

Exploration of Motif Inspired by Gedung Sate Landmark for Jawa Barat Mojang Jajaka Fashion

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Abstract Gedung Sate is being used as the main office for Jawa Barat's Governor and central of Jawa Barat's government itself. Gedung Sate has a very important historical value, and it also had unique shapes and characteristics. *Mojang Jajaka* as an Icon from the young generation help to maintain about Jawa Barat's tourism, arts and also culture. As an Icon, *Mojang Jajaka* has to show the character that represents Jawa Barat's identity in every aspect. Therefore, the purpose of this study is to identify the identity of iconic landmarks in West Java, which is Gedung Sate for Jawa Barat's *Mojang Jajaka* fashion in order to optimize their identity as the ideal icon of the young generation Jawa Barat. The exploration produced a composition of new motifs through digital printing techniques that were applied to ready to wear with geometric style is being used in this composition.

Keywords : Gedung Sate, *Mojang Jajaka*, Digital Motif

1. Introduction

According to Murwani (2007) Landmark is a physical sign that can provide the information for viewers from a distance, with unique criteria, easy to remember, easily identified and has more historical and aesthetic value strengthened with visual elements. Landmark has a function as a means of information, determinant of environment; orientation with easily recognizable ones.



Figure 1. Gedung Sate

West Java Province has various kinds of landmarks or visual symbols that identify West Java itself, one of which is Gedung Sate. Gedung Sate is an icon of West Java Province, this building is a historical asset known not only on a national scale, but also internationally. Based on observations to the Gedung Sate Museum, Gedung Sate was originally founded in 1920 which is an art deco-style building that also influenced by Hindu-Buddhist architecture and Islamic architecture designed by a team that led by J. Gerber. Various kinds of events and the functional shift of Gedung Sate occur until now, Gedung Sate is functioned as the Office of the West Java Governor and Government. Gedung Sate has a very important value

for West Java in terms of history, the role that Gedung Sate has and visually has a unique form and characteristic. Therefore Gedung Sate was used as a source of inspiration in the design of the work.

On the other hand in an effort to continue the wheel of development, it is necessary to prepare the young generation figure who can develop the West Java potential. *Mojang Jajaka* as a West Java tourism person who helps to maintain West Java tourism as well as Sundanese culture and art that quoted from the social media account of the West Java *Mojang Jajaka* Society. So that West Java *Mojang Jajaka* can also be an icon of the ideal young generation figure of West Java and a positive image representation of West Java from all aspects (Sulastri, 2006). Based on the results of interviews with Siti Zakiah who is currently serving as Deputy Chairperson of the West Java *Mojang Jajaka* Association, on outside activities of the official activities *Mojang Jajaka* only wear formal or casual clothing using a sling that reads West Java *Mojang Jajaka* as identity. The absence of clothing that has a West Java character to be used in community and outside the official activities. According to Salamon & Rabolt (2004) fashion as a communication media becomes an element needed to convey messages through appearance. So that fashion as a communication media in conveying message of identity recognition is less optimized the benefits of representing self-identify as an ideal icon of superior young generation of West Java.

Therefore, in the existence of this research is expected to be able to take advantage of Gedung Sate Landmark

potential which is an icon of West Java as an inspiration in processing motifs inspired by the province's Landmarks. The results of the Gedung Sate motif processing will be applied to West Java Mojang Jajaka clothing, so it can optimize the identity of the West Java Mojang Jajaka on the outside official activities and community activities.

2. Method

The method used in this study is a qualitative method, with data collection techniques using the following methods :

1. Literature Study
Collecting data about Gedung sate and motifs, through books, journals and the internet to obtain the data needed in this study.
2. Observation
Doing observations directly to Gedung Sate, Gedung Sate Museum and indirect observation through Mojang Jajaka social media to observe their activities.
3. Interview
The interview was conducted with the current head of DISBUDPAR namely Ms. Ida Hernida and with the current Deputy Chairperson of the West Java Mojang Jajaka Association namely Ms. Siti Zakiah..
4. Exploration
Doing some exploration such as making a modular motif using two different applications Adobe Illustrator and Adobe Photoshop.

3. Result

The output of this research is a fashion product in the form of semi-formal ready to wear with the following concepts.

The concept of the design of this final project is the visual processing of historical buildings namely West Java Gedung Sate in the form of textiles by processing visualization the shape of West Java Gedung Sate into a motif and will be applied to West Java Mojang Jajaka clothing.

While the type of clothing that will be used is semi-formal, caused by the activities of West Java Mojang Jajaka needs a clothing with a more formal look but still looks casual. It's also based on data that the writer obtained from the Deputy Chairman of the West Java Mojang Jajaka Association, after the author validated the design sketch that the author had made previously.

This work was created with the aim of providing clothing innovations for West Java Mojang Jajaka that can support the community activities and activities outside of service such as invitations as a speakers or invitations from other provinces with the West Java character and helping to maintain the culture and tourism of Gedung Sate to West Java people in fashion, namely ready to wear clothing

with silhouette inspiration from three regional divisions (Sunda, Betawi, Cirebon).

3.1 Result of Exploration

In this study, researchers conducted several explorations with one-step repetition composition techniques and single composition. As follows :

At this stage the author aims to find a visualization of the composition of the Gedung Sate motifs and has the potential to be used for motifs that will be applied to fabric. Surely, the exploration carried out will refer to several design elements and principles such as points, areas, proportions, unity, rhythm.



Figure 2. Motif Composition 1

One step repetition composition was chosen for this exploration because it has a visualization of Gedung Sate that produces an attractive form of balanced composition, with proportions so that the exploration still has the principle of simplicity, with the emphasis on the main building of Gedung Sate, from the front, side to the left side and a greater contrast between the colors of larger buildings and smaller buildings and the windows of the buildings.



Figure 3. Motif Composition 2

One step repetition composition was chosen because it has a Gedung Sate visualization that produces interesting

shapes from a balanced composition, with a porportion so that the exploration still has the principle of simplicity, with emphasis on the main building of Gedung Sate from the largrer front side and the contrast between the colors of larger and smaller buildings and windows. With the color selection of the “timeless” sub-theme in the book of The Color Pantone Edition.

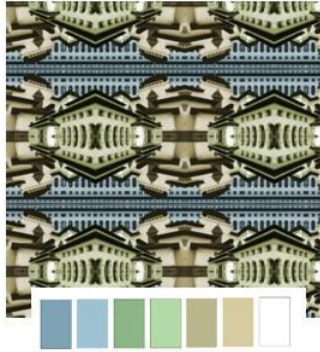


Figure 4. Motif Composition 3

One step compotition exploration was chosen because it has a arrangement visualization of Gedung Sate that produces an interesting a balanced composition form, with propotrions so that exploration still has the principle of simplicity, with an emphasis on the main buildings of Gedung Sate from the front side rahter to the left side and greater contrast between the colors of larger buildings with smaller buildings and windows. With the color selection of the “timeless” from sub-theme in the book of The Complete Color Pantone Edition.



Figure 5. Motif Composition 4

Exploration of this single motif composition was chosen because it has the visualization of Gedung Sate that produces an interesting form of balanced composition, with proportions so that exploration still has the principle of simplicity, with an emphasis on the main building of Gedung Sate from the front side from near to left side to the larger one and the contrast between the colors of the larger and smaller buildings. With the color selection of the “timeless” from sub-theme in the book of The Complete Color Pantone Edition.



Figure 6. Motif Composition 5

Exploration of this single motif composition was chosen because it has the visualization of Gedung Sate that produces an interesting form of balanced composition, with proportions so that exploration still has the principle of simplicity, with an emphasis of the main building of Gedung Sate from the front side from slightly to the right side large and between the colors of lager and smaller buildings and the roofs. With the color selection of the “timeless” from sub-them in the book of The Complete Color Pantone Edition.



Figure 7. Motif Composition 6

Exploration of this single motif composition was chosen because it has the visualization of Gedung Sate that produces an interesting form of balanced composition, with proportions so that exploration still has the principle of simplicity, with an emphasis of the main building of Gedung Sate from the front side from slightly to the right side large and between the colors of lager and smaller buildings and the roofs. With the color selection of the “timeless” from sub-theme in the book of The Complete Color Pantone Edition.

3.2 Sketchs of Product

After doing the design concept and exploration, the next step is to apply it to the design process, like the following picture :



Figure 8. Sketch of Look 1



Figure 9. Sketch of Look 2



Figure 10. Sketch of Menswear Look 3



Figure 11. Sketch of Womenswear Look 3

This design collection consists of 3 pairs looks. Where in each pair is given a statement from a different exploration. For consideration the design itself refers to the *pangsi* of the 3 cultural territorial divisions that exist in West Java, Sunda, Betawi and Cirebon. This whole look uses satin roberto and drill material. The selection of materials with consideration can display an exclusive impression but still can display a firm impression. also makes digital patterns in order to ease the placement of motifs on clothing. This design value can be used by the West Java *Mojang Jajaka* are tasked of duty out of West Java and overseas.

4 Conclusions

Efforts by researchers to optimize the visual potential of Gedung Sate landmarks in order to attract public interest is by design a ready-to-wear fashion by applying the motifs of Gedung Sate's landmark visualization combined with geometric bitmap style. The Visuals of Gedung Sate has the potential to develop geometric style into a new motif composition with photo collage, landscape and one step repetition techniques. By using a satin material which has the character of a smooth and thin material to display an elegant impression and a fabric drill has a thick and stiff material character to display the impression of a firmer silhouette. However, for further exploration the processing of digital motif inspired by Gedung Sate, it is necessary a composition and application that is more unique for *Mojang Jajaka* fashion that has better value that will be created.

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