

DIGITAL PRINTING APPLICATION OF KUBANG SONGKET AS A VARIETY OF ORNAMENTAL READY TO WEAR FASHION

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ABSTRACT

This study aims to determine the results of Kubang Songket Motifs Using Digital Printing Techniques. This research was conducted at Jakarta State University from May 2020 to October 2020. The method used in this research is descriptive qualitative research. The study used a sample of 5 designs of outerwear assessment of the printing motif of Songket Kubang digital printing with a source of inspiration. The stages of data collection are observation, interviews, and documentation. This study used data source triangulation techniques based on the theory of design elements and design principles, and the requirements of ready to wear fashion (ready to wear), to verify the validity of the data. The results of the panelist assessment based on the product theory and design theory in the form of data descriptions indicate that the motifs of Songket Kubang with digital printing techniques on women's clothing have a functional value as ready to wear women's clothing in terms of product theory and design theory including design elements and principles the design. The finding of the study stated that the motif of Songket Kubang can be developed with valuable and varied.

Keywords:

Kubang Songket motifs, Digital Printing, Ready to wear fashion

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INTRODUCTION

Indonesia has various types of fabrics and sarong, including various traditional woven Songket. According to Purnama (2016) in his article entitled Songket weaving interpretation of Bukittinggi *songket*, West Sumatra as an artifact of Indonesian tradition. Sarong becomes one of the honors attire and shows a high value of politeness. Sarongs are often worn for prayer clothing for Muslims, men wear *koko* as the tops and sarongs as the under for prayer, and also women wear praying veil (*mukena*) as the tops and sarongs as the under for prayer. Sarong is also worn by Hindus for their worship clothes.

There are various types of decoration of Songket weaving so that there are still many types of songket decoration that are unknown by the public. Songket from West Sumatra has a very unique decoration and diversity of colors. West Sumatra Songket uses two groups of ornamental diversity, namely flora, and geometric. A variety of ornamental animals and humans were not found because of the influence of Islam on the

indigenous people of West Sumatra (Purnama, 2016). There are ornamental variations that are named after animals in ornamental names in West Sumatra, for example *itiak pulang patang*, *alang babegab bada nudiak*.

One type of Indonesian Songket from West Sumatra is the Kubang Songket. This weaving is called Kubang Woven because the place to produce it is only in Kanagarian Kubang, so people call it "Kubang Woven". Okto Wijayanti in his scientific work explained, From the many weaving businesses originating from West Sumatra, Kubang Weaving is an original weaving craft from the Lima Puluh Kota Regency such as the Weaving Kubang of H. Ridwan's By business. Kubang H. Ridwan By Weaving is a Small to Medium Industry in the field of crafts located in the Kubang district, Guguak District, Limaty Kota Regency, West Sumatra Province. H. Ridwan By is one of the Kubang Weaving entrepreneurs who started their business from 1961 with a production site under a gadang house (cage) for making woven sarong. Based on the

results of researchers' interviews with several residents in West Sumatra who live in the city of Padang and its surroundings, currently, the better-known type of Songket is Songket weaving from the villages of Pandai Sikek and Silungkang, they do not know about the types of Kubang decorative sarong ornaments originating from Lima district Puluh Kota, according to Wiwi Marfianda in his scientific work stated that the production of weavings in Kubang is currently more dominant for certain circles so that many people are less interested in using the Kubang Woven. Therefore it is necessary to develop products that can be enjoyed by all people.

Songket Kubang has a unique and simple type of decoration but it has good potential to be developed in terms of ready to wear (*ready to wear*) clothing. But Songket Kubang in his native area is still used only for the worship and traditional ceremonies so that it has not been developed in terms of design (Wiwi Marfianda, 2014). Based on the search results Kubang weaving has not been much explored in the development of its design and it only made for uniform clothing, shirts, and blouses.

Based on the researchers' research, the price of Songket weaving is expensive with less motif and a long working time of making it, as a result of research saw it as the potential to develop the techniques in making decorative Kket Songket weaving with digital printing techniques, and it has been approved by Rahmi, as the coordinator of the Gadang Rumah weaving motif.

As the previous designer, Defrico Audy used Kubang Songket weaving in a fashion show held by JFW 2017 at Senayan City. Therefore the motif has a potential to make an experiment about making women's clothing by using the Kubang weaving motif in the form of ready to wear fashion that is wearable for daily use, then more people know the types of kubang sarong ornaments from West Sumatra.

Based on the previous mentioned the researcher interested in making Kubang Songket weaving motif as wearable clothing with a simple digital printing technique. Like an outer that can

be worn as a valuable product. The purpose of making wearable clothing of the Kubang Woven Songket motif is expected to be a new inspiration that can be developed.

The focus of this research is the assessment of Kubang Songket Motif using the Digital Printing Technique. For women's ready to wear fashion. a) Hoped this research can be useful as more references in making a variety of ornament motif, b) Trying to introduce the Kubang Songket weaving to the society, c) developing a variety of traditional West Sumatra ornamental Songket weaving Kubang in its design and the use with digital printing techniques.

THEORETICAL FRAMEWORK

The assessment is a process of collecting, producing, analyzing, and interpreting the data as the material in decision making. Then, every assessment activity each assessment activity ends in decision making. (Djelantik, 2015: 96).

Assessment according to the Big Indonesian Online Dictionary (2017) is [/pe.ni.lai.an/](http://pe.ni.lai.an/) n the process, method, value of judging, grading (seeds, quality levels, prices). In aesthetics, value is interpreted as worth and kindness. Value means the best idea, which prioritizes and serves as a guideline for men/society in behavior, love for beauty, and justice. (Koentjaraningrat, 1984 in Novie, et al, 2008: 42).

Product assessment is an assessment of the manufacturing process and the quality of a product. Product assessment includes assessing the ability of students in making the technology and art products, such as food, clothing, works of art (sculptures, paintings, drawings), The items made of wood, ceramics, plastics, and metals. (Ramlan Arie, 2011).

According to the Big Indonesian Dictionary (KBBI), the definition of application is the act of applying, while according to Usman (2002) application is leading to the activities, actions, actions, or the existence of a system mechanism, according to Fiqh Kurnia (2017: 7) in

his scientific work saying that application is an act of practicing a theory, method, and other things to achieve certain goals and for an interest desired by a group or group that has been planned and arranged in advance.

Refer to Rianto (2015: 126) implementation is the use of the results of research, development, and / science and technology that already exists in engineering, innovation, and technology diffusion activities. According to Peter Sali and Yenny Salim, the notion of application is the act of applying (Peter Sali, 2002: 1598).

Based on these definitions it can be concluded that a word product assessment is an act of evaluating, applying, practicing, utilizing the results of research and technology to achieve a specific goal in this study. In this research, the researcher tries to apply the Kubang Sarong weaving motif toward ready to wear clothing based on the theories and methods that are appropriate with the manufacturing procedure.

MOTIF

Based on the study of Wiwi Marfianda Woven motifs Kubang consists of 23 motifs: motifs from nature that comes from plants (flora), animals (fauna), and other objects. Motifs derived from plants (flora) there are 13 motives, namely: Bungo Jaguang, Bungo Jasmine, Bungung aka, Pucuk Robuang, Bungo Siriah, Bungo Kacubuang, aka Sirih, Betel Root, Bungo Taratai, Bungung Salapan, Bungung Bungkah, Bung Karambia, Birio Betel duo, and bungo virgin. Motifs derived from animals (fauna), there are 2 motives, namely: *tanduak kobau* and *kalo*. While there are 8 motifs, that derived from objects namely: *rangkiang*, *saik galamai*, *kali - kali*, *salam galamai campua*, *irih talam cake*, *mato angin*, string of stars and chain wheels. The motifs used are *rangkiang*, *kaluak paku*, *bungo taratai*. These three motifs were chosen because they were the 23 basic motifs of *kubang* weaving and have meanings that describe today's life society.

DIGITAL PRINTING

Digital printing derived by demonstrating how it works from the previous machine differently. With hundreds of colors that can be used, without limitation on the scale of the image and with an unlimited number of textile print results (Kealing 1981). Because designs can be made directly on a computer or paper and then put into a computer. This can make designers save a lot of designs and save time.

Inkjet printing or well-known as digital printing is a technology that generally has been used, but is not limited by the use of colors formulated as "ink". It is not only can produce two-dimensional designs but also using "structural" liquids can also be printed on hardened layers to make three dimensions. Cristine Cie (2015: 21).

The advantages of this technique as follows (Christine Cie, 2015: 51-58) :

- a) In terms of price, digital printing is cheaper because it does not work through screening, stamping, or stencil process. This offer is ensured and becomes the larger alternative production demands. (Joseph and Cie, 2019)
- b) The design is made with a certain scale for a single motif or motif made with a certain pattern. (Parrillo Chapmon, 2008)
- c) This technique can also minimize waste by designed motif and printed in a certain area.
- d) Printing the Songket with the bigger size
- e) The process is easier because the process can work faster and the design can be changed faster if there were the changing in design

The Songket that will be used in this research is canvas cotton, it is chosen because it has hygroscopic cotton Songket properties and has a polyester content, so that digital printing result will be good and clear based on the Songket's selection for digital printing.

READY TO WEAR

Ready to wear is ready-made clothing that produced massively in various sizes (s, m, l) and

its colors based on the designs carried by a designer. After being produced, this outfit can be directly bought and worn without taking the body measurements first. Usually, these clothes use minimalist pieces, uncomplicated patterns, efficient use of materials, and the prices that can be reached by buyers (Poespo, 2009).

According to the Indonesian Mode Dictionary, Ready To Wear is an item of ready clothing that exists between fashion and mass production. In the fashion industry, ready to wear is divided into various terms based on its quality/price; from the highest couture, designer / first line / top-line, then: bridge second/second line, intermediate level: better and moderate.

In the various reference books are also mentioned; *Ready-to-wear clothes are a cross between haute couture and mass market. They are not made for individual customers, but great care is taken in the choice and cut of the fabric. Clothes are made in small quantities to guarantee exclusivity, so they are rather expensive. Ready-to-wear collections are usually presented by fashion houses each season during a period known as Fashion Week. This takes place on a city-wide basis and occurs twice a year. The main seasons of Fashion Week include spring/summer, fall/winter, resort, swim, and bridal. Ready to wear, it called ready to wear, which process of making fashion products based on standard / general sizes, and the results are marketed as ready-made products. (Ebook Plans for the National Model of Indonesia's Republic Creative Economy Agency Development (2015: 6)*

OUTERWEAR

Outerwear, in general, is outer clothing that is wearing over other clothing to warm the body. According to the Oxford English Dictionary, Outerwear is the clothing is worn outdoors, or clothing designed to be worn outside other garments, as opposed to underwear. It can be worn for formal or casual occasions or as warm clothing during winter. Outerwear is the cloth that worn outdoors or designed clothes that can be

worn outside over other clothing, not as underwear. It can be worn for casual or formal occasions or as warm cloth during the winter.

METHODOLOGY

The research method is a scientific method used to obtain data with a specific purpose (Sugiono, 2010). The research method used in this research is descriptive. Based on Sedarmayanti (2011:200), qualitative research is descriptive using an inductive approach analysis, the process, and significance (subject perspective) are more highlighted. According to Hamid Patilima (2007), the qualitative researcher are descriptive it means that the researcher is interested in the process, meaning, and understanding obtained through words or images

The descriptive method means a current condition when the research conducted and checking some causes of certain symptoms (Sovilla, 1993). Then, the data obtained were analyzed qualitatively. Qualitative methods can be used to discover and understand something behind phenomena that are not yet known, qualitative research is useful for gaining a thorough and deep understanding of the phenomena (Kristi Poerwandari, 2005). This study uses a qualitative approach so that researcher can explore in-depth information about the products made.

RESULT AND DISCUSSION

From the outerwear element, the five panelists stated that the size is appropriate, it is because the size of the five outerwear designs is following the fashion trends that are developing currently, called oversized shapes. Designs 1 and 3 can also be classified into clothing except for outerwear such as; blouses, tunics, and blazers/jackets, it is related to the design principle. According to Novi and Mia (2012: 13), if the size of the object is combined with other suitable objects, it will look proportional. According to Sukarno and Lanawati (2004: 28) that the size of the body is closely related to the shape and model of a planned outfit.

The five panelists gave the same opinion about the elements of the Kubang sarong woven

motif shape printed on Songket printing. The five panelists stated that the shape of the motif was appropriate. This is related to the statement of Benhard Bart (2006: 31) stated that the Minangkabau woven motif displayed in the form of natural symbols, especially by taking the basic form of plants and animals. If we focused on the shape of Minangkabau's *songket* motif and floral was not depicted realistically. Even though it is natural elements such as flowers or leaves are still visible. The description is only in the form of a developed style with various variations.

The texture refers to the surface properties of the *songket* and ornament used in clothing (Pamela, 1996: 51). The results of the interview, the five panelists stated that the texture produced on the Kubang Songket motif with digital printing techniques as appropriate. The texture of digital printing techniques is considered appropriate because it was not interfering with the convenience of its users. It's line with the opinion of Arifah A. Riyanto (2003: 90) Especially in clothing that can be worn in a lot of activities and requires clothing with high comfort of Songket. Based on this thing, clothing can be identified in clothing according to daily opportunities such as; college clothes, work clothes, etc.

Panelists stated that the colors used were following the source of his inspiration but the panelists argued that the resulting color elements were not quite right. That is caused by the selection of colors that are too tint, the need for neutral colors to be added to the combination to make it look stronger. The colors used in all five designs are from the tea party fashion trend in 2019/2010. This color is chosen based on the color palette found on the source of inspiration. The combination of colors in the five designs, this is related to the opinion of Meilani (2013: 333) Monochromatic color scheme is the color that obtained from the gradation color that we choose for the dark or light colors. The use of monochromatic colors is felt to be more "safe" because it can avoid color selection errors and make it easier to choose color compositions. The

same color but different colors (tints, tones, shades). This combination creates an atmosphere according to the basic color perception that will be used. Therefore panelists recommend using a more neutral/basic color combination to make it easier to use with other colors. This is in line with the opinion of Meilani (2013: 330). The colors that are categorized as natural in the color wheel are: black, gray, and white. Natural colors can be obtained from secondary and tertiary colors that have a low/dark tone.

Panelists agreed that the repetition principle in the five designs as appropriate. It is because of all five designs that have been a repetition of the Kubang Songket motif with digital printing techniques, color repetition, texture repetition. This opinion is in line with the repetition design principle theory according to Yuliarma (2016: 129) that the repetition method is a way of arranging design elements, such as lines, shapes, textures, motifs, spaces, colors, and patterns performed by repetition techniques. And according to Arifah A. Riyanto (2003: 57) repetition in a fashion design that is the use of one design element that is placed on two or several parts in fashion design, such as lines, shapes, textures, spaces, colors, and patterns.

Panelists also agreed that the principle of symmetrical and asymmetrical balance in the five designs appropriate. Because it was very visible in the design line produced. The five panelists held the same opinion that the five designs were in harmony. It is because the five designs have the alignment of lines, shapes, textures, colors, and motifs of cavity Songket with digital printing.

The result of the interview, panelists stated that designs 4 and 5 were the most appropriate in laying printing motifs as the center of attention. Expressing the same opinion, that the style of the five designs is following the feminine style. Panelists argued that the look of the five designs is following the semi-formal look. Based on the interviews, the five panelists stated that the five designs can be used for casual to semi-formal opportunities.

CONCLUSION

The conclusion of the assessment of Kubang has woven sarong motifs research by using digital printing for women fashion ready to wear based on the results of interviews that have been done it can be seen that in the aspect of color selection *kubang* motifs produced by digital printing techniques, woven motifs that are too small will be difficult to be seen clearly, the details of the weaving according to the panelists can be tricked by the selection of colors that are stronger on the motif. In the outerwear function, the use of clothing with tint/pastel colors will be able to be used on casual occasions and more relaxed types of work. In terms of the principle of proportion design, the five outerwear outfits can also be classified into other types of clothing such as tunics, blouses, jackets.

The results of the interviews with the five panelists can be concluded in the aspect of the repetition design principle that the panelists stated that there had been a repetition of the Kubang Songket motif with digital printing techniques, color repetition. So that this principle is stated appropriately. In the aspect of the design principle, harmony has also been seen and is appropriate. While aspects of the design principle of the proportion of the five outerwear clothing can also be classified into other types of clothing such as tunics, blouses, jackets. Then mistakes in the color selection that are too tint are considered to make the center of attention so diverted to the ropes contained in the design. Based on the opinion of the five panelists on designs 4 and 5 were considered the best both from the elements and design principles.

In the aspect of fashion requirements for ready to wear clothing on the fashionable aspect, panelists stated that the five designs were following feminine style and semi-formal look. In the aspect of opportunity, the five designs can be used for various opportunities from casual to semi-formal opportunities. In the comfort aspect of the Kubang Songket motif, digital printing technology is considered appropriate. The material used is cotton canvas and baby canvas,

but for combination materials, it is recommended to use lighter material because the use of thick material would be inappropriate if used in weather with a tropical climate. Then in the aspect of size, the panelists argued that the five designs can be used by all body shapes. In the aspect of being affordable by consumers, the five panelists stated that the selling price of the five designs as appropriate. The selling price is considered to be under middle and upper-class consumers. In the aspect of age, outerwear fashion with the application of the Kubang Songket motif with digital printing techniques can be used by early adulthood to late adulthood.

In the aspect of fashion requirements for ready to wear on the fashionable aspect, panelists stated the five designs were suitable with feminine style and semi-formal look. In the aspect of opportunity, the five designs can be used for various opportunities ranging from casual to semi-formal opportunities. From the comfort aspect of the Kubang Songket motif, digital printing technology is considered appropriate. The material used is cotton canvas and baby canvas, but for combination materials, it is recommended to use lighter material because the use of thick material would be inappropriate if used in weather with a tropical climate. Then from the aspect of size, the panelists argued that the five designs can be used by all body shapes. In the aspect of being affordable by consumers, the five panelists stated that the selling price of the five designs as appropriate. The selling price is considered can be reachable for middle and upper-class consumers. In the aspect of age, outerwear fashion with the application of the Kubang Songket motif with digital printing techniques can be used by early adulthood to late adulthood.

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