that can answer the user's and audience's needs; 3) Analysing art fashion elements taken from the richness of Indonesian culture, especially Balinese culture. Development of research stages and sources of art fashion. The aesthetic analysis is based on Indonesian culture, especially Balinese culture as a starting point for fashion design. At this stage, the designer analyses the elements of art or design and the elements of art or design; 4) Narrating of Art Fashion Idea by 2D or 3D Visualisation. This stage provides a space for imagery in the form of design ideas to several selected designs based on in-depth research so that several design alternatives are realised. The output of this stage is a sketch of alternative 2-dimensional or 3-dimensional design ideas based on Balinese culture; 5) Giving a soul - *Taksu* to Art Fashion Idea by Making Sample, Dummy, and Construction. The stage of enjoying the product from the beginning to the end of production by maintaining positive energy and full of empathy. Art fashion works are produced in the form of dummies with a scale of 1:1 and art fashion pattern construction. Furthermore, the calculation of production costs is well estimated. Determining the market segment that has been researched since the beginning influences the dissemination of art fashion products. The outputs of this stage are patterns and product samples that reflect Indonesian culture, especially Balinese culture; 6) Interpreting of Singularity Art Fashion to be shown in The Final Collection. Interpretation of the uniqueness of Indonesian culture, especially Balinese culture, towards art fashion is seen in the final collection stage. At this stage, art fashion products can answer the challenges of the fashion industry with a final collection containing several types of art fashion products, such as semi haute couture and haute couture. Achieving stage six has combined several sciences such as art and design, product semantics, economics (humanist capitalism), quantum, colour culture, and psychology. A collection of knowledge that can be replicated in every design realisation process by compressing the essence of cross-disciplinary knowledge; 7) Promoting and Making a Unique Art Fashion. This stage prepares product knowledge related to marketing the production of art fashion products. The trust of users and connoisseurs is crucial to be prepared from the beginning because it goes through in-depth research and determines the connectivity between both users and connoisseurs with the work of art fashion. At this stage, feedback from users and viewers, directly or indirectly, determines the position of the art fashion market segment. Promotion, marketing, branding and sales systems emphasise a humanist capitalist mindset between designers, artisans, and wearers and viewers; 8) Affirmation branding. The affirmation stage of art fashion branding

is a stage that strengthens stage five. After the final collection is realised and the segment determination is made, the art fashion product enters the stage of deeper affirmation of market response by sharpening the branding. Phase eight is the spirituality phase (designing is spirituality), where from the beginning, the fashion design process affirms related segments, design concepts, dummies, promotions, and giving a soul; 9) Navigating Art Fashion Production by Humanist Capitalism Method, which is the stage of art fashion product production that refers to human resources as producers. The humanist capitalism method is the basis for consideration in creating art fashion works. Humanist capitalism is a rationale for determining the distribution cycle of art fashion products, which focuses on the behaviour of human resources, not on the movement of goods behaviour. Thus, the main role of an art fashion designer is to place oneself as a translator, both the wishes of the wearer or connoisseur, the company owner and the designer's idealism. The distribution cycle maintained from the beginning of the design to the production of art fashion works is well achieved if the designer's commitment as a design translator between artisan, user and audience is oriented towards a humanist capitalist mindset; 10) Introducing the Art Fashion Business. This stage emphasises the continuous cycle or ecosystem of art fashion in the global world by creating BMC (Business Model Canvas), which is oriented towards humanist capitalism, especially human resources. The indicator of the success of art fashion products is the creation of an art fashion ecosystem that involves the role

of government as a policyholder, society, associations or professionals, and academics. The synergy of the four pillars is called Quadro Helix.

RESULTS AND DISCUSSION

Various efforts can be made to preserve Indonesia's cultural heritage in line with Law Number 5 of 2017 concerning the Promotion of Culture, including identification, preservation and innovation or development. Two critical factors that influence cultural change are external influences (exogenous change) and internal influences (endogenous change), one of which is an innovation by artists or designers (Mesra et al., 2023, p. 584). For this reason, the author innovates to produce works that can be a means of preserving and promoting culture, especially *wastra*.

The cycle of human life becomes a sparking idea combined with *tuu batu* and *saudan wastra*, two *bebali wastra* widely used in a series of Balinese Hindu ceremonies, from birth to death ceremonies, throughout the life cycle of a Balinese Hindu. One of the series of rituals wrapped in earth mantras in the human life cycle is *upakara nyambutin*, often called the three-monthly ceremony for Balinese Hindus (Ratna C.S. & Puniari, 2019, p. 48).

Three months is the human age when all human sensory organs begin to mature and become active, which is believed to affect the sacred energy of the *atman* (spirit). *Upakara nyambutin* is intended to prepare the baby to keep away from *cuntaka* (bad things) and ready to control the five senses owned in running life. This ceremony is also a symbol of gratitude

from the baby's parents to God Almighty, *Ida Sang Hyang Widhi Wasa*, for His protection so that the baby can be born into the world along with *nyama bajang* or, also known as *kandapat* (placenta, stump, blood and amniotic water). The age of three months is interpreted as the day a baby can be given a name and the baby can step on the ground for the first time until through the *upakara nyambutin* prayers are inserted to the ancestors for inner and outer peace for the baby (Yasa, 2024, p. 81).

Upakara nyambutin consists of several stages of activity, namely:

1. Parents *mabeyakala* to remove *cuntaka* or bad things that are still attached after the birth process;
2. *Nyama bajang* or *kandapat* is 'invited' by presenting offerings as a thank you for taking care of the baby from the womb until it is born safely;
3. The baby is carried by the mother doing *natab banten bajang colong*, which is interpreted as the process of receiving *lungsuran (prasadam)* from the 'big brother', the *kandapat*;
4. The baby *mepetik* is a haircut procession until the baby's head is bald to remove the hair brought from birth. This activity is a sign for the baby who is ready to undergo a life cycle as a human being;
5. The procession of *mapag rare* is a procession of welcoming the baby to *Merajan* (a sacred area in the house in the belief of Balinese Hindus), giving a name and setting foot for the first time on the ground in front of the *Sanggah*, precisely *Merajan Kemulan*;
6. The baby receives the *lungsuran (prasa-*

Table 1. Tools Used in the Upakara Nyambutin and Their Meanings
(Source: Ratna C.S, 2016)

No.	Tools	Meaning
1	<i>Regek</i> (woven 108 ivory coconut leaves in the shape of a human)	<i>Nyama bajang</i>
2	<i>Papah</i> (Base of the stem of the ivory coconut leaf)	Placenta
3	<i>Pusuh</i> (banana heart)	Blood
4	Stone	<i>Yeh nyom</i>
5	<i>Blego (timun guling)</i>	<i>Lamas</i>
6	Chicken	<i>Atma</i>
7	Broken earthen pot	Gynaecologists who have already delivered a baby
8	<i>Lesung</i> made from stone	The power of Lord Vishnu as the caretaker
9	<i>Pane</i>	<i>Windu (Sang Hyang Widhi Wasa)</i>
10	Water in a <i>pane</i>	<i>Akasa</i> or sky
11	A staircase made of yellow cane, one <i>hasta</i> long, with three steps made of <i>dap-dap</i> wood.	<i>Dewa Semara and Dewi Ratih</i>

dam) of *Sang Hyang Kumara*, the manifestation of *Sang Hyang Widhi*, that has taken care of the baby;

7. The *mejaya-jaya* procession for the baby, led by *sulinggih* (Hindu priest), aims to purify the baby (Merthawan, 2020, p. 85).

The meanings and symbols used in the *nyambutin* ceremony (a term for the three-month ceremony of Hindu babies in Bali) (Ardiyasa & Anggraini, 2021, p. 449), as stated in the table, became the basis for the creation of

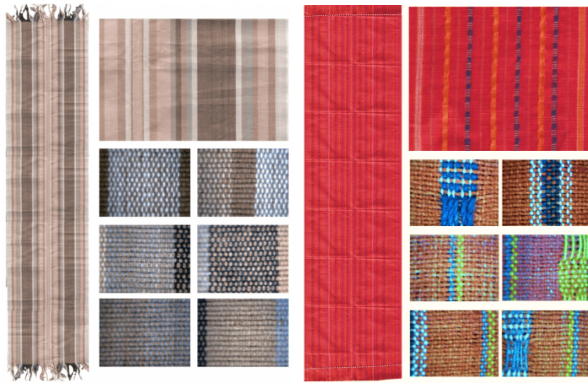


Fig. 2. Some Details of Saudan (Left) and Tuu Batu (Right) Viewed Through a Microscope
(Source: Ratna C.S, 2016)

six works in the *Tutur Bumi* collection, which are interpreted as admiration for the series of human life cycles, especially when humans enter the three-month phase in Hindu beliefs. The six metaphors of *Tutur Bumi* consist of *Janma*, *Atharwa*, *Saktika*, *Rawikara*, *Taraka* and *Jarih*.

Wastra as an art object inserts imagination and messages through various visual elements attached to the *wastra* (Mudarahayu et al., 2021, p. 193), as in the *tuu batu* and *saudan wastra* which have different compositions of visual elements as well as being characteristic of each *wastra*.

Referring to the function of *saudan* and *tuu batu wastra* used as a form of expression of prayers and hopes in a series of life cycle ceremonies in Bali, especially the three-month baby ceremony, the creator chose *Tutur Bumi* as the title of the work. *Tutur Bumi* comes from the *Kawi* language which means the deepest part of the soul. *Tutur Bumi*, in the context of art fashion work, is a representation of prayers and best wishes from the creator of the work for the existence and preservation of *tuu batu* and *saudan wastra*.

Art Fashion Products *Tutur Bumi Janma*

Innovation is the idea of objects and practices that are novel if an idea is considered new and can later be accepted to be applied or adopted again, a concept like this was initiated by Everett M. Rogers in 1961 (Handayani et al., 2022, pp. 219-220). The innovation of *saudan wastra* in art fashion products represents the original meaning of *saudan wastra*, namely the expression of a request to cleanse oneself of negative energy at the three-month ceremony (*nelu bulanin*), six-month ceremony (*one oton*), and three *oton* ceremony. This innovation aims to produce unique works of art in the form of objects or artefacts that can be enjoyed by various audiences (Kiswanto, 2022, p. 2).

The innovation in *saudan wastra* was done by adding brown colour to the motif and applying consistent repetition of vertical line motifs with a distance of 4-38 threads. In addition to the innovated *wastra* from the *saudan* motif, the medium of calico fabric made of 100% cotton made in Indonesia is also used with the application of a reversible technique (multi-functional clothing that can be used back and forth as the outside and inside). The dimensions of *Tutur Bumi Janma* are 160 cm long and 65 cm wide. It has two functions: as a piece of clothing, and as an installation artwork.

It can be seen in Fig. 5 that *Janma's Tutur Bumi* work is exhibited with an installation technique (hanging) on a metal container with a shape resembling a chicken coop, which is one of the facilities in the 3-month baby ceremony. *Janma's* work with the reversible concept is a work that can be used on both sides. The outer side uses natural hand woven material with

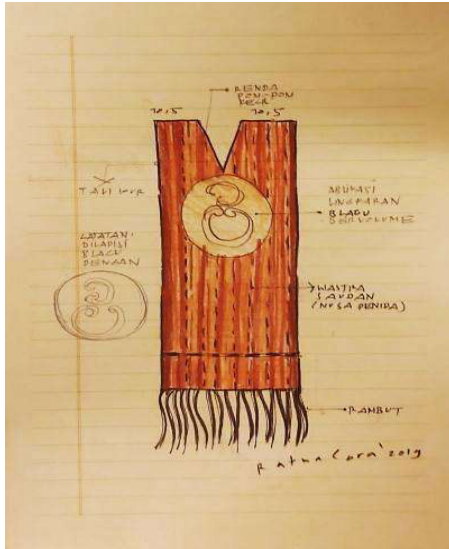


Fig. 3. The Design of Tutur Bumi Janma
(Source: Ratna C.S, 2016)

natural colouring system and the inner side uses *saudan wastra* material. The lace *piping* is made from natural cotton with a dip-dye finishing technique using expired tea, and the calico cotton fabric uses a painting finish with paint made from expired tea. The painting technique uses a round brush in layers. The bottom of *Tutur Bumi Janma's* fashion artwork uses hair made from pineapple fibre in off-white colour.

Hand-painted with the concept of 'look like' *rerajahan* on calico cotton cloth using ink and a unique painting tool, the *yip*, which is made from the bone of an *enau* tree leaf. *Rerajahan* is one of the religious arts for the Balinese people in the form of letters or writings and signs in images used as amulets (Simrana et al., 2023, p. 42). The *rerajahan* hand painting style in *Tutur Bumi Janma* has the meaning of *japamala*, which illustrates balance: empty equals content and content is empty. *Janma* is adapted from Sanskrit, which means the one born into the world, and is the first of



Fig. 4. Double-Side Tutur Bumi Janma
(Source: Ratna C.S, 2016)

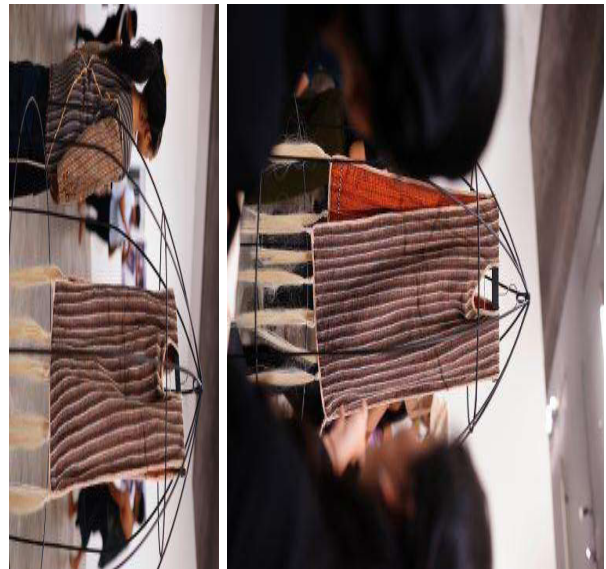


Fig. 5. Presentation Tutur Bumi Janma in the form of Art Installation
(Source: Ratna C.S, 2016)

a series of 6 works in the *Tutur Bumi* collection. *Janma's* fashion artwork depicts a baby who is about to be born into the world in complete simplicity, illustrating the cycle of human life, especially in the series of ceremonial activities of the Hindu community in Bali.

Art Fashion Products *Tutur Bumi Atharwa*

Tutur Bumi Atharwa is also an innovative art fashion product that uses *saudan wastra* replicas as the main medium, similar to *Tutur*

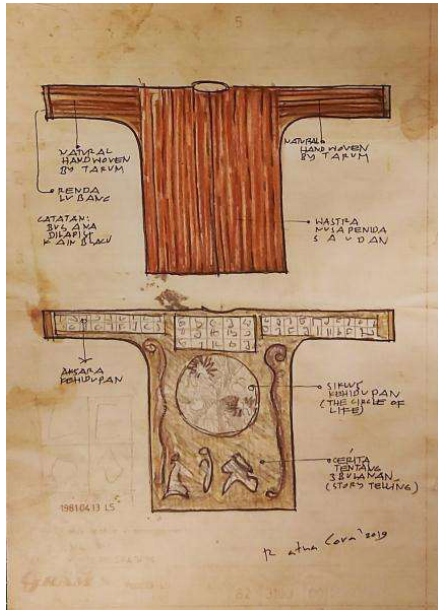


Fig. 6. The Design of Tutur Bumi Atharwa
(Source: Ratna C.S, 2019)

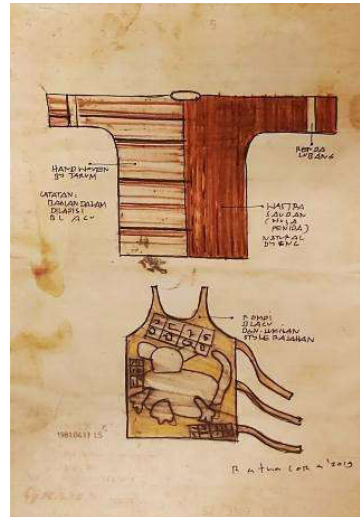


Fig. 8. The Design of Tutur Bumi Saktika
(Source: Ratna C.S, 2019)



Fig. 7. Double-Side of Tutur Bumi Atharwa
(Source: Ratna C.S, 2019)

Bumi Janma. Atharwa also consists of two sides of clothing that can be used. The first side is made from *saudan wastra* and hand-woven, while the other side is made from cotton calico fabric painted with ink, which is an adaptation of Balinese *rerajahan* painting with the theme

of the life cycle adopted from the three-month baby ritual in Balinese Hindu beliefs. The *rerajahan* painting technique is based on the idea of *wastra samara ratih*.

The fashion art work *Tutur Bumi Atharwa* illustrates a harmless mantra painted on calico cotton fabric in a style that looks like *rerajahan*. It is interpreted with several symbols that are interpretations of *Ganesha*, *Gayatri mantram*, and *tepung tarwar*.

Art Fashion Products *Tutur Bumi Saktika*

Saktika comes from the Kawi language and means spiritual power. The *Tutur Bumi Saktika* is implemented in the human shield, which is none other than the thoughts fortified by the description of the chain of past lives in DNA energy.

Unlike the previous two works, *Tutur Bumi Janma* and *Atharwa*, which carried the double-side concept, *Saktika* came with two pieces: a blouse and a vest. The long-sleeve blouse is made with a combination of medium



Fig. 9. Front and Back Side of the Tutur Bumi Saktika Blouse
(Source: Ratna C.S, 2019)

replica *saudan wastra* and orange-coloured natural hand-woven fabric and cotton calico. The outer vest is made from cotton calico with brown accents obtained through a dyeing process using black tea.

The shield appears on the back of the blouse by depicting an icon with a hanging circle, a circle icon known as *tamiang* to the Balinese people. *Tamiang* is interpreted as a shield for all forms of nature and character that arise from within or are formed due to the environment or other things that come from outside. *Tamiang* in *Saktika's* work is also interpreted as good nature (*satwam*) in humans.

Good and evil always coexist and create a harmonious balance. Thus, in this work, the pig icon is inserted, which is interpreted as a lazy and greedy nature (*tamas*) that sometimes controls humans. In addition to *tamiang* and pig, the rooster icon appears as an arrogant and selfish nature (*rajas*) possessed by humans. All three traits exist in humans and cannot



Fig. 10. Front and Back Side Saktika Vest
(Source: Ratna C.S, 2019)



Fig. 11. Tutur Bumi Saktika with Replica Saudan Wastra in One Look
(Source: Ratna C.S, 2019)

be eliminated, but humans have control over them.

The hand painting illustrates the *mantra* of spiritual power that is interpreted and creates a symbol of the meaning of the *tri guna* concept, which is the three traits in humans consisting of *satwam*, *rajas* and *tamas*. These three traits will always exist in the cycle of human life, control over them can be done by forming a self-shield, a shield that can become a spiritual strength for dealing with oneself and the environment.

Art Fashion Product Tutur Bumi Rawikara

Rawikara comes from the Sanskrit language, which means sunlight. *Rawikara* art fashion is applied in replicas of *saudan* (Nusa

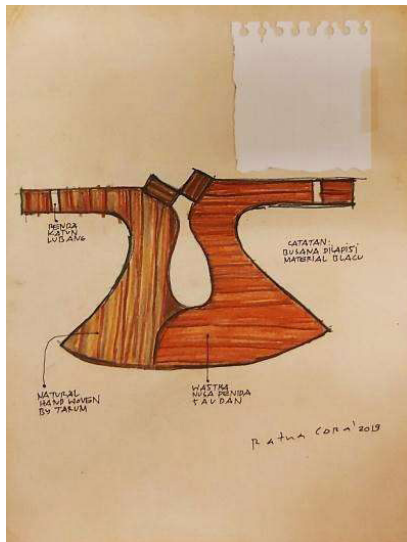


Fig. 12. The Design of Tutur Bumi Rawikara
(Source: Ratna C.S, 2019)



Fig.13. Double-Side Tutur Bumi Rawikara
(Source: Ratna C.S, 2019)

Penida) *wastra* combined with natural hand-woven fabrics with distinctive accents.

The shape of the pattern in *Tudur Bumi Rawikara* symbolises the majesty of a king or queen. It is also like a ray of sunlight that radiates the earth until it penetrates the thoughts formed by the five human senses.

Similar to *Janma*, *Atharwa*, and *Tudur Bumi Saktika*, one side of *Rawikara* is also made using



Fig.14. Tutur Bumi Rawikara In Two Different Looks
(Source: Ratna C.S, 2019)

cotton calico coloured with black tea. Just like *Janma* and *Atharwa*, which carry the double-side concept, *Rawikara* has two sides with different looks.

The side is made of cotton calico and contains images adapted from the *rerajahan* technique. Some of the icons that appear in this section include kings and queens, eyes, noses, tongues, skin and ears depicting the five senses, all surrounded by Balinese script that reads the types of five senses in Balinese. In addition, there is also a sun icon that illuminates all five senses.

Tudur Bumi Rawikara's art fashion works are made from a combination of *saudan wastra* replicas, natural hand-woven, cotton calico and several types of natural cotton lace. The hand painting illustrates the meaning of the symbols of the five senses and the sun.

Art Fashion Product *Tudur Bumi Taraka*

The following work, *Tudur Bumi Taraka*, represents the original meaning of *Tuu Batu wastra*, namely strength and firmness through vertical line motifs. Novelty is realised by

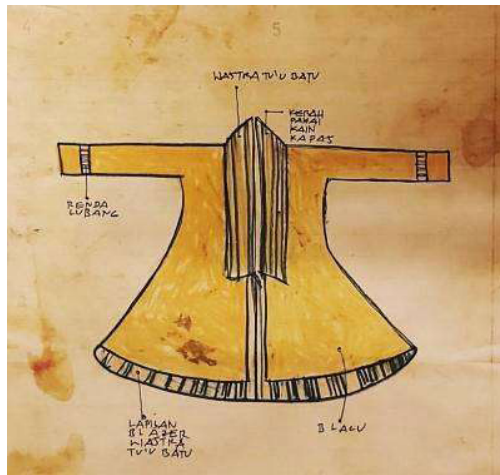


Fig. 15. The Design of Tutur Bumi Taraka
(Source: Ratna C.S, 2019)

adding green colour to the motif and applying consistent repetition of the vertical line motif with a spacing of 38 to 226 threads. In addition to the innovative *wastra* from the *tuu batu* motif, the medium of calico cloth was also used, which was coloured using dye made from black.

Tutur Bumi Taraka's fashion art illustrates the gods and goddesses that guard the stars. The hand painting adapted from the *rerajahan* style of painting on cotton calico fabric interprets the 27 constellations of Hindu astrology.

The 27 constellations are known as



Fig. 16. Presentation of Tutur Bumi Taraka as Art Installation
(Source: Ratna C.S, 2019)

Nakshatras, which consist of *Ashwini*, *Rohini*, *Punarvas*, *Magha*, *Eighths*, *Vishaka*, *Moola*, *Shraavan*, *Puroabhadra*, *Bharani*, *Mrighasira*, *Pushya*, *Purva Phalguni*, *Chitra*, *Anuradha*, *Purvashada*, *Danishta*, *Uttarabhadra*, *Crittika*, *Ardra*, *Ashlesha*, *Uttarapalguni*, *Swati*, *Jyestha*, *Uttarashada*, *Shatabisha*, *Revati*. All the constellations are depicted with the same pattern, but each constellation's motif, colour, and size are made different from one another.

Similar to the work of *Tutur Bumi Janma*, *Taraka* also has a variety of presentation methods. Not only can it be worn as clothing, but it can also be displayed as an installation artwork in various ways, such as hanging, mounted on mannequins, or displayed using iron, as can be seen in Figure 15.

Art Fashion Product *Tutur Bumi Jarih*

Jarih, which means mummy in the *Kawi* language, has inspired art fashion works and is applied through *tuu batu wastra* and natural woven fabrics. *Jarih* is interpreted as a phase of human life where the mind is frozen. Stopping helplessly, stopping the mind without ever stopping, is a realised freeze.



Fig.17. The Design of Tutur Bumi Jarih
(Source: Ratna C.S, 2019)



Fig. 18. Look of Tutur Bumi Jarih
(Source: Ratna C.S, 2019)

In addition to the replica of *tuu batu* motif, medium calico fabric, kur laces, mini tassels made by hand, lace and natural hand-woven are also used. This product has an H silhouette, so it can be used by both men and women (unisex).

Compared to the other five works in the *Tutur Bumi* collection, *Jarih* is the most visually distinct. The interpretation of *Jarih's* terminology makes this work look more rigid, supported by more uncomplicated silhouettes and patterns. Without images that resemble *rerajahan*, *Jarih* looks firmly bound with rope and tassel accents - a depiction of the final cycle of life and preparing for the next reincarnation.

The innovation in *tuu batu* and *saudan wastras* is a preservation effort in accordance with Indonesian Law No. 5/2017. Innovation and creativity are essential things that can be done for the sustainability of *wastra* that can be accepted by the next generation of the nation (Ramadhanty et al., 2023, p. 134).

CONCLUSION

Research on *tuu batu* and *saudan wastra* was conducted by identifying and determining the number of distances in the repetition of line motifs, namely 38 to 226 threads in *tuu batu wastra* and 4 to 38 threads in *saudan wastra*. Meanwhile, innovation was developed in colour based on the creator's imagination of the meaning of *tuu batu* and *saudan wastra*. Meanwhile, the creation of six art fashion products entitled *Tutur Bumi* was done by adding other mediums such as calico, hand-woven, tassel, lace and paintings adapted from *rerajahan* painting with the theme of the human life cycle, which is still related to the function of *tuu batu* and *saudan wastra* in Hindu ceremonies in Bali. All products are made for women and men, and in addition to clothing, *Tutur Bumi's* art fashion products can also be presented as installation artworks.

The creation of the *Tutur Bumi* collection

is also a form of the author's contribution to the preservation of Balinese local wisdom through *tuu batu* and *saudan wastras*. The identity of the Indonesian Nation is recorded in various forms of local wisdom, including the *wastra* in it, so it takes public awareness to want to collectively maintain the local wisdom as part of the philosophy of life (Kartika et al., 2024, p. 184). *Wastra*, as one of the nation's potentials that can continue to be developed from various aspects, can be a means to further strengthen Indonesia's position in the eyes of the world (Narwastu & Purnomo, 2023, p. 48).

The following are suggestions based on the creation of the *Tutur Bumi* collection. First, the community should understand and learn more about the value, function, meaning and form of Balinese *wastra* such as *tuu batu* and *saudan wastra*. Second, the researchers and art creators, especially in the field of fashion, should identify and conduct in-depth studies of various types of traditional Balinese textiles, especially *bebali wastra*. Third, the government should provide space and budget for the socialisation of the existence and values contained in *wastra bebali* to the community. Therefore, traditional Balinese textiles are preserved, as ritual and art objects and as a social expression of Balinese Hindu culture.

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