



## **READY TO WEAR CLOTHING WITH BATIK MOTIFS INSPIRED BY CISADANE LENGGANG DANCE**

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### **Abstract**

The work on the final project batik motif with the source of the idea of Dance Lenggang Cisadane for clothing *Ready to Wear*. The purpose of this final project that is, creating Batik motifs dance Lenggang Cisadane with the main motive in the dance movement that rests on the four elements of culture in dance Lenggang Cisadane. The method used in the process of creating this work is Gustami method which is divided into three methods, namely starting from the exploration stage, by making direct observations at the location of the dance studio and digging for data through interviewing. The second stage is the design, starting with alternative designs to be selected as batik motifs applied to *ready-to-wear* clothing. Starting from the process of pattern, shading, batik, coloring, melorod, sewing to finishing. The results in the creation of this work in the form of four *ready to wear* clothing. His attributes are softie, beauty, agility and cheerfulness. The creation of fashion works that raise the motif of Dance Lenggang Cisadane can be known more widely in the general public, especially the younger generation who are less aware of traditional dance culture.

**Keywords:** *Lenggang Cisadane dance, batik tulis, Ready to Wear*

### **INTRODUCTION**

Lenggang Cisadane dance is one of the cultures in tangerang City. From several cultures in tangerang such as Gambang Kromong, Lenong, and Lion Dance which has been very long been there but the dance is very newly created. The dance was created and only legalized in 2011 by the Department of youth, culture and Tourism (Disporabudpar). Lenggang cisadanediciptakan dance by Unus Ahmad Sanusi who every day works as a teacher of Arts and culture.

Therefore, this dance is typical of tangerang culture because other dance cultures are not native to the city of tangerang and are from different regions and even most of the Chinese culture such as gambang kromong and barongsai.

Lenggang Cisadane Dance was made on the grounds that the declining value of local culture in adolescents, more specifically to the students. Unus Ahmad Sanusi also create Lenggang Cisadane Dance due to the growing cultural diversity contained in the city of tangerang. There are four elements of culture in it, as for the culture of Sunda, China, Java and Betawi. Unus Ahmad Sanusi also apply the dance to every student in his dance studio. Lenggang Cisadane dance also has musical elements that are very distinctive instruments. The musical instruments used in this dance are gambang kromong, a set of salendro, and a set of marawis. Lenggang Cisadane dance depicts the cheerfulness, agility, and beauty of the girls in tangerang City. Dancers use special clothes lenggang dance green and red and also blue and pink. This shirt symbolizes joy as well as color, dancers also wear konde cepol, headpiece and scarf. Dancers wear skirts or sarongs with floral motifs and also decorations from the neck to the waist.

Cultural elements contained in the dance Lenggang Cisadane as a reference to create batik motifs. Movements that exist also in the Lenggang Cisadane Dance interesting motifs, especially dance lenggang is the only typical dance in the city of Tangerang with so can introduce this dance to the younger generation as a traditional dance so that the next generation of the nation can preserve this dance like other dances that are already known to the public other than in the city of Tangerang itself.

Batik is one of the original cultures of Indonesia which is a special way of making by incising malam on the fabric. The United Nations agency for Education, Science, and culture (UNESCO) confirmed batik as Indonesia's original World Cultural Heritage on October 2, 2009. Since then, October 2 is celebrated as "Batik Day" in Indonesia. (Ari Wulandari, 2011: 7). The word "clothing" is taken from the Sanskrit word "bhusana". However, in Indonesian there is a shift in the meaning of "clothing" to "equivalent clothing". Clothing is everything we wear, from the tips of the hair to the tips of the feet. This clothing covers the basic

clothing, complementary (milineris and accessories) and makeup. (Ernawati dkk, 2008 : 1)

*Ready to Wear* clothing is cloths that are made in a ready-to-wear condition with a standard appropriate size. *Ready to Wear* clothing can also be interpreted as a type of finished clothing that can be worn in accordance with its function and usefulness, and mass-produced or limited in various size and color options and the most important thing is durability and the process of care and maintenance of clothing that is not complicated. Appointment theme Lenggang Cisadane in *ready to wear* clothing emphasizes in terms of function and beauty. In addition, batik motifs in *Ready to Wear* clothing is an important point, because Tangerang still has not created or made a motif with the theme of Lenggang Cisadane dance. Dance Lenggang Cisadane also interesting to make batik motifs, because the dance is still new in Tangerang Regency and Tangerang Regency government is trying to promote to the public about the dance Lenggang Cisadane and the role of the community is expected to be one of the media introduction about dance Lenggang Cisadane to preserve. Through the work of batik motifs in clothing *ready to wear* is expected to be one of the media introduction about dance Lenggang Cisadane to surrounding communities. The interest gave rise to the idea of making batik motifs stylasi with the origin of The Art Of Dance Lenggang Cisadane become clothing *ready to wear* with the target use of adolescent-adult women. Stylization is the alteration of forms in nature in art to suit a particular artistic form or style.

## **RESEARCH METHODS**

The creation of batik artwork with the visualization of dance movements Lenggang Cisadane in this scope is an effort to introduce batik innovation with ideas that are rarely known to the public into the form of fashion. Through the creation of this batik artwork, the author got the inspiration to create batik in *ready to wear* clothing. The creation of this work requires methods in the process of work. The method used in creating *ready to wear* clothing with batik motifs

Lenggang Cisadane dance refers to the writings of SP Gustami, namely the method of creating craft art.

## **Exploration**

Exploration stage is an important stage in the making of an exploratory work is the collection and search of data which is the initial stage in the design of works of art, this stage aims to find deeper information, or collect data, references to be researched and explored. This stage can be done through references from books, pictures related to Lenggang Cisadane Dance obtain concept maturation. After all the data collected followed by analyzing the data to draw conclusions that will be poured into the form of concepts and exploration carried out through alternative sketch designs.

### **1. Concept Exploration**

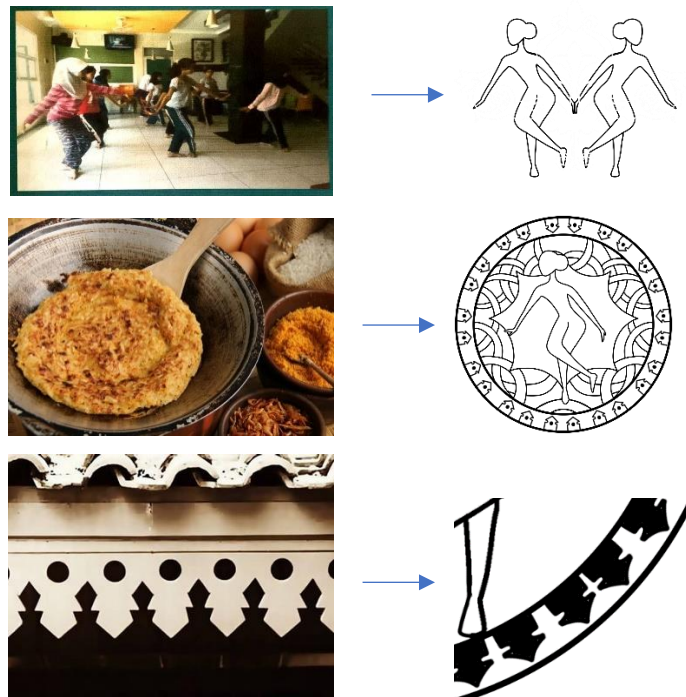
At this stage the authors conduct data mining through literature studies and interviews. The literature study was conducted by visiting ISI Surakarta Central Library and ISI Surakarta FSRD library. In addition, the authors also look for data through electronic library sources in the form of images, descriptions and journals. The author also conducts interviews on the concepts that want to be adopted to the speakers who are competent in their fields. The idea that originated in the cultural elements contained in the Lenggang Cisadane Dance create the main motive with the visualization of people dancing. A movement that is the cornerstone of the distinction of each of works. There are 11 movement names namely sibat, lontang canting, kewer, sontang lageday, landangan, keupat linggek, melayu, cocor bebek, capang, and langsar. 11 movements that are based on each culture are then taken one of them so that each work has one movement. Clothing created a variety of colors, because it is taken from the properties of Dance Lenggang Cisadane. Bright colors will carry on the concept of summer so that clothing is suitable for a vacation during the summer.

## 2. Shape Exploration

At this stage the authors do stylization and replication of the source of ideas that will be raised as the concept of the final project to obtain the beauty of form. Form is the organization or compositional unity of the supporting elements of work. The concept that has been obtained by the author, further exploration of the form by making sketches based on themes taken into account the form of batik motifs. Visual reviews that have been collected from various sources both from internet sources, books and photos of images from the internet are used as a reference in making motif designs. There is a pattern structure on batik cloth including the main motif, supporting motifs and isen-isen. The main Motif in the final project of this work is the visualization of dance lenggang cisadane, while the supporting motifs are accessories head, shoulder, waist (belt), and others.

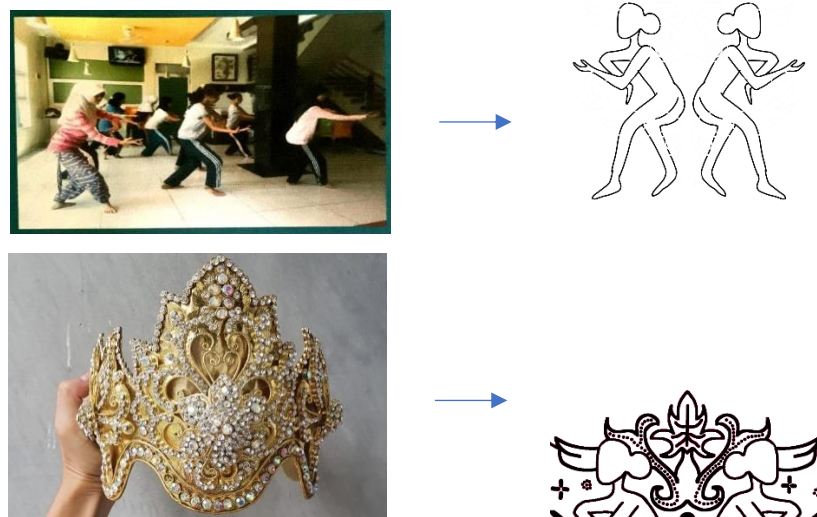
Exploration of form is carried out using the styling of objects that have become a source of ideas. The form of visual review that has been collected and used as a reference in making the design. Lenggang Cisadane Dance Movement is used as the main idea in the creation of batik motifs. The author made observations on Dance Lenggang Cisadane directly or by digging information through interviews to the creators of Dance Lenggang Cisadane and journals to be used as a reference in making sketches of batik motifs.

The making of batik motif contains dance steps, accessories used by dancers when performing to bring lenggang cisadane dance and cultural elements that exist in each culture that is an element of the dance, which will make a beautiful motif. The process of arranging the Batik motif dance Lenggang Cisadane stylasi is based on movements that rely on culture and some cultural elements. Here are the elements of culture and the name of the movement that rests on that culture:



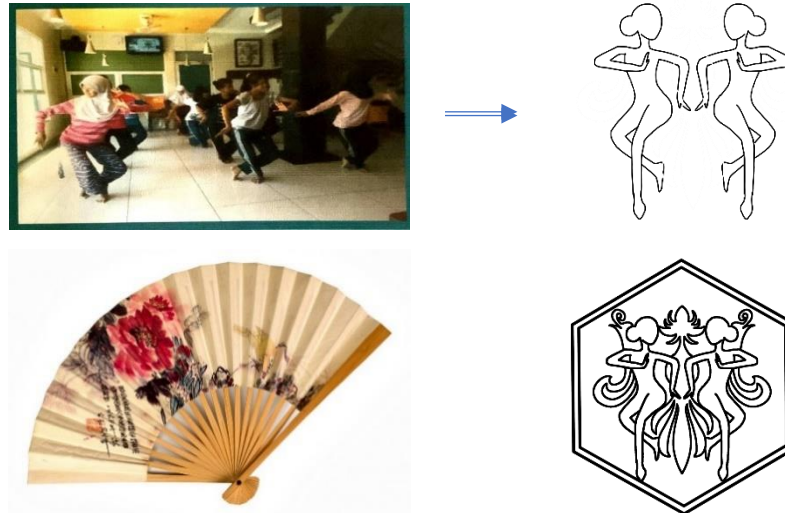
Picture 1. Transformation motif works 1

Kewer movement is a movement that rests on the betawi culture which is visualized as shown above. The round shape is the result of the stylization of the egg crust which is a typical betawi food. Jar tooth carvings that are characteristic of betawi houses.



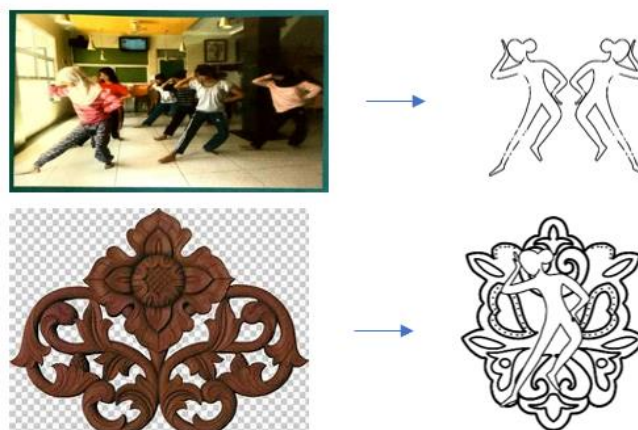
Picture 2. Transformation motif works 2

Sontang Lageday movement is a movement that rests on Sundanese culture that is visualized as shown above. Stylization of the Sunda siger form which is characteristic of the Sundanese bride.



Picture 3. Transformation motif works 3

Keupat linggek movement is a movement that rests on Chinese culture which is visualized as shown above. Stylization of the fan shape taken from the fan dance that originated in China.



Picture 4. Transformasi Motif Works 4

Gerak Melayu is a movement that rests on the Malay culture that is visualized as shown above. Stylization of a typical Malay carved form.

### 3. Materials Exploration

The creation of this work the author chose to use primisima fabric edge fibers to be used as batik tulis. The use of primisima terpi fibers to be used as batik writing is something that has been used by the author. In addition, the primisima type of searabut edge fabric is a fabric recommended by batik craftsmen in Laweyan because the quality is good and suitable for superiors and subordinates. Primisima edge fiber fabric is also a good fabric in absorbing color in the batik process.

Additional fabrics used by the author based on the results of previous observations. Fabrics that are suitable for mixing and matching the work of primisima batik fabrics that the author uses are toyobo fabrics, popplyn fabrics, and linen fabrics. Toyobo fabric has a smooth and cool texture so it is comfortable when worn. Popplyn fabric has a smooth texture, absorbs dryness, so it is comfortable to wear. Linen fabric has a rough texture on the outside of the fabric but for everyday use is very comfortable because it is not hot when used.

### 4. Clothings Exploration

The first process in fashion exploration is to find references about the forms of *ready to wear* clothing. Furthermore, the author made several alternative designs of *ready to wear* clothing which was then consulted to the final project supervisor and selected the best design. The form of *ready to wear* clothing in this final project is designed with a simple form of clothing with the appearance of following the Times or the latest clothing. Clothing is designed with a combination of toyobo fabric.

The process of making clothes, of course, the author tries to find references to fashion models that match the theme and concept in making works. The fashion Model that becomes a reference is then sketched as an alternative design. Here the transformation process is aimed at creating a fashion model.





Picture 5. Clothings Stylasi Works 1

The above clothing is a reference in making alternative clothing designs in work 1. Using inner sleeveless with outer balloon sleeves, and mermaid skirt models.



Picture 6. Clothing Stylasi Works 2

The above clothing is a reference in making alternative clothing designs in work 2. Using an inner shirt with a shawl accent on the front, and a skirt model with an additional apron.



Picture 7. Clothing Stylasi Works 3

The above clothing is a reference in making alternative clothing designs in work 3. Using blouse vest model, and skirt model A with additional apron on the front and back.



Picture 8. Clothing Stylasi Workd 4

The above clothing is a reference in making alternative clothing designs in work 4. Using a divided tunic model, using balloon sleeves.

## 5. Technique Exploration

Pouring the idea of the Cisadane Lenggang dance motif into the primisima fabric with the edge of the fibers using the batik tulis technique. Detail batik technique using klowongan technique. The coloring process uses red, brown and orange remasol colors that are mixed so as to get the desired color. After that the base color will be bleached using liquid batik color bleach. These colors will

later be used as batik tops and also subordinates such as skirts. The use of remasol color in batik coloring Lenggang Cisadane dance motif was chosen by the author because it can be absorbed well by the primisima fabric edge fibers, the color does not fade easily and has its own appeal for batik connoisseurs.

Experiments on color bleaching techniques on batik cloth using liquid sulfurite. The author has already worked on this bleaching technique before. Color bleaching on batik cloth that was first done is, the fabric that has been incised batik motif using the night then dipped in color, then after the fabric is dry do penembokkan on motifs that do not want to be bleached, once finished then the fabric is dipped in a bucket that already contains a mixture of water and sulfurite, then dipped until the desired color has appeared then dry and pelorodan process. This color removal technique risks causing damage to fabric fibers if not rinsed with soda ash, which soda ash has the property of locking or repairing damaged fabric fibers after bleaching.

The design is the pouring of ideas from the analysis that has been done into a two-dimensional form or design motifs and clothing. In the design includes several stages, namely in the form of alternative design design (sketch). At that stage the author visualizes the results of exploration or data analysis to various alternative designs (sketches) that refer to the dance lenggang cisadane. From the design that has been made, it can determine the selected design, to be used in batik patterns or motifs and references in the embodiment of clothing works by considering aspects such as techniques, materials, shapes and tools to be used.

The design process is used for pouring ideas from the results of the analysis carried out in the form of sketches. At this stage the author emphasizes on the creation of batik motifs Lenggang Cisadane dance along with *ready to wear* clothing design in accordance with the concept so that it can be arranged with a neat pattern and looks to be a good work of art. The design that has been refined is an advanced process after the design of motif sketches and fashion design in the design that has been refined, fashion design has been combined with batik motif design. It is useful for the author to determine the color and material so

that it fits the concept of the work. Here are selected designs that have been refined:



Picture 9. Clothing Design 1

Figure 9 is a refined fashion design, using motifs based on elements of Betawi culture with the title of the work "Mandasari".



Picture 10. Clothing Design 2

Figure 10 is a fashion design that has been refined, using motifs that are based on elements of Sundanese culture with the title of the work "Dahayu".



Picture 11. Clothing Design 3

Figure 11 is a refined fashion design, using motifs based on elements of Chinese culture with the title of the work "Minjie".



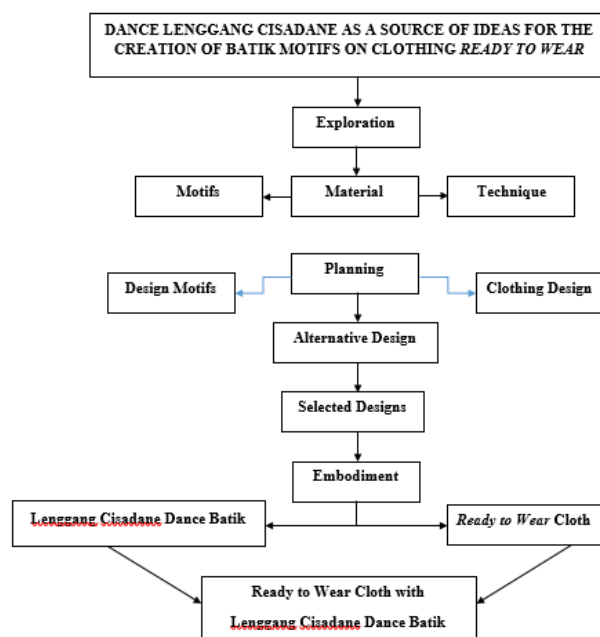
Picture 12. Clothing Design 4

Figure 11 is a fashion design that has been perfected, using a motif that rests on elements of Malay culture with the title of the work "Harsadah".

## EMBODIMENT

The stage of realization of the work is the last stage in the realization of a work that contains a series of processes in visualizing the design of *ready to wear* clothing that is selected into a form of clothing.

This batik Motif will be poured on primisima fabric using batik tulis technique. Fabrics that have been batik then through the process of coloring and pelorodan. This batik Motif is applied to *ready to wear* clothing. Here is a systematic flow of the embodiment of the work:



Picture 11. Stages of Embodiment Works

## RESULT AND DISCUSSION

The results and discussion describe in detail the description of the work from the visual form that includes exploration and experimentation in realizing the work. An explanation of the value of philosophy that includes the translation of references from Cisadane Lenggang dance and its application in *ready to wear* clothing. Through the process of creating this work, it creates several cultural values from the concept of creation, the form of the work, philosophy and the selection of the title of the work.



Picture 12. Works Result 1 "Mandasari"

Mandasari is a name taken from one of the nature of the dance that exists in the dance Lenggang Cisadane is gentle that describes the girls in the city of Tangerang. Mandasari in Sanskrit which means gentle movement. The batik motif of this work is taken from one of the cultural elements contained in the Lenggang Cisadane dance, namely Betawi culture. Batik motifs in clothing with an exploration of contemporary batik motifs. The main Motif is taken from one of the dance movements based on Betawi culture, namely Kewer which is visualized from a dancer, then from the movement, ornaments inspired by the accessories used by the dancers are added And then developed. With the addition of spices and herbs. The Shape of the circle is inspired by the typical betawi food, namely egg crust and The Shape of the house is inspired by the carving of typical betawi houses, namely gigi balang. The author raises the theme of traditional to modern by taking the type of modern batik which is then developed into a motif in accordance with the theme raised.

This dress consists of inner, outer, and mermaid skirt. On the outer and bottom of the skirt using batik with coloring cover dye dye remasol. The orange color itself is taken from one of the characteristics of the Cisadane Lenggang Dance, which is gentle, because the orange color also has gentle properties for additional fabrics other than batik using dense orange toyobo fabric to orange brick to be in harmony. Orange color using remasol BROWN GR, GOLDEN YELLOW RNL, ORANGE 3R. By mixing these 3 colors produces a dense orange color to orange brick. Locking the color using waterglass. Then from the dense

orange color motif walled as desired. Furthermore, the first color is bleached to be more orange soft. Fashion Model wearing fresh natural makeup and wearing hijab. The Model uses hijab with the aim of wanting to align with the motto of the city of Tangerang, *akhlakul karimah*. As for hat accessories as a complement to clothing to look beautiful and beautiful.



Picture 13. Works Result 2 "Dahayu"

The next Dance Movement in Lenggang Cisadane Dance is a movement based on Sundanese culture, namely *Sontang Legeday*. One of the properties of other Cisadane Lenggang Dance for this fashion work is beauty. *Dahayu* which means beautiful batik Motif on this dress there is a visualization of people dancing with a movement called *sontang lageday* and there are ornaments accessories are given *isen isen*. This dress has a blouse with accents such as *slendang* that dangles down and skirt and accents in front of it like accessories on dancers who use belt accessories. Motifs taken with batik slope exploration developed with motifs taken.

The pink color used in this fashion work has the same beauty meaning as one of the properties of the Cisadane lenggang dance. Pink color here using dye *remasol RED X8B* and *RED RB* then the resulting pink color is walled and given *paraffin night* and then bleached into a softer pink color. Models using hijab and hat accessories harmonize with other models to look harmonious and beautiful if combined. Like the girls in tangerang city with their beauty.





Picture 14. Works Result 3 "Minjie"

Minjie has the meaning of agility where the girls in Tangerang City have a high fighting spirit. As well as the nature of Dance Lenggang Cisadane this is agility. Batik Motif with visualization of a dancer on the movement that rests on the Chinese culture is Keupat Linggek. Harmonized with agility and also the spirit so that this motif is given a red color and repetition of motifs such as Chinese batik. In addition to the visualization of dancing people there are also ornaments from accessories that have been developed. With The Shape of geometric motifs is a stylization of the fan, the fan dance originating from China which is then given Isen-Isen cecek. Lines twists and turns illustrate the agility of the nature of dance lenggang cisadane.

This dress has a blouse as a top and a skirt with a separate side of the skirt. Color on batik using remasol RED X8B, ORANGE 3R, BWORN GR, turquoise blue. The resulting red color becomes a brighter maroon color then the motif is walled and given a broken night as a cracked accent color on the fabric which is then bleached to produce a soft red color. In the picture above, the model uses hijab and hat accessories like other models according to the concept taken by the author.





Picture 14. Works Result 3 "Minjie"

Harsadah which means joy which has a meaning similar to cheerfulness, one of the properties of this dance is cheerfulness. This Motif is based on the dance movement of one of the unrur cultures, namely Malay culture. Visualization of people dancing with movements that are in accordance with the foothold of Malay culture, namely the Malay movement. Then added ornaments from dancer costume accessories with repetitions of Malay carving motif patterns that are given sawut and cecek isen.

This clothing is coupled with toyobo supporting fabric and plain linen for skirts made with simple and simple models. Yellow color has the same cheerfulness as one of the properties of the dance lenggang cisadane. The yellow color on batik cloth is obtained from the dye remasol YELLOW FG and GOLDEN YELLOW RNL. The resulting yellow color then closes the desired motif dengan night wall and night paraffin for abstract motifs. Then the fabric is bleached to get a soft yellow color. The Model uses hijab and hat accessories like other models so that if put together it will be a beautiful and beautiful unity when viewed in accordance with the concept taken by the author.

## **CONCLUSION**

*Ready to Wear* batik motif with the source of this Cisadane Lenggang dance idea is a creative work that has the expression and soul of its creator. Dapar artwork is created from human thought in observing and capturing the phenomena of natural life around. The creation of batik works with dance Moti

Lenggang Cisadane in *ready to wear* clothing is a new thing. This is done because penhuis want to preserve the art of batik in Indonesia with the source of the idea of Dance Lenggang Cisadane today, especially the younger generation is less aware of the dance. By creating works of batik dance motif Lenggang Cisadane in *ready to wear* clothing, indirectly it can reintroduce the existence of dance lenggang cisadane.

The creation of this final project the author creates a batik motif that is applied in a *ready to wear* clothing made from primisima fabric edge type fibers. The process of creating the final project using the method of art creation dengna several stages of embodiment. The initial stage of exploration starts from data mining, data collection and reference to be used as a reference for making sketches of motif design and fashion design. The design stage is the process of visualizing the selected designs and designs that have been refined into the form of real works.

The process of creating batik tulis, the author experienced several obstacles including, errors in the color lock penakaran so that the color of the fabric that must be the same into two different colors because of the difference in the dose of the locking material. Then in using paraffin night, which should be in wearing it should be mixed with the night bathkan so that the resulting fraction was good so that it could be seen shards. After observing this for the third and fourth works, the author can handle it.

Embody the work of batik in Ready-to-Wear clothing, motifs are applied to the fabric. Each work created has a message and meaning contained in the cultural elements and properties that exist in the dance lenggang cisadane. There are four works made, namely, the work with the title mandasari has a gentle meaning as well as the motto of the city of tangerang itself is akhlakul karimah so that girls in tangerang city to have a heart and a gentle person, the second work with the title dahayu which means beauty for women should feel that so themselves and confident that, the third work with the title minjie which has the meaning of agility and spirit and has a high fighting value so that it can become a diligent person, and the fourth work with the title harsa which has the meaning

of cheerfulness where a woman who has the nature of cheerfulness tends not to be difficult to get along so that she has quite a lot of relationships because of her social butterfly soul. It is these traits that describe the girls in the city of Tangerang. The selection of the title of this work is adapted to the elements of culture and nature contained in the dance lenggang cisadane.

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