

Redesign of Wayang Cakrik Batik Puppet as an Effort Development of Traditional Communication Media

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Abstract. After wayang kulit, and batik, received recognition from UNESCO in 2008, the challenge that arises is how to make teens want to maintain, preserve, and develop it by not damaging the roots of tradition. How to make teenager re-recognize wayang as traditional communication media? One solution offered is by designing wayang cakrik batik as an effort to develop traditional communication media. The data found states that most teenagers cannot recognize the forms of puppet characters. These designs still try to consider the authenticity of the form so as not to break the roots of tradition. Using the DKV research methodology, my research aims to produce wayang cakrik batik. The design is carried out using the principles and elements of visual communication design, as well as considering intra-esthetic and extra-esthetic factors. The results of wayang cakrik batik show that the teenager more easily recognize the form and character of shadow puppet characters.

Keywords: Wayang Kulit Redesign, Traditional Communication Media, Wayang Cakrik Batik.

1 Introduction

Wayang, Keris, and Batik get recognition as world cultural heritage from Indonesia by the United Nations Educational, Scientific and Cultural Organization (UNESCO). Wayang and Keris have received this recognition with the issuance of the Convention for the Safeguarding of the Intangible Cultural Heritage certificate as of 4 November 2008, and Batik received the recognition certificate as of 30 September 2009.

However, we have gained recognition in the eyes of the world, if the process of regeneration and transformation of cultural values is not going well, it is possible that these art forms will be buried alive. It was said so because it could be that the art moved to another place, loved by foreign people but not in their own country. This expression is not a mere figment. Inversely related to the excitement gained by world recognition, Kompas [1] reported on the low interest of young people in appreciating the art of wayang kulit. Handayani (lecturer at UNNES) accuses young people of reluctance in appreciating traditional arts, one of which is due to the inclusion of foreign culture through various media that contains these contents and is immediately adopted by young people as modern culture that deserves to be the center of art. The following is an excerpt from the Kompas report.

Kompas.com [1], preaching about young people who are starting to be reluctant to the art of their own people. Traditional art in Indonesia is beginning to be abandoned by the younger generation, and the entry of various foreign cultures through various media, especially televi-

sion, is designated as a medium that also influences the fading appreciation of traditional arts. Nowadays many young people are less familiar with traditional arts such as karawitan, gamelan, and also wayang, either wayang kulit, wayang orang or wayang golek, they (young people) are more pleased with foreign arts and traditions that are not clear from where they came from. said Handayani, lecturer at the Faculty of Language and Art, Semarang State University (Unnes) in Semarang, Saturday [1].

Still about the low appreciation of adolescents towards wayang, citing news published from the Antara news agency regarding interviews with the Chairman of Senawangi, Sunjaya. Sunjaya revealed several factors that were considered to influence the reluctance of teenagers to watch wayang. Here is a news quote from Antara.

"The Young Generation Thinks Wayang Uneconomical" (Friday, June 28, 2013) Sunjaya, Chairperson of Senawangi stated that "The interest of the community, especially the younger generation of the wayang performing arts is getting lower" According to Sunjaya, this is because the language used is considered too complicated and difficult. It is understood that the younger generation understands Indonesian, foreign and mixed languages, and the duration of puppet art performances is also felt too long, the decline of young generation's interest in wayang is also caused by stories that tend to be felt heavy full of reflection with heavy philosophical weight, still according to Sunjaya, there is an assumption that puppet plays and messages are considered only for parents who need enlightenment. "Wayang performances are also considered less attractive and lack audio-visual sensation to them". In addition, the frequency of wayang performances is still low resulting in wayang being powerless in seizing the space and attention of young people [2].

Still regarding the media's concern about the low interest of young people in appreciating wayang, Tribune reported the same thing. Speakers revealed that the lack of interest in adolescents in watching wayang kulit performances was due to the onslaught of outside cultures that were felt to be more modern and easier to follow/adopt. The following quote from the Tribune: Tribune (Wednesday, January 13, 2016) Indonesia is a country rich in art and culture. One of them is wayang kulit art. Shadow puppets are puppets made from carved leather or wood that are used to portray characters in traditional performances. This art is one of the oldest forms of traditional theater commonly played by a puppeteer. But now the wayang art has begun to be forgotten, this is due to the influence of outside cultures. As a result of these influences, adolescents now assume that traditional art is an outdated or ancient culture. Therefore, they prefer foreign art which they consider more modern and keep up with the times.

But in reality, the art of shadow puppets has worldwide even many foreigners who are competing to learn our art (Indonesia), and are willing to pay dearly to learn this art. Today we rarely encounter shadow puppet shows, and rarely even young people who want to pay attention to this traditional art. It all causes the existence of traditional arts in our country is increasingly declining and alarming even more eroded. If this situation is allowed to drag on, it is possible that Indonesian art will increasingly be claimed by other countries because young people are embarrassed to admit that wayang kulit is their art [3].

Wayang kulit is a complex art. Art which is rooted in folk theater art, is driven by a Dhalang as the leader of the show [4]. It is said to be a complex art because it contains at least sound art, theater art, visual art, lighting art, music art, speech art, dance. All of them are elaborately elaborated and do not outperform each other, but are given portions according to their level. Wayang Art also accommodates exhibition and performance art at a time. exhibition art can be seen in visual forms of wayang that are created in total even in detail to the smallest things, all have terms and types [5].

Previous research related to the wayang character design was a study entitled "Visual Model Design of Puppets in the Formation of Identity and Character as Reference in Character Design in Works". In the results of research conducted by Haryadi and Khamadi it was stated that shadow puppets as an art has undergone a transformation of forms, one of which is due to technological development, as demonstrated by the rise of art in the field of Visual Communication Design that adapts wayang kulit, the designers' response to the transformation as a revitalization effort. digital art design, especially "character design." Analysis using parameters: facial expressions, body position and size, clothing, and attributes. The results of the analysis are used to make references or frameworks, which are implemented for the character design process according to the characters choose.

Other research conducted by Karamoy, Philipus Nicolaus, Deny Tri Ardianto, and Erandaru (Department of Visual Communication Design, Faculty of Art and Design, Petra Christian University, Surabaya), entitled the Design of Motion Comic Puppet Figure Bambang Ekalaya, is based on the story of Bambang's puppet character Ekalaya. This story is rich in moral messages that are suitable for young people to never give up in their studies. This research resulted in Ekalaya's character in the comic version which, of course, the visual form of the puppet character into three dimensions is more like a human form than a puppet.

Wayang as a traditional communication media over time is considered less desirable, difficult to identify from the aspect of character characterization, complexity of cultivation, to the story and forms of art performances that are less flexible. These conditions need to be addressed, find a solution, and cannot be allowed to occur. One of the methods offered is visual design of wayang visuals so that they can be understood by the younger generation so they want to come closer and relearn wayang art as a traditional communication media. This design is not intended to change by destroying the structure or order of the basic art form, but still retaining some basic aspects that form the basis of wayang form, so that it is again relevant as traditional communication media. This research aims to produce wayang design as an effort to develop traditional communication media.

2 Research Method

The method approach used in this research is qualitative, namely by observation and interview. Observations and interviews are carried out in order to obtain identification of problems so that they are more visible, in order to obtain authentic and targeted data and then lead to the method used in visual communication design studies, namely using new design methods [6].

3 Literature Review

3.1 New Design Method in Visual Communication Design Study

The design methodology began to develop significantly since the 1960s and gave rise to many new methods of design. This new design methodology seeks to make clear to the public the contents of the designer's mind by externalizing the thought process in designing an item. This method is used to examine everything that underlies design decisions. Likewise, to reassess or test a design decision that has been taken. The main characteristics of the new design

method are as follows: trying to make clear to the public (stakeholders) the contents of the designer mind. In other words, externalize the design thinking process through words (descriptions), mathematical symbols or diagrams. The intended public is the owner, the producer (producer), the manager (operator) and the user.

In this case there is a clear separation between the conceptual thought process of the object to be made with the process of carrying out the design of the desired item. The design process is examined one by one separately after previously broken down into design components. Likewise, the process of making goods, which are broken down into components of the work carried out separately. Designers are no longer always individual but also group. In this case several terms are known, including Designer Group, Design Team, Design Board. Thus the birth of the independent designer profession, which began through the method of designing with drawings, is increasingly emphasized. Compared to conventional design methods, the parties concerned with the results of the design in this new design method are broader, including the project owner (owner), manager (operator), user (user), clan making authority and implementing the rules (legislator) [7].

The technique to identify problems in this research uses interviews with student informants, as well as the deepening of problems with interviewing figures. Interview Figure is an interview with a figure who is considered to know a lot of things about the focus of the research in question, including the art expert or artist itself [8]. In addition to interviews with the figures in this research interviews were also conducted with a number of teenage student informants who would be extracted information about their interest in shadow puppet art. This research data collection tool uses an interview guide.

Analysis and interpretation of the data in this study besides using qualitative analysis to determine the desires of the wayang cakrik batik arget, also used Intra-esthetic Analysis (visual data) Organic unity of works of art [8]. Ocvirk *et al*, 2001 in Rohidi [8] provides an overview of visual art, and shows three basic components of an art to be analyzed, namely: the subject of "what", the "content" text, and the form of "how".

The subject can appear as a person, thing, or idea. Emotional and intellectual messages in art are called "nas"; that is, a statement, expression, or flare-up that is read by the observer of the work of art, which is directly connected with the intention of the artist. On the other hand, the passage is also closely related to feelings generated by objects or known ideas. Forms are used in various ways and meanings when referred to objects of art. Form refers to the overall organizational understanding of composition. An art display is the use of line, texture, color, shape, and value elements, and their relationship with the principles of harmony and diversity [8].

Rohidi's extra-aesthetic analysis [8]: In order to analyze extra-esthetic factors several situations need to be considered, namely:

- a) Physical natural background which is an environmental resource that can be utilized.
- b) The social cultural context where the artwork is present.
- c) The people involved in it.
- d) The behavior or actions of people and with whom they interact.
- e) Relationships that apply between residents in the research setting.

With the three ways of analyzing the way and analyzing the data, it is expected to be able to answer the problem formulation and succeed in achieving the research objective, which is to produce a wayang design and the results of the research report.

Art research requires that researchers have a high sensitivity or appreciation of art, especially in the fields of interest and practice. The main task of art researchers in qualitative research, is to explain carefully the ways of people who are in a certain setting, the works or the

results of their actions, so they can understand, predict, take the necessary steps. In terms of its analysis, art research, indeed, focuses on art creativity but its decomposition uses words. Words about the intra-esthetic and extra-esthetic contents [8].

4 Result and Discussion

Analysis and interpretation of the data in this study besides using qualitative analysis to determine the desires of the wayang cakrik batik arget, also used Intra-esthetic Analysis (visual data) Organic unity of works of art [8]. Ocvirk *et al*, 2001 in Rohidi [8] provides an overview of visual art, and shows three basic components of an art to be analyzed, namely: the subject of "what", the "content" text, and the form of "how".

Art can combat the problems faced by creating new concepts, new angles to view the world and various aspects of human life. Gray and Pirie (1996) in Rohidi [8] assert that art research is not exclusive, on the contrary it has presented a characteristic that is acoustic, adopting various methods, approaches to information acquisition, selection, structuring, analysis, evaluation, presentation, and communication. Basically the merging of two or more scientific disciplines into one, which can create a new methodology, is possible for its presence as long as it is relevant in the context of the scope of the problem that is the study [8]. In scientific activities, each field of science is always likely to utilize theories and concepts or even certain methods from other fields (and vice versa) as long as they are relevant and significant to the development needed [8]. Graphic design is the study of and developing visual language (one of them) for information and communication purposes from communicators. Visual messages conveyed are diverse, it can also be an idea to the target (audience) communicatively and persuasively (with the aim of publication, promotion, and marketing) using information media.

Art research or about art is usually done with two basic strategies: first, the research begins by looking at the work of art physically, and the second through exploring the context of the setting (space and time) related art expressions. The first strategy is the intra-esthetic factor related to physical manifestation in the basic 2-dimensional form of the side view, resembling humans but "non-human", full of symbolic visual codes completely black skin manifests the color of shadows. The full philosophical style is broken down into small structures, the elements of the hands and feet are manifested with the impression of the hands and feet even though if observed the batik motif curls are not hands and feet. Wayang cakrik batik is implemented on taxon media by comparing the nature of skin media in general. Taxon was chosen because it is lighter, cheaper, relatively strong compared to duplex, easy to carve.

The second strategy relates to determinants or significant factors that are integrated into supporting the presence of relevant artwork. Extra-esthetic strategies include psychological aspects such as ease of recognition, simpler not to make the eyes tired, then social & cultural aspects while maintaining some key details so that the authenticity of shadow play is maintained. Regarding aspects of the physical natural environment is more a consideration on the use of more or adding value taxon material.

The implementation of communication design principles in this study are as follows:

- a) Unity. Unity is achieved in the batik style elements and black body color.
- b) Balance. The principle of balance is strived for by the stability or the appearance of the same attraction between one part and another, also through the filling of batik motifs. The balance used is asymmetrical informal balance.

- c) Proportion. The proportions include the basic principles of layout to obtain harmony. Basically, proportions are mathematical comparisons in a field. The proportion of comparison used in this design refers to the basic form of shadow play.
- d) Rhythm. Rhythm is a repetition of regular and continuous motion. The principle of rhythm is actually the relationship of repetition of forms of visual elements. the principle of rhythm used as a reference is batik motifs, especially Javanese batik.
- e) Domination. Domination is one of the basic principles of design that must exist in art and design as an attractor and center of attention. Domination is often also called the Center of Interest, Focal Point and Eye Catcher, the purpose of which is to attract attention, eliminate boredom and to break order. In this study mainly implemented the head (face and slack).

In addition to holding the principles of visual communication design, design in the context of this study also considers the application of visual communication design elements, namely:

- a) Color. Transformation of skin color and other details on the body of the puppet is simplified and equated into one color, namely black, emphasizing the color of shadows where philosophically humans like to see the dark side of others.
- b) Format/Size. Format is another element in design that pays attention to the comparison of the size of an object. The application of this element can create contrast and emphasis (emphasis) on the design object. In this study the puppets' body size in general was made smaller to consider its use value. But in general, the comparison of the size of the puppets with one another still refers to the comparison of the size of the shadow puppets as a reference as well as to maintain the authenticity of traditional shadow puppet arts.
- c) Texture. Texture is the impression of the appearance of the surface (pattern) of an object that can be judged by being seen or touched. The general texture of the Wayang cakrik batik tends to be hard to see in the details of the small curls batik motif and tends to be soft on the big curls.
- d) Space. Space is the distance between one form and another, in its implementation it can bring out the aesthetic effect of design and the dynamics of graphic design. In this case it is implemented on the impression of the hands and feet on some batik motifs, even though when viewed in detail it is not a puppet hand but an impressive hand and foot.
- e) Line. A line is a design element that connects one point to another so that it can be in the form of a curve or straight. Lines are the basic elements for building a design shape or construction. In this case the line is implemented in the curve of the batik motif. This curve is then used as a guide during the production of puppets with the technique of scratch/iris. The general meaning of a line such as a vertical line has a stable, stout, and elegant impression while a horizontal line has a passive, tenant and peaceful meaning while a diagonal line has an active, dynamic and attention-grabbing impression, and is also considered to affirm character traits that are examples of design.
- f) Shape. Shape is anything that has a diameter of height and width. The general form still refers to the basic form of shadow play.



Fig. 1. Wayang Batara Yamadipati and Narada (example of the results of a wayang cakrik batik design). The left side is an original wayang design, the right side is my redesign Wayang Cakrik Batik.

The visual form of this wayang visual is a part of communication science research that seeks to develop communication media through traditional arts. Developing communication media, of course, must stick to the principle of media effectiveness. In the visual communication design study approach, so that messages can be effectively understood, received, and can change the attitudes of the target (audience) in accordance with marketing/promotional objectives, it is necessary to consider things that allow the media to be communicative.

The way to make visual work communicative for the audience.

- a) Supporting visualizations so that they are easily accepted by the target, and if the message (verbal) becomes a visual message, by paying attention to signs of visual messages that are understood by the public, easy, easy, and convenient to see/read, realized by simplifying the form and detail without reducing the value-philosophical values contained by the art of shadow puppets.
- b) Study the message to be conveyed in depth, as well as the habits and things that are sought out/liked by the target relating to visual things (icons, images and other visual elements). Efforts should be made to understand the fundamental difficulties of the younger generation in recognizing wayang and what is important to convey to the target audience with these designs.

5 Conclusion

Wayang kulit shadow puppet design has been carried out by producing a new form of development from the original form of shadow puppets to Wayang cakrik batik. With the newness generated, elaborating several concepts in the design of visual communication, namely unity, balance, proportion, rhythm, domination. It also emphasizes simplicity, usability, recognizable ease, attracts attention to be studied and further developed. Two things that are important in this design are not only the implementation of new design methods in the study of visual communication design, but also by including the first wayang design, including elements of batik, especially Javanese batik motifs as a form to provide motives for the puppet body, bearing in mind the other objectives of this research two traditional forms of Javanese art in order to attract the attention of the younger generation to learn and develop, and also put forward the desire to maintain the authenticity of the shadow puppet art as the original art or the reference for the development of the Wayang cakrik batik.

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