



***Rafflesia arnoldii* Motif with *Kaganga* Letter in *Besurek* Batik for Women's Ready-to-Wear Fashion Collections**

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Abstract. *Besurek* Batik from Bengkulu, which has been resurrected in the modern period after a break dating back to 1600, served as the primary inspiration for the design of the INSCRIBED ready-to-wear collection for ladies. *Besurek* Batik contains key components, such as the *Rafflesia arnoldii* flower pattern and the *Kaganga* letter, which is unique to Bengkulu. The two components are then modernized through a combination of fabrics, material design, color combinations, and ready-to-wear morphologies for women, allowing them to exhibit current batik in a more appealing, modern, and acceptable manner to the urban community. The design details included the use of taffeta and organza fabrics, the application of material design in the form of a combination of color dipping techniques in cold and hot water, gutta resist painting for making the motifs also being the main dye, and French knott embroidery techniques. The combination of these techniques was poured into the INSCRIBED collection, which is ready-to-wear clothing for women aged 20-35 years old with modern, feminine, smart characters, and respect for local culture who live in urban Indonesia. The INSCRIBED collection as a whole is able to produce a traditional yet modern impression that is in line with the times and has high aesthetic value, this involves exploring how the collection successfully blends traditional elements of *Besurek* batik with *Rafflesia arnoldii* flower pattern and *Kaganga* letters to contemporary fashion design. The goal is to show how this fusion not only preserves cultural heritage but also makes it relevant and appealing to modern urban audiences. The PBL (Project Based Learning) technique is used to achieve final results by learning through real-world projects, including information search and data synthesis, material investigation, feasibility assessment, and design interpretation.

Keywords: Bengkulu, *Besurek* Batik, *Kaganga* letters, *Rafflesia arnoldii*, tie-dye.

INTRODUCTION

Indonesia is rich in regional diversity, with unique flora like the *Rafflesia arnoldii*, a protected endemic plant native to Bengkulu. The naming of this giant flower (Lachezar & Charles, 2017) is inseparable from the history of its first discovery in 1818 in the tropical forests of Bengkulu (Sumatra) somewhere near the Manna River, Lubuk Tapi (Susatya, 2011). This flower, known for being the largest in the world. It symbolizes the region, earning it the nickname "The Land of Rafflesia". The naming of the flower *Rafflesia arnoldii* is based on the combined names of Thomas Stamford Raffles as the leader of the expedition and Dr. Joseph Arnold as the discoverer of the flower (Susatya, 2011). In addition, there are also *Kaganga* letters that characterize Bengkulu with calligraphy motifs. *Kaganga* letters are a language from the land of Rejang that is not owned by other regions. Batik *Besurek* is a

combination of *Rafflesia arnoldii* and *Kaganga* letters, two traits unique to Bengkulu (Bafaqih & Darwoto, 2022). Generally speaking, this batik is distinguished by calligraphy using a distinctive sign of Bengkulu—the *Rafflesia arnoldii* flower—as its subject (Kartikasari & Yulistiana, 2021) (Bafaqih & Darwoto, 2022). One of the traditional Indonesian textiles that has to be maintained is batik *Besurek* (Ranelis & Rahmad, 2016). The main goal of this study is to investigate how the INSCRIBED ready-to-wear line combines traditional patterns and contemporary design. This collection strives to create clothing that resonates with metropolitan women aged 20-35 who respect both modern aesthetics and cultural heritage. The collection incorporates unique cultural features of Bengkulu, such as the *Rafflesia arnoldii* flower and *Kaganga* letters, with contemporary design. The distinct H and A silhouettes in the INSCRIBED series give the wearer a contemporary look. Combining batik painting and tie dye processes, the clothing was embellished with beautiful motifs in the shape of *Kaganga* calligraphy letters and Bengkulu's *Rafflesia arnoldii* motif (Delmasari & Novita, 2024).

The *Kaganga* letters, aside from *Rafflesia*, represent a particular calligraphic tradition unique to Bengkulu. There are no scripts like this anywhere else in Indonesia; they are exclusive to the Rejang area. Together, these elements produce Batik *Besurek*, which stands out for its exquisite fusion of *Rafflesia* patterns and *Kaganga* calligraphy. *Rafflesia arnoldii* and *Kaganga* are predicted to become the signature motifs in *Besurek* Batik with the created INSCRIBED ready-to-wear collection (Ranelis & Rahmad, 2016). The INSCRIBED line uses innovative batik and tie-dye painting techniques to update and enhance these timeless designs. In this way, the collection both preserves and revitalizes local culture while making it relevant to the urban market. Their unusual silhouettes, which combine traditional artistry with modern design, make the clothing appealing to ladies who lead astute, sophisticated lives while honoring their cultural heritage. It is anticipated that applying the appropriate material design will give Indonesia's metropolitan market a more contemporary appearance and feel.

Packaging in a modern form is realized through the combination of motifs and characteristics of *Rafflesia arnoldii* and *Besurek* batik as the main theme of the INSCRIBED collection referring to the Indonesia Trend Forecasting 2017/2018 “Grey Zone”. The reason for taking the theme of “Grey Zone” as a design reference for the INSCRIBED collection is the visualization of a time that is able to distinguish right and wrong or black and white, no color or hope that might arise due to humanity's adaptation to a time that does not really provide the brightness of hope and stability of the life system. The theme that fits the INSCRIBED collection is represented by the theme “Vigilant” with the subtheme “Numericraft” (BeKraf, 2017). The “Vigilant” theme represents a harmonious blend of past life and present demands. This theme's striking yet understated fusion of traditional and contemporary, east and west, simplicity and luxury, is one of its strongest aspects. Simple cuts and forms, a predominance of subdued hues, and organic textures (BeKraf, 2017). The INSCRIBED collection seeks to connect with its target audience by presenting these cultural symbols in a stylish manner and highlighting the value and beauty of Bengkulu's heritage in a modern context.

METHOD

Project Based Learning (PBL) is the learning paradigm used in this design, includes a project into the learning process (Al-Tabany, 2014) (Daryanto, 2013). The Project Based Learning (PBL) method consists of three stages: planning, execution (creation), and processing (Rezeki *et al.*, 2015) (Lunardi & Aryani, 2024). The design limitations applied in this PBL method are:

- 1) The big theme of the collection is the combination of the uniqueness of *Rafflesia arnoldii* and *Kaganga* letters in Bengkulu *Besurek* batik, referring to the Vigilant theme, Numericraft subtheme.
- 2) The motifs used in the fashion collection are the *Rafflesia arnoldii* flower motif and the *Kaganga* letter motif which is characteristic (Hamy & Suryawan, 2011) of the Bengkulu region.
- 3) Materials used are taffeta and organza fabric.
- 4) Modern silhouette in accordance with the theme and subtheme with volume and feminine impression.
- 5) The colors used in the outfit are brick red, pink, and pearl white. The brick red and pink colors were inspired by the original color and derivative color of *Rafflesia arnoldii* flower.
- 6) Batik and painting techniques were applied to create the *Rafflesia arnoldii* motif and *Kaganga* letters on the fabric that symbolize (Hamy & Suryawan, 2011) Bengkulu's unique language.
- 7) The target market is women aged 20-35 years old, middle to upper class with urban lifestyle, smart character, high mobility, modern outlook, and respect for local culture.

In order to achieve the design's thematic and stylistic objectives, taffeta and organza were selected for this project because of their special qualities. With its modest sheen and crisp, smooth texture, taffeta is the perfect fabric to create well-defined, shape-holding silhouettes. The expansive, contemporary silhouettes that were essential to the design are supported by this attribute. Furthermore, the collection's target market of middle-class to upper-class ladies is well-suited to the taffeta's opulent appearance, which echoes the notion of fusing "manual luxury with modern technology." In the meantime, organza, a sheer, airy fabric, gives the patterns a delicate, feminine feel. Its lightness and transparency contribute to the layered appearance that gives the design depth and visual appeal. The use of organza supports the objective to convey a feminine aspect inside the modern designs. Additionally, organza is easily molded and piled, enabling precise details that go well with the Numericraft subtheme's focus on well considered design aspects. While choosing these textiles, care was also given to the elaborate designs (*Kaganga* letters and *Rafflesia arnoldii*) applied using batik and gutta resist painting techniques, as well as the chosen hues (pearl white, pink, and brick red). The delicate texture of organza and the sheen of taffeta give these designs a deeper, more elegant visual impact.

The fashion design industry benefits greatly from the Project Based Learning (PBL) approach because it provides an organized, yet flexible, environment for learning and innovation. It is beneficial in the specific methods listed below.

- 1) Planning phase: PBL encourages in-depth research and concept development in this stage. As well as exploring the cultural and historical significance of the *Rafflesia arnoldii* and *Kaganga* letters, the project allowed the designers to delve more into the themes of Vigilant and Numericraft. This thorough study informs the design decisions, ensuring that each and every element of the clothing line is meaningful and well-considered.
- 2) Execution (Creation) phase: During the creation stage, PBL's interactive technique is crucial. It allows designers to experiment with different materials (like organza and taffeta) and techniques (like painting and batik) to achieve the required aesthetic effects and useful outcomes. Because PBL is iterative, design may be improved continuously, ensuring that the final product not only meets the original design goals but also keeps up with the fast evolving trends and technologies specified in the themes.
- 3) Processing Stage: Wherein reflection and evaluation play a crucial role. This phase allows designers to assess the effectiveness of their fabric choices, workflows, and overall design in relation to the initial concept and market demands. By evaluating their work critically, taking notes, learning from the outcomes, and applying these insights to new projects, designers may encourage innovation and ongoing improvement.

Conclusively, the PBL approach facilitates an all-encompassing and cyclical design procedure that permits the amalgamation of cultural components, contemporary technology, and imaginative investigation, culminating in a fashion assortment that is simultaneously inventive and profoundly entrenched in regional legacy.

Grey Zone is the big theme of design trends in 2017/2018 echoed by Indonesia Trend Forecasting under BeKraf. The themes in Grey Zone are obtained from identifying trends based on historical methods based on major world events whose profitability affects trends. Thus, visual imagery was obtained that became the main theme of the trend (impulse) and its derivatives into four subthemes namely Archean, Vigilant, Cryptic, and Digitalian (BeKraf, 2017). Vigilant is a theme that illustrates in the midst of the crowded flow of innovation, with technological advances and local ingenuity humans can create a better quality of life for people living below the poverty line and vice versa for developed countries as a form of vigilance. The theme for developed countries as a form of vigilance. The Vigilant theme is a harmonious blend of longing for the past and the demands of the present. Manual luxury meets digital luxury. In the INSCRIBED fashion collection, the Vigilant theme was the inspiration for the trend of material design that showed manual luxury combined with modern technology. The Numericraft subtheme inspires the shapes that result from careful processing through computer technology (BeKraf, 2017). Despite utilizing sophisticated machines that can actually achieve any shape, it still chooses to maintain the purity of simple basic shapes, but in the details, consistent calculation analysis can be seen. The uniqueness of the cut lines is exploited as an accent to the fashion design, which can be clean and neat, or rough to achieve textural and dimensional effects. Numericraft features nature's basic colors such as wood or stone colors and has dark accents that match the color of *Rafflesia arnoldii*.



FIGURE 1. Vigilant theme from Indonesia trend forecasting “Greyzone.”
(Source: BeKraf, 2017)



FIGURE 2. Four themes from Indonesia trend forecasting “Greyzone.”
(Source: BeKraf, 2017)

RESULT AND DISCUSSION

Fashion Theory, Textile Material Design, and Experiment

The clothing theory used in this design is based on references from ready-to-wear fashion. Today's ready-to-wear or prêt-à-porter is a fusion of haute couture and mass market design. Although it is not made for one individual, it still gives great attention and detail to each design. In addition, the production quantity is small, making it exclusive and expensive. The sizes made are standard sizes. Ready-to-wear fashion has various sub-levels, luxury, high-end, mid-range, and premium designs.

Material design is a way to explore ideas in a material to provide detail or added value to an attractive product, material or textile fabric (Suliyanthini, 2016) so that it displays a certain aesthetic. Textile material designs include two types, namely raft designs and background designs. Raft design is a way of decorating fabric, such as adding color or motifs, which is done at the same time the fabric is made, for example woven and plaited (Barnard, 2014). Background design is the addition of aesthetic value in the form of adding colors and motifs to existing fabric, for example quilting, smock, patchwork, pleats, and so on. In this INSCRIBED fashion collection, the background designs

chosen are embroidery, painting, & tie dye. The use of embroidery is intended to add aesthetics to clothing (Erliawati, Aryani, & Tan, 2018). Embroidery or commonly called embroidery is the activity of embroidering threads on cloth or other materials to form designs with various motifs according to the creativity (Iswantara, 2017) of the maker, such as: flowers, abstracts, animals, etc (Erliawati, Aryani, & Tan, 2018). Making embroidery on fabric aims to create beauty in clothing so that it makes it more attractive. Embroidery techniques can be done manually or digitally (using software applications via computer), with their own uses and adapted to needs.

Before entering the batik painting process, first the motif is created using the Adobe Illustrator program on the computer. After that, the images were made in different sizes according to the needs. The motifs created are the *Rafflesia arnoldii* flower motif which is a typical Bengkulu flower and the *Kaganga* calligraphy motif which is the native language of Bengkulu. Both motifs are motifs found in *Besurek* batik. In this fashion collection, the motifs were made manually and made more modern with contemporary (Ni'mah & Dartono, 2021) batik painting. Gutta resist is used instead of wax on the fabric to lock the painting. The batik painting uses Deco Silk Painting textile dye which has a liquid texture. After the painting process is done, the next step is the dyeing stage to give color. Dyeing is done to get the desired color to match the *Rafflesia arnoldii* flowers. The dyeing color used brick red and the dyeing was done with six hours to get the pink derivative. In the INSCRIBED fashion collection, the painted batik material design technique was used to create craftsmanship (Daeli, Aryani, & Tan, 2019). The application of this material design produced a unique and luxurious impression on the clothes that were handmade using gutta resist as a substitute for batik wax. Gutta is pearlwhite in color, resulting in a luxurious and elegant color. The color on the batik painting was graded using textile dye for silk painting, Deco Silk Painting.

Painted batik is hand-painted on fabric using gutta as a color separator. It was originally known as silk painting. During the Renaissance, it is said that kings and nobles liked to give special gifts or souvenirs to their loved ones in the form of a piece of silk cloth. They usually poured out their hearts and thoughts on it. According to historical records, the best silk painters from France and Hungary claimed to have learned this creation from the Russian Emperor's family. In the 1920s, hand painted silk designs began to flourish in France. High fashion silk painting was used in royal circles at that time (Kartika, 2017).

Europe is the country of origin of this silk painting. It then spread to other countries, including China. Around the 70s, this creation was popularized by artists from America and Europe until it became more valuable because of the interest of the jetset. Some world-class celebrities are even seen wearing this silk painting touch until now. In making this work, organza fabric will be used as the painting medium. Lefranc brand silk dye, Gutta Marabu, a tial (a tool to tighten the fabric so that the result is flat), and a brush to paint. The process is:

- 1) Sketching. Before painting on fabric, it usually starts with sketching on fabric as a basic idea. Although the results may be different, starting with this sketch can at least serve as a siteplan and warm-up for the next stage.
- 2) Creating an image using Gutta Resist. Gutta is a rubber-based liquid available in different colors that is used as a substitute for wax in batik. It needs about 6 hours to dry before it can be painted. The main drawback of gutta is the line effect.
- 3) Painting. This is the time to fully express your ideas. In this process, perseverance and courage are needed in pouring out imagination and expression when experimenting with colors. Combine several colors as desired to produce a beautiful and perfect sweep.
- 4) Drying, by aerating.

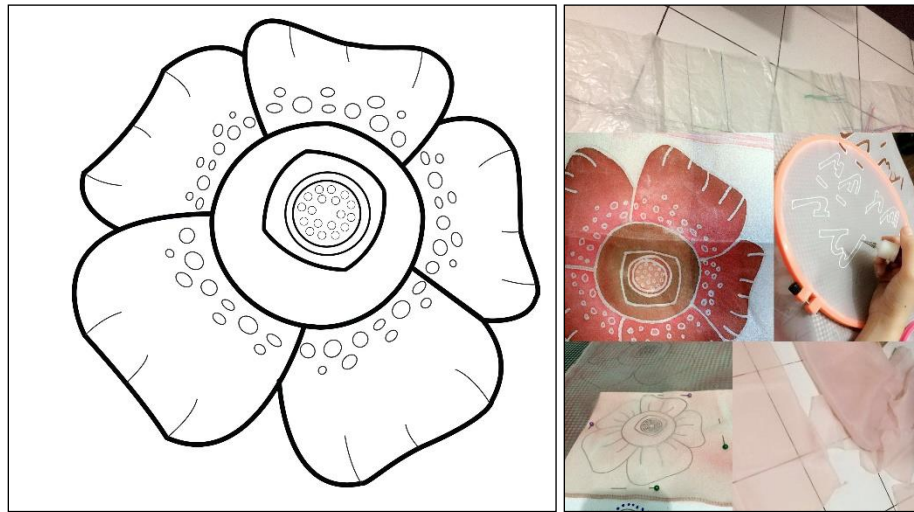


FIGURE 3. Raw motif (left) and INSCRIBED collection material design process experiment (right)
(Source: Devina Nathania, 2020)

Besurek Batik

Besurek batik is one of the cultural heritages of the city known as the Land of Rafflesia, Bengkulu. *Besurek* is Bengkulu language which means written or inscribed. So that *Besurek* batik is batik that is written. The motifs used in *Besurek* batik are mostly calligraphic letters. Generally, the calligraphic letters used can also be read on the fabric motif but have no meaning. In the past, *Besurek* cloth was only used in religious ritual ceremonies in the Bengkulu region, but due to the transition and changing times, *Besurek* cloth has now spread and is used in various events and conditions, such as school uniforms, office clothes, reception clothes, and others. Generally, the motifs that are carried besides calligraphic letters are Kuau birds, Relung Paku, moon motifs, and *Rafflesia arnoldii* flowers. As we all know, the *Rafflesia arnoldii* flower is an icon of Bengkulu City, with history explaining that the *Rafflesia* flower was first discovered by Stamford Raffles in the Bengkulu forest area so to immortalize his name, the flower was named the *Rafflesia* Flower.



FIGURE 4. Contemporary *Besurek* modern batik.

(Source: <http://bengkulubumirafflesia.blogspot.co.id/2014/02/batik-bengkulu-batik-Besurek.html>, accessed on November 14, 2020)



FIGURE 5. *Besurek* batik with *Kaganga* calligraphy.

(Source: <http://bengkulubumirafflesia.blogspot.co.id/2014/02/batik-bengkulu-batik-Besurek.html>, accessed on November 14, 2020)

The people of Bengkulu Province have a script called *Kaganga* that characterizes the region. The origin of *Kaganga* is believed to be a derivative of the Palawa script that developed since the 12th and 13th centuries. The media used to write *Kaganga* are bamboo slats called *gelumpai*, rattan, bark, horn, stone, and also paper. The contents of *Kaganga* manuscripts include customary laws, medicine, prayers, mantras, stories of events, genealogy, poetry, rhymes, and folklore. The way to write *Kaganga* is from left to right, then from the bottom left corner to the top right except for letters that have a perpendicular line. The line is half the height of the letter. The shape of the script is in the form of lines and elbows consisting of 28 graphemes and is so attached to the vowel A, it sounds: ka, ga, nga, ta, da, pa, ba, ma, sa, nya, ya, wa, ha, a, ra, mba, nda, and many more. So when writing words that require the prefixes E, I, O and U, you should still use the letter A by changing its sound.



FIGURE 6. *Kaganga* script on a bamboo blade.

(Source: <http://bengkuluprov.go.id/2016/02/26/ka-ga-nga-aksara-asli-dari-bengkulu/>, accessed on November 14, 2020)

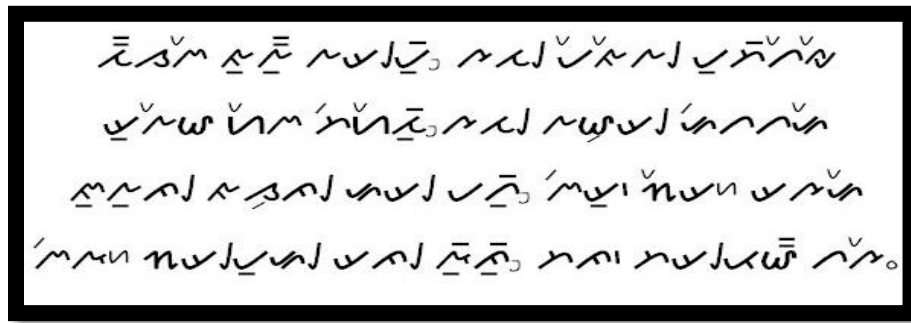


FIGURE 7. Kaganga script sentence.

(Source: <http://aksaradinusantara.com/aksara/aksara-bima-mbojo/>, accessed on November 14, 2020)

The meaning of the sentence using the *Kaganga* script is:

*Tandanya orang Bengkulu, memiliki piil pesenggiri,
Martabat itu penting, dengan memiliki rasa malu dan harga diri,
Juluk adok kita pegang teguh, nemui nyimah menjaga persaudaraaan,
Nengah nyampur dan tidak individualis, serta bergotong royong dalam bekerja.*

The above sentence using *Kaganga* script is translated into a motif in the INSCRIBED fashion collection combined with the *Rafflesia arnoldii* flower motif in Bengkulu's *Besurek* batik.

***Rafflesia arnoldii* Flower**

The giant flower (*Rafflesia arnoldii*) is an obligate parasitic plant that is famous for having very large flowers, in fact it is the largest flower in the world. It grows in plant tissue and has no leaves so it is unable to photosynthesize. The naming of this giant flower is inseparable from the history of its first discovery in 1818 in the tropical forests of Bengkulu, South Bengkulu Regency, so Bengkulu is known in the world as The Land of *Rafflesia* or Bumi *Rafflesia*. The name *Rafflesia arnoldii* is based on the combined names of Thomas Stamford Raffles as the leader of the expedition and Dr. Joseph Arnold as the discoverer of the flower. Flowers are rootless, leafless, and stemless parasites. The diameter of the flower when in bloom can reach one meter and weighs about 11 kilograms. Flowers suck inorganic and organic elements from the host plant. The only part that can be called a “plant” is the tissue that grows on vines. Flowers have five corolla leaves surrounding what looks like a brick-red barrel mouth. At the base of the flower is a spiny disk-like part, containing the stamens or pistil depending on the sex of the flower, male or female. Pollinating animals are flies that are attracted by the foul odor that the flowers give off. Flowers are only about a week old (5-7 days) after which they wither and die (Mursedawati, 2017).



FIGURE 8. *Rafflesia arnoldii* flower.

(Source: <http://parasiticplants.siu.edu/Rafflesiaceae/Raff.arn.page.html>, accessed on November 14, 2020)

INSCRIBED Ready to Wear Collection

Besurek batik with *Kaganga* calligraphy motif and *Rafflesia arnoldii* became the main source of inspiration in this design. In this section, the explanation of each look and design in the collection inspired by *Besurek* batik, Vigilant theme with Numericraft subtheme and urban community as the target market will be presented. This collection was inspired by *Besurek* Batik with components of calligraphic motifs of *Kaganga* script and *Rafflesia arnoldii*. The silhouette used was loose and voluminous inspired by the style in the 2017 fashion trend. The style was made modern to be accepted by the target market but still did not leave the philosophy of *Besurek* batik. Based on that, this collection was titled INSCRIBED. The meaning of INSCRIBED is in accordance with the meaning of *Besurek* batik which was used to convey messages and meanings in each calligraphy on the batik in ancient times.

A major trend in the fashion business nowadays is the integration of traditional aspects into contemporary styles, which is how the modernized *Besurek* batik designs fit with current fashion trends. Here's how to do it:

- 1) Combining Tradition and Modernity: The collection modernizes the traditional *Besurek* batik by incorporating its calligraphic *Kaganga* lettering and *Rafflesia arnoldii* motifs into sleek, contemporary forms and styles. The current trend of cultural appreciation and the resurgence of old crafts in modern fashion are in line with this combination of heritage and modern style. Though updated to cater to contemporary consumers, particularly the urban, fashion-conscious generation, the modernized batik maintains the original meaning and symbolism of the designs.
- 2) Alignment with Global Trends: The Vigilant theme and Numericraft subtheme, in particular, guide the design of the collection within the parameters of the Greyzone's Trend Forecast 2017/2018. These motifs are indicative of a larger movement that combines creativity and nostalgia to create designs that pay homage to the past while embracing contemporary aesthetics and technology. Inspired by the 2017 trend, the collection's free-flowing, voluminous designs meet the growing need in fashion for comfort and functionality—especially among highly mobile urbanites.
- 3) Sustainability and Cultural Identity: The emphasis on cultural identity and sustainability is another trend in fashion. Through the modernization of *Besurek* batik, a fabric with rich cultural roots, the collection responds to the growing demand from consumers for sustainable and meaningful fashion (Qastarin & Siagian, 2019). Traditional handcrafting methods like batik also appeal to the emerging slow fashion movement, which sees buyers lured to one-of-a-kind, thoughtfully constructed products with backstories.



FIGURE 9. INSCRIBED collection design moodboard.
(Source: Devina Nathania, 2020)



FIGURE 10. INSCRIBED fashion collection front view.
(Source: Devina Nathania, 2020)



FIGURE 11. INSCRIBED fashion collection rear view.
(Source: Devina Nathania, 2020)

The specific design for this ready-to-wear collection has four looks. Overall, the silhouettes were inspired by modern styles and trends. The designed clothes contain calligraphy elements and *Rafflesia Arnoldii* motifs found in *Besurek* batik. Both elements were made into contemporary batik in each outfit. Contemporary batik is a modern or contemporary batik that does not really refer to the rules of the pack. In terms of making, it also uses batik painting that exists in the modern era today. Overall, the materials used were taffeta bridal as the inner layer and organza as the outer layer. The base material used was pink taken from the dyeing process of the brick red color inspired by the *Rafflesia arnoldii* flower. The INSCRIBED fashion collection used two material design techniques, namely dyeing and batik painting. The batik painting technique was used to depict contemporary batik illustrations of *Besurek* batik on the clothes by using gutta resist as a wax substitute and Deco Silk Painting as a batik painting colorant. The batik painting technique was applied to organza fabric to get a sheer and soft impression.



FIGURE 12. Actualization of the INSCRIBED fashion collection's Look 1 photo shoot.
(Source: Devina Nathania, 2020)

The first design consists of three pieces of clothing, consisting of a vest, short sleeve top and skirt. All pieces used the dyeing technique which produced a pink color. The vest used taffeta bridal fabric layered with organza fabric with *Rafflesia* flower and *Kaganga* calligraphy motifs. The short sleeve top was made loose and transparent using organza fabric with *Rafflesia arnoldii* flower painting. The lower part was a skirt with a slit cut in the middle using taffeta bridal and organza fabrics painted with *Kaganga* calligraphy motifs. The painting was applied to the organza material to produce a sheer and soft impression. The base fabric uses taffeta fabric to display a luxurious and stiff impression.



FIGURE 13. Actualization of the INSCRIBED fashion collection's Look 2 photo shoot.
(Source: Devina Nathania, 2020)

The second design consists of a top and skirt. The overall top and skirt used taffeta bridal fabric layered with organza fabric. Throughout the outfit, there were batik paintings of *Kaganga* and *Rafflesia arnoldii* calligraphy motifs. The hands were made to look like bells and had volume. The skirt is wrap-shaped with one side made asymmetrical and on both sides there are folds that make the skirt look voluminous and not flat.



FIGURE 14. Actualization of the INSCRIBED fashion collection's Look 3 photo shoot.
(Source: Devina Nathania, 2020)

The third design is a one-piece dress using taffeta bridal fabric layered with organza fabric and painted with *Kaganga* and *Rafflesia arnoldii* calligraphy motifs with motifs made in line with the first design. The skirt was made to look voluminous. The hands were made to resemble petals.



FIGURE 15. Actualization of the INSCRIBED fashion collection's Look 4 photo shoot.
(Source: Devina Nathania, 2020)

The final outfit consisted of two parts, consisting of a Palazzo-style top and pants. The top used taffeta bridal fabric layered with orgaza fabric and painted with *Kaganga* and *Rafflesia arnoldii* calligraphy motifs. The hands were made large and voluminous. Palazzo pants use bridal taffeta fabric overlaid with organza fabric. There were variations of folds and pocket-like variations on the front using organza fabric painted with *Kaganga* calligraphy. Overall, the outfit was made with volume and had a big and loose impression so it looked loose, it was inspired by the *Rafflesia* flower which is a large and voluminous flower.

In the INSCRIBED collection, the accessories used were shoes. This shoe accessory as a complement to the fashion collection. Brick red sandals with painting technique on the body of the shoe. The shoes are made modern and feminine.



FIGURE 16. In the INSCRIBED fashion collection, shoes serve as accessories.
(Source: Devina Nathania, 2020)

Bringing these designs to market could present potential challenges for this INSCRIBED collection, such as:

- 1) The market reception of the upgraded *Besurek* batik is a primary difficulty that needs to be addressed to ensure its wider appeal. There may be market segments that are either uninformed or uninterested in the cultural significance of *Besurek* batik, even when the target consumer values modern design and local culture. To increase their attractiveness, it could be important to inform customers about the designs' history and significance.
- 2) Using contemporary dyeing techniques with age-old practices, such as batik painting, may make scaling production have complexity.
- 3) The other challenge is keeping traditional *Besurek* batik authentic while also evolving to meet the demands of modern fashion. Excessive modernization could cause the designs to lose their main selling point—their cultural identity—while excessive traditionality could render them imperceptible to modern sensibilities.

Additionally, the following influenced more general fashion trends:

- 1) By modernizing *Besurek* batik through cultural fashion revival, the collection might have started a bigger movement mixing traditional materials and motifs with modern apparel. As more designers and brands look to legacy and culture for inspiration, this collection might serve as an example of how to do so in a way that honors the tradition while remaining relevant for contemporary consumers.
- 2) Focusing on ancient techniques like batik may help support the emerging slow fashion trend, which emphasizes craftsmanship, sustainability, and unique, meaningful designs. This collection, with its allusion to fast fashion, might inspire other designers to use similar methods.
- 3) The worldwide attraction of regional craftsmanship: If effectively promoted, these designs have the potential to enhance the international recognition and appreciation of Indonesian textiles, especially *Besurek* batik, in the fashion industry. This may push other regions to exhibit their traditional crafts in contemporary fashion settings and raise demand for fashion with cultural influences on a global scale.

Thus, despite the difficulties in bringing these designs to market, there is hope that they will have a major impact on global fashion trends by fusing sustainability, cultural heritage, and modern aesthetics.

CONCLUSION

Future studies could investigate several directions to further develop and innovate in the field of modern fashion that integrates traditional aspects, based on the experience of working on the INSCRIBED design collection:

- 1) Exploring Other Traditional Motifs: Prospective investigations may explore additional customary patterns apart from the *Rafflesia arnoldii* and *Kaganga* calligraphy patterns. Numerous traditional patterns and symbols, for instance, have rich cultural histories from different parts of Indonesia or other countries and can be reinterpreted in a contemporary setting.
- 2) Including Alternative Traditional Materials: Further research may be done on the use of more traditional materials that aren't as common in contemporary fashion. Fabrics woven using unusual traditional techniques, such songket, lurik, or tenun ikat, for instance, could be used into modern silhouettes. Additionally, studying the sustainability and environmental consequences of these materials may help designers create fashionable yet eco-friendly apparel.

- 3) Innovation in Traditional Techniques: How to modernize or combine traditional textile-making methods like hand weaving or natural dyeing with more contemporary techniques like laser cutting or digital printing may also be the subject of future research. As a result, cutting-edge designs that appeal to both domestic and foreign customers might be produced while maintaining traditional workmanship and utilizing modern technology.

Several tactics can be used to successfully promote modern batik techniques to urban consumers such as: emphasizing uniqueness and exclusivity; storytelling and cultural connection; sustainability and ethical fashion; fashion forward positioning; and final point is marketing initiatives should emphasize how contemporary batik blends in perfectly with today's urban lifestyles.

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