



Creation of Ready-to-Wear Deluxe Clothes Source of Philosophy and Form of Tikel Balung Traditional Houses with the Concept of Transformation

Sindi Colodia^{1*}, Deny Arifiana², Lutfiyah Hidayati³, Peppy Mayasari⁴

State University of Surabaya, Indonesia¹

State University of Surabaya, Indonesia²

State University of Surabaya, Indonesia³

State University of Surabaya, Indonesia⁴

Corresponding Email: sindi.20011@mhs.unesa.ac.id*

Abstract

This research is creation research that raises local cultural values as an alternative innovation amidst the dominance of Western styles in the fashion industry. The Tikel Balung traditional house is a cultural heritage of the Osing tribe that is still preserved today. The shape and philosophy of the house are a source of inspiration in creating a ready-to-wear deluxe with a transformation concept. This research uses the practice-led research creation method with the aim of 1) describing the creative process of compiling sources of ideas. 2) describing the process of creating collections, 3) describing the finished results. 4) describing the presentation of the collections. The results of this study include: 1) the creative process of compiling sources of ideas that are manifested in a mood board, 2) describing the process of creating collections based on the practice-led research method, starting from pre-design, design, manifestation, to presentation of works, 3) describing the finished results of three collections, consisting of two women's clothes and one men's clothes with a transformation concept, and 4) presenting collection in three activities: pre-event, event, and post-event.

Keywords: Ready to Wear Deluxe, Tikel Balung, Transformation

Abstrak

Penelitian ini merupakan penelitian penciptaan yang mengangkat nilai budaya lokal sebagai alternatif inovasi di tengah dominasi gaya Barat dalam industri fashion. rumah adat Tikel Balung ialah warisan budaya dari suku Osing masih dilestarikan sampai sekarang. Bentuk serta filosofi pada rumah menjadi sumber inspirasi dalam penciptaan busana ready to wear deluxe dengan konsep transformasi. Penelitian ini menggunakan metode penciptaan practice-led research dengan tujuan untuk 1) mendeskripsikan proses kreatif penyusunan sumber ide. 2) mendeskripsikan proses penciptaan karya, 3) mendeskripsikan hasil jadi karya. 4) mendeskripsikan penyajian hasil karya.

Hasil penelitian ini mencakup: 1) proses kreatif penyusunan sumber ide yang diwujudkan dalam moodboard, 2) penjabaran proses penciptaan karya berdasarkan metode practice-led research, mulai dari pra-perancangan, perancangan, perwujudan, hingga penyajian karya, 3) penjabaran hasil jadi karya tiga busana, yaitu dua busana wanita dan satu busana pria dengan konsep transformasi, serta 4) penyajian karya dalam tiga kegiatan: pra-event, event, dan pasca-event.

Kata Kunci: *Ready to wear Deluxe, Tikel Balung, Transformasi*

Introduction

Technological developments continue to increase in various areas of life to this day. Amidst all that, the fashion world is one of the elements in life that has also developed and been influenced by foreign cultures (N. M. A. K. Dewi & Wulansari, 2023). The developments that have occurred have an impact on the increasing number of fashion trends with diverse backgrounds. Western fashion is one of the trends with large-scale developments, where the impact is that the fashion market in Indonesia is currently dominated by ready-to-wear Clothing with a western orientation (Dewanti, 2023:84). In the midst of the rapid flow of modernization in the fashion sector which tends to adopt a western style, from this as a nation rich in cultural heritage, the manufacture of Clothing on the market must be not only oriented towards western styles, but also based on regional cultural values. (Widiasari et al., 2021)

Indonesia has a variety of cultures that can be used as a source of creative ideas, one of which is the Osing tribe culture. The Osing tribe lives in the Banyuwangi area, precisely in the village of Kemiren, until now the Osing tribe still adheres to customs and preserves its culture (Wijaya, 2017:117). Based on an interview with Mr. Budi, an Osing writer, one of the Osing tribal cultures that still exists and continues to be used today is the traditional house . There are 3 types of traditional houses in the Osing tribe, namely Cerocogan, Tikel Balung and Baresan. The three traditional houses are wrapped in a philosophy that symbolizes a family's stages of human life. (Rizka et al., 2022)

The naked eye can distinguish three types of traditional Osing houses from the shape of the roof of the house, which has a different number of sides, whereas Tikel Balung has the largest and most sides, namely four rab. The Tikel Balung traditional house is the most widely used type, accounting for around 75% of the houses in Kemiren village (Noor, 2021: 106). In addition, each Tikel Balung house has a distinctive motif in the form of a slimpet which is believed to ward off disaster (Suprijanto, 2002).

The uniqueness of the Tikel Balung traditional house includes its shape and philosophy, making researchers interested in creating deluxe ready-to-wear Clothing with a transformation concept (Khomari et al., 2022). Deluxe ready-to-wear Clothing is described as Clothing that is produced by applying quality materials and applying special techniques such as fabric manipulation techniques or fabric manipulation (Sari, 2021:4). The type of deluxe ready-to-wear Clothing is chosen so that the value of the Clothing that is created is higher with the application of additional fabric manipulation and sewing techniques that support the concept

of Clothing that will be created, namely transformational Clothing with a touch of ethnic Osing. (N. A. P. Dewi et al., 2021)

Transformation clothing is Clothing that can be transformed into at least two or more different looks with certain characteristics or functions from its initial appearance (Lang & Wei, 2019:3). The concept of transformation is translated from the philosophy of Tikel Balung, which is the second stage of life where, after two people have compatibility, the relationship will continue to the level of marriage or the union of a man and a woman in a marriage bond which is followed by the union of the parents of the bride and groom (Suprijanto, 2002).

Applying the transformation concept to deluxe ready-to-wear Clothing is based on the philosophy of the Tikel Balung traditional house (Rizka et al., 2023). The concept of transformation is realized with Clothing consisting of several pieces, which are then put together using snap buttons and magnets to manifest the marriage bond that unites the family. Additional pieces in the transformation part of the Clothing symbolize parents as complementary members of the marriage bond of their children. While the main part of the Clothing symbolizes the bride and groom as the main figures in the marriage bond. The transformation of Clothing will show the slimpet shape or motif as one of the main motifs of the Tikel Balung house, which is applied as a manipulating fabric. (Noviantari et al., 2023)

The transformation of Clothing has three forms, each of which has different characteristics. However, in the creation of this ready-to-wear Clothing, only two types will be realized, the first is the Reversible transformation, namely the transformation that can display new colors or motifs when opened, and the second is the modular type transformation where the Clothing can be removed and installed (Feri & Nursari, 2019: 2245). The application of the two transformations in deluxe ready-to-wear Clothing is adjusted to the characteristics of the roof located at the very top of the house, which distinguishes Tikel Balung from the other two types of traditional houses. Therefore, the application of the transformation is focused on the top of the Clothing. (Dasi et al., 2022)

Literature review

1. Tikel Balung Traditional House

The Osing tribe lives in the Banyuwangi area, precisely in Kemiren village. Until now the Osing tribe still adheres to customs and preserves its culture, one of the cultures that is still preserved is to continue to use and preserve the traditional Osing tribe house, which has existed and stood since ancient times (Wijaya, 2017:117). The Osing tribe has 3 types of traditional houses, one of which is still widely used is the Tikel Balung traditional house. The Tikel Balung traditional house has a fairly deep philosophy where it is the second stage of life. After two people have compatibility, the relationship will continue to the level of marriage or the union of a man and a woman in a marriage bond followed by the union of the bride and groom's parents.

The Tikel Balung house is the most complete form compared to baresan and cerocogan. This house has a village-shaped roof with 4 roofs or 4 rab. The Tikel Balung house is able to accommodate the entire main room pattern in the traditional Osing Tribe house, namely the bale, jrumah, and pawon (Noor, 2021:1041).

The front wall of the Tikel Balung house uses bendo wood while the side walls are made of woven gedhek and kedug to keep the room temperature from being too high. The gaps in the ampik-ampik and walls also allow this house to get natural lighting from the sun, which is not excessive. This light is enough to help with activities in the house without having to use artificial light (Wijaya, 2017:121).



Figure 1 Roof Side of Tikel Balung Traditional House
(Source: Peraturan Bupati No. 11 Tahun 2019 Tentang Arsitektur Osing)

The unique motif of the Osing tribe's traditional house is the Slimpet motif. This motif has a philosophical meaning of warding off disaster or protection for the homeowner. This is in accordance with the shape of the slimpet motif ornament, which is interconnected and has no end (Suprijanto, 2002).



Figure 2 Motif Slimpet
(Source: Peraturan Bupati No. 11 Tahun 2019 Tentang Arsitektur Osing)

2. Transformation Clothing

Transformational Clothing is Clothing that can be transformed into at least two or more different looks with certain characteristics and functions that are not the same as the original Clothing (Lang & Wei, 2019:3). Changes in shape or transformation in Clothing can be realized in several forms and concepts. Clothing with a transformation concept can be categorized into three types, namely reversible, modular and construction (Feri & Nursari, 2019:2245).

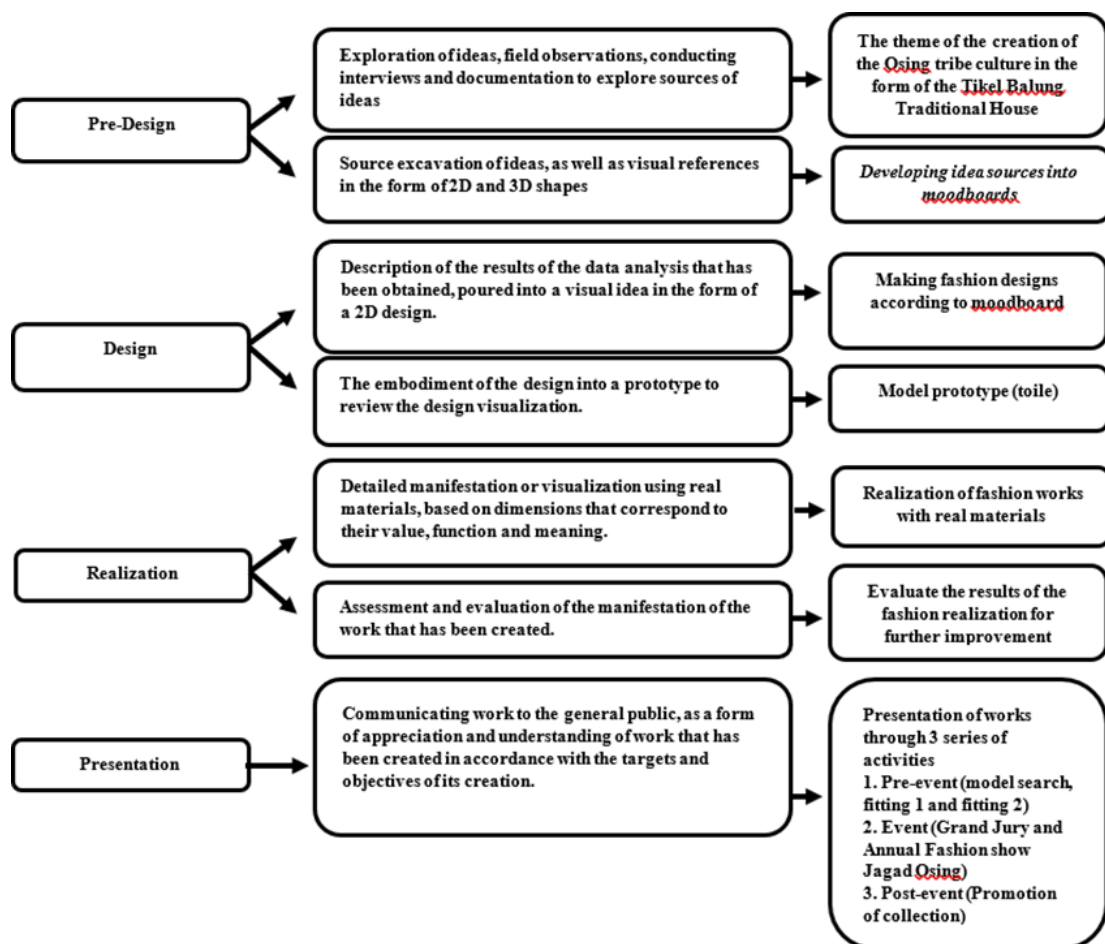
- a. Reversible is a type of transformation clothing that uses a combination of 2 fabric surfaces that can be turned over into 2 different side choices. Reversible transformation

is realized by showing different colors or motifs on the Clothing when changed on the other side.

- b. Modular Clothing has a transformation concept, where there are several parts that can be removed and installed. Each component can be adjusted independently so that it does not affect other parts.
- c. Construction is a type of transformation clothing. One part of the Clothing is specially made with the ability to change shape to a secondary form and return to its original shape second form has a different function. An example is a certain part of a garment that can be removed and changed into another function, such as a bag accessory.

Research Methods

The research method used in this study is the creation procedure, namely practiced research or practical research. This research leads to a new understanding of practice, and it is practiced. The stages of Practice-Ied Research consist of 4 stages, namely pre-design, design, implementation and presentation (Hendriyana, 2021: 8).



Pre-Design

The first stage of pre-design, this stage, is a creative process in exploring ideas and concepts of creation. At this stage, the author will develop creativity in exploring the source of

ideas for the form and philosophy of the Tikel Balung traditional house into a mature concept of creation. Things that will be dissected include the idea of content or what elements of the source of ideas are used, secondly, dissecting the idea of form, including silhouette, style and Clothing cuts based on the source of ideas. All of these things will be arranged in a systematic form in the form of a moodboard.



Figure 3 Moodboard
(Source: Colodia 2024)

Design

The design stage of this work is the second stage in the creation of a fashion collection. At this stage, the design includes making alternative designs, selecting designs that are in accordance with the concept that has been made, exploring colors and selecting shapes, manipulating fabric positions to make fashion prototypes in the form of toals.

1. Alternative design

Alternative design is the whole design that is made and developed based on the source of ideas used in this alternative design through several stages, namely design sketches, color exploration and exploration of the placement of monumental motifs and textiles. Each stage is carried out with the aim of getting the best results.

a. Alternative sketch

The design sketch is realized based on the chosen source of ideas, namely the philosophy and form of the Tikel Balung traditional house. The design sketch is made in more than one number, with the intention of developing the design more deeply in order to find the design that best suits the source of ideas used. The design sketches that are made will then be selected as the best 3. The sketches that are made are as follows:

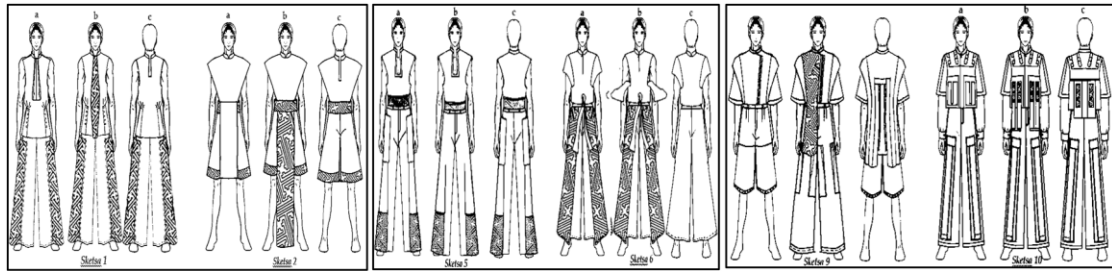


Figure 4 Alternative Sketch Male
a.Front View b.Transformation c.Back View
(Source: Colodia 2024)

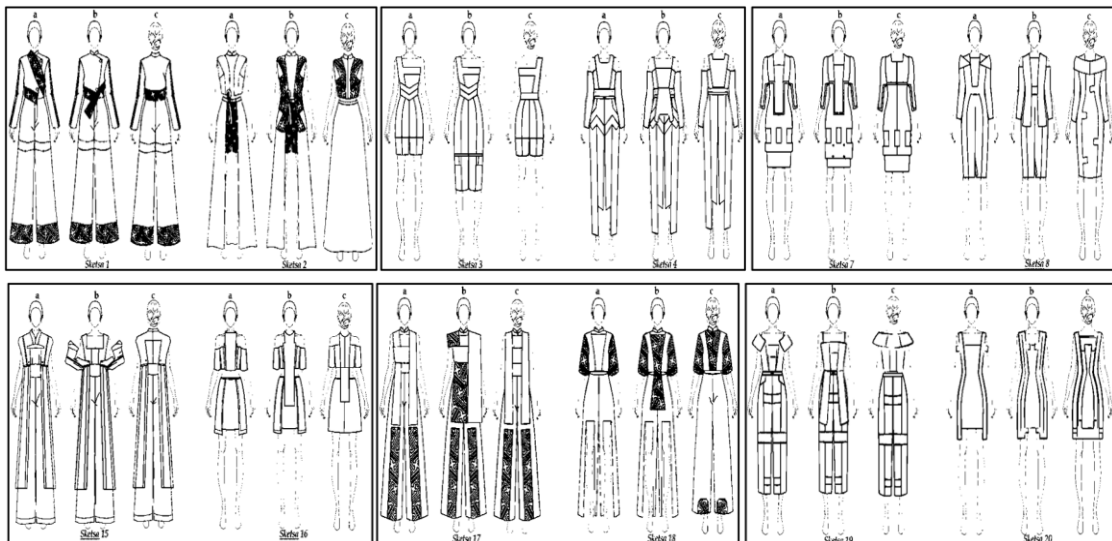
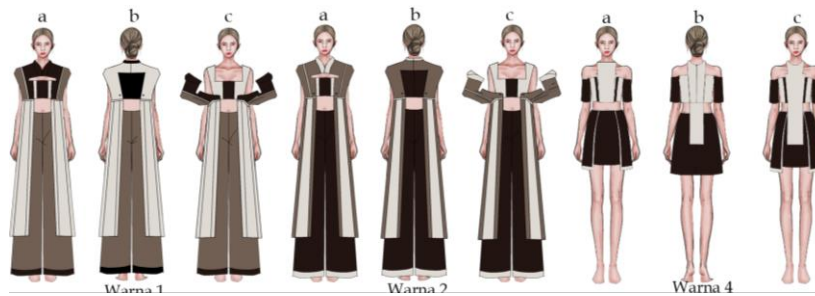


Figure 5 Alternative Sketch Female
a.Front View b.Transformation c.Back View
(Source: Colodia 2024)

b. Alternative Colour

Color exploration is the development of selected sketches into colored designs with several different color combination options by emphasizing the moodboard that has been created. The selected design sketches are sketches number 10, 15, and 16. The color exploration of the three designs is as follows:



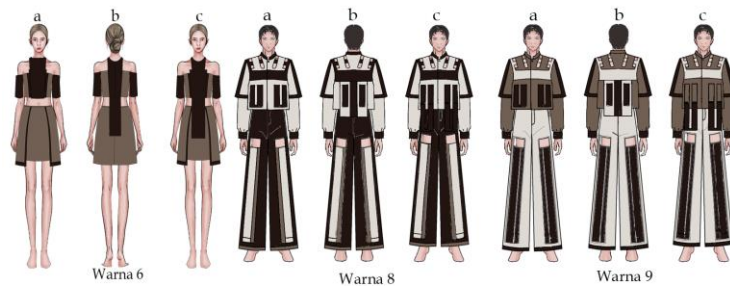


Figure 6 Alternative Colour Male and Female
a.Front View b.Transformation c.Back View
(Source: Colodia 2024)

c. Alternative Motif

Exploration of placement of monumental motifs and textiles is a development of selected color exploration into patterned designs with various combinations of placement and form of monumental textiles based on moodboard. The selected color exploration is number 2, 5 and 9. The exploration of placement of monumental motifs and textiles from the three designs is as follows:



Figure 7 Alternative Motif Male and Female
a.Front View b.Transformation c.Back View
(Source: Colodia 2024)

2. Selected Design

The selected design is best based on the suitability of the source of ideas and concepts used. The selected designs that were released were three designs for color exploration: number 3 for collection 1, number 4 for collection 2 and number 9 for collection 3. More clearly, the embodiment of the selected design for the three works is as follows:

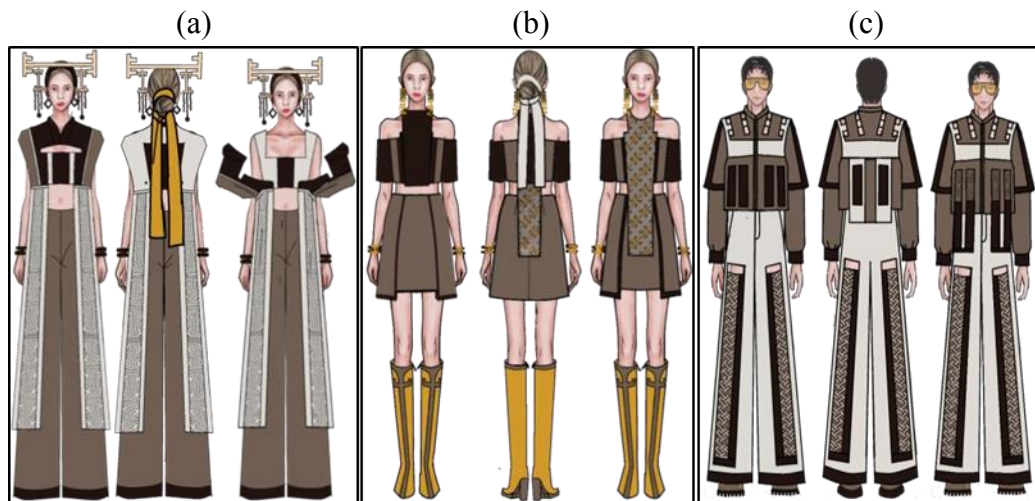


Figure 8 Selected Design
a. Front View b. Transformation c. Back View
(Source: Colodia 2024)

3. Production Design

The working drawings contain the production design of 3 selected designs. The working drawings made include flat design, production design containing complete parts of the Clothing.

a. Collection 1

The selected design of collection 1 is a deluxe ready-to-wear outfit for women. Consisting of two tops, namely outer and inner, which are designed with a transformation concept so that both can be removed and attached using snap buttons at the waist and magnets at the outer opening. This top is combined with trousers as bottoms.

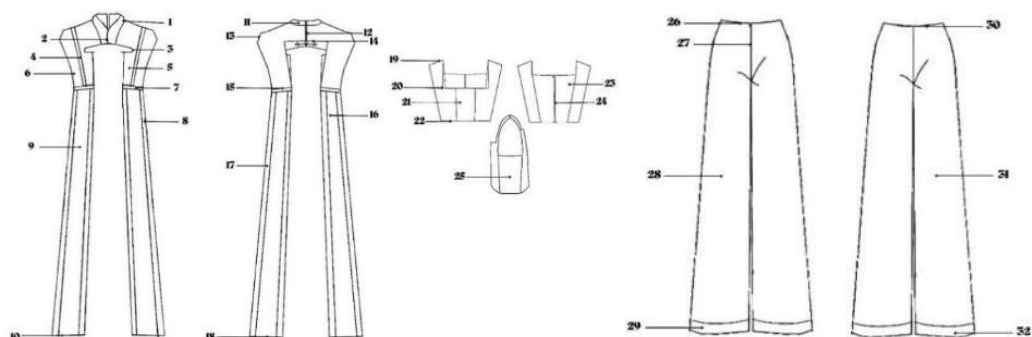


Figure 9 Production Design Collection 1
(Source: Colodia 2024)

Table 1 Description Figure Production Design Collection 1

Description	
1. TM neckline with serip	17. Combination cloth 4
2. Aperture with magnet	18. Back hem
3. TM elbow cut	19. Shoulder
4. Combination oppression cloth	20. Neckline box
5. Combination cloth 1	21. Combination cloth 1a
6. Combination cloth 2	22. Piece waist
7. Connection waist	23. Combination cloth 2a
8. Combination cloth 3	24. Zipper jacket Japan
9. Combination printed pattern fabric 1	25. combination 3a fabric
10. Front hem	26. Waistline without tires
11. TB neckline with serip	27. Opening zipper Japan without fly
12. Rear opening with magnet	28. Knee limit
13. Stitches shoulder tip	29. Combination cloth 4
14. TB elbow cut	30. Back hem
15. Stitches waist	31. Knee limit
16. Combination printed pattern fabric 2	32. Combination cloth 5

b. Collection 2

The selected design for collection 2 is a deluxe ready-to-wear for women. It consists of a crop top designed using the concept of transformation so that the plain front can be opened with the help of snap buttons and reveal the patterned part. This top is combined with a wrap skirt as a bottom.

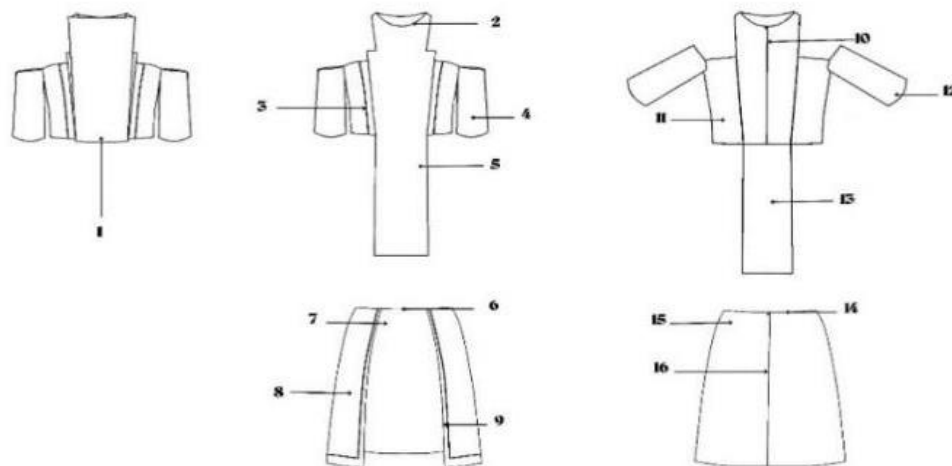


Figure 10 Production Design Collection 2
(Source: Colodia 2024)

Table 2 Description Figure Production Design Collection 2

Description	
1. Look 1 transformation, part closed fold	8. Packaging part skirt wrap
2. Neckline round	9. List on fabric
3. Combination oppression cloth	10. Zipper jacket Japan
4. Arm Sabrina	11. Arm Sabrina
5. Combination embroidery cloth	12. Combination cloth
6. Waist line , without tire	13. Detachable parts , with embroidered motif
7. Base layer skirt	14. Waistline without tires
	15. Wrap Skirt
	16. Zipper Japan

c. Collection 3

The selected design by work 3 is a deluxe ready-to-wear outfit for men. It consists of a jacket top designed using a transformation concept so that the plain front can be opened with the help of a magnet to reveal a patterned part and can be removed using a button snap. This top is combined with trousers as a bottom. On the front and sides of the jacket, there are parts that can be transformed to show new motifs on the clothes. The pants section uses a straight cut long pants model.

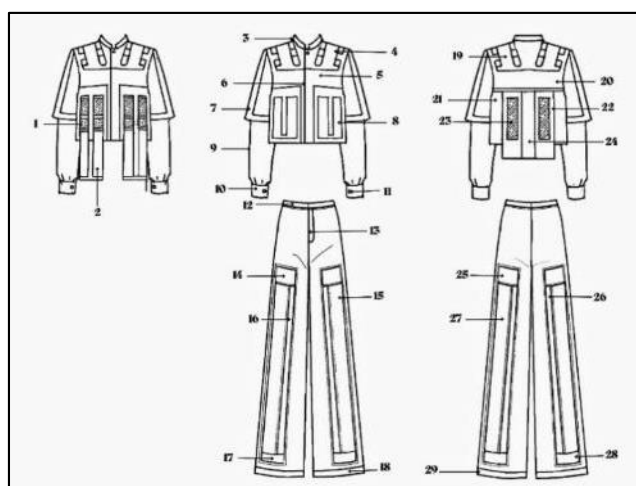


Figure 11 Production Design Collection 2
(Source: Colodia 2024)

Table 3 Description Figure Production Design Collection 3

Description	
1. Combination embroidery slim	16. Combination plain cloth
2. Transformation form <i>modular</i> and <i>reversible</i>	17. Combination plain cloth
3. Shanghai collar	18. Combination fabric on the hem lower trousers
4. Combination cloth	19. Combination fabric that forms hole
5. Combination cloth	20. Combination cloth
6. Zipper jacket	21. Combination increasingly

7. Transformation form <i>modular</i>	22. Combination cloth with oppression
8. Early form transformation	23. Combination plain cloth with oppressed
9. Arm slippery	24. Combination of printing and embroidery motifs
10. Cuff	25. Hole section
11. Box snap button	26. Combination plain cloth
12. Waistband	27. Combination of printing and embroidery
13. Opening zipper with fly	28. Combination plain cloth
14. Hole section	29. Combination cloth on the part hem lower.
15. Combination printing and embroidery fabric	

Realization

The process of realizing a work is the stage of changing a design into a product made according to the production design. In general, the process of realizing a work in the form of ready-to-wear Clothing inspired by the philosophy and form of the Tikel Balung traditional house in this study includes the stages of product creation, starting from measuring, making patterns, the sewing process, to the finishing stage. The stages can be described as follows:

1. The first step is a model measurement. The model is measured completely, from height, circumference, and body length to foot size. The function of model measurement is to make patterns as a reference so that the finished clothes will fit the model's body.
2. The next step is making small patterns digitally. Small patterns are made to design the material requirements needed. The small patterns made digitally from the three works that will be realized are as follows:

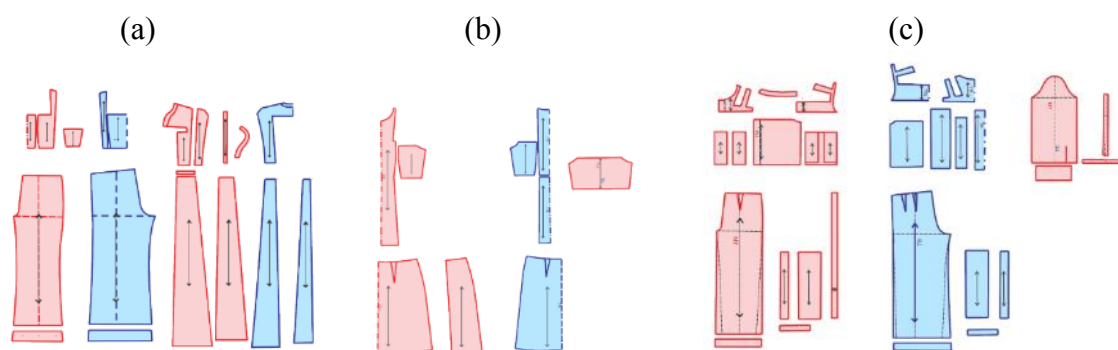


Figure 12 digital Patterns
a. Collection1 b. Collection 2 c. Collection 3
(Source: Colodia 2024)

3. After making a small pattern, the next step is to make a large pattern. Large patterns are made using construction techniques or manually using paper media. This process allows designers to have full control in adjusting the shape, proportions, and structure of the Clothing to suit their wishes
4. The next step before producing a fashion collection is necessary to test the patterns that have been made. Pattern testing is done by making a prototype of Clothing in the form of a toile made of calico fabric which is tested directly on the model.

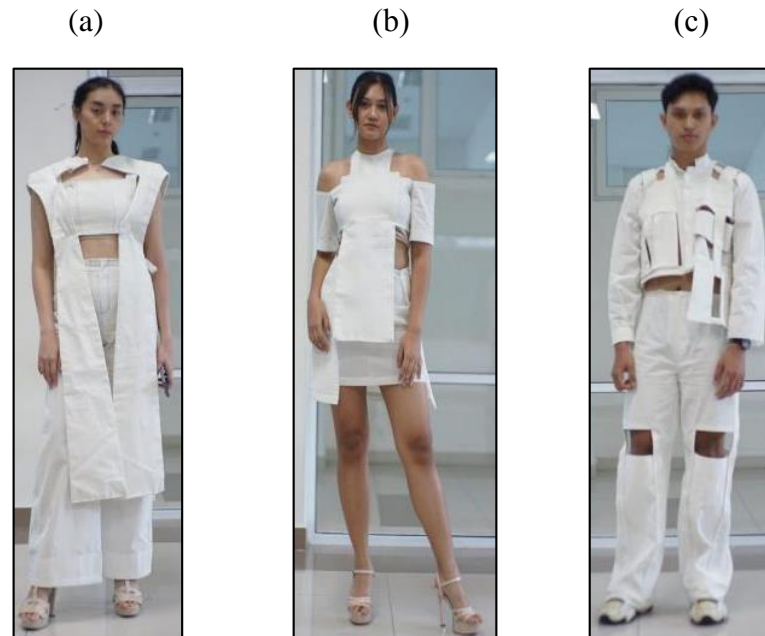


Figure 13 Prototype/ Toile
a. Collection1 *b.* Collection 2 *c.* Collection 3
 (Source: Colodia 2024)

5. After the pattern trial, the appropriate pattern will be used as a reference for cutting the actual material or fabric. The placement of this pattern must pay attention to the direction of the fabric fibers (grainline) so that the resulting Clothing has the appropriate fabric fall and does not stretch or change shape easily.
6. The next step after the fabric has been cut is to transfer the pattern markings to the fabric and continue with the process of sewing the three clothing collections according to the pattern markings that have been made. Up to finishing

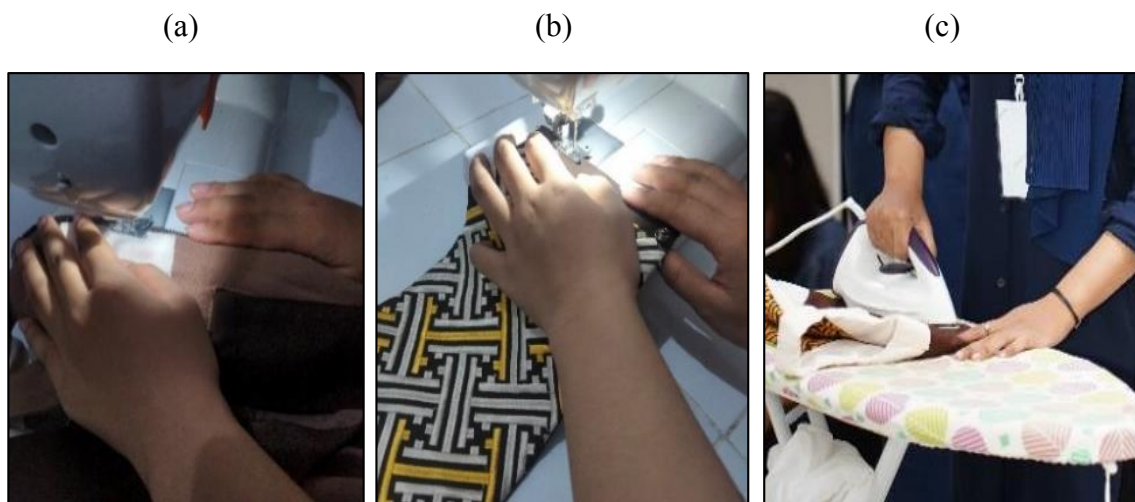


Figure 14 Process Production Collection
a. Shewing Jacket *b.* Shewing Blouse 2 *c.* Pressing
 (Source: Colodia 2024)

7. The final step after the sewing process is complete is making fashion accessories in the form of headpieces, earrings and bracelets.

Presentation of the Collections

Presentation of the collection is the final stage in the creative research process, where the results of exploration and experimentation are poured concretely into a form that the public can appreciate. This stage is a means to communicate the ideas raised in the research through visualization of concepts that are realized into fashion collections. In this context, the resulting fashion collection is not only the result of individual creativity, but also reflects the process of in-depth exploration of various elements of design, culture, philosophy and textile technology used according to the source of the Tikel Balung traditional house idea. The fashion collection created will be presented in a series of grand jury activities and the 35th Annual Fashion Show "Jagad Osing".

1. The Grand Jury is an on-event activity that aims to present the fashion collection as a whole, covering all aspects from the portfolio, presentation of fashion design concepts, accessories, to the final results of the clothes that have been made. This activity involves three curators in the fashion field who will provide input and feedback on each work presented.



Figure 15 Event Grand Jury
(Source: Colodia 2024)

2. The annual fashion show is the peak event of a series of activities that have been conducted. The peak event of the 35th Annual Fashion Show Jagad Osing was held at the Unesa Rectorate Lake Park, Lidah Wetan Campus on June 2, 2024. This activity aims to publish works to the public and get feedback on the works displayed. The 35th annual fashion show Jagad Osing presents a stage design concept that depicts the life and environment of the Osing Tribe, which is a native tribe of the Banyuwangi area. This event was attended by 1000 invited guests from various parties involved in the fashion industry, as well as a number of representatives from the tourism and culture offices in East Java.



Figure 16 All Collection on Event Annual Fashion Show Jagad Osing
(Source: Colodia 2024)

Result and Discussion

1. Description Collection 1

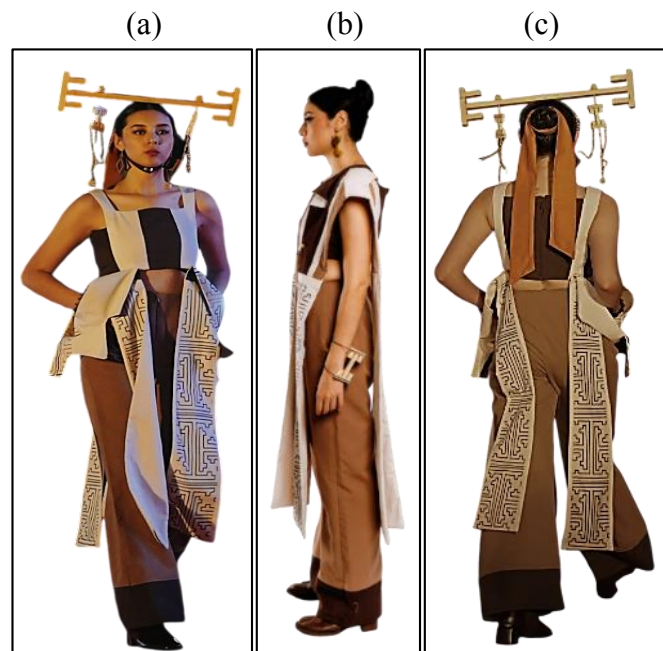


Figure 17 Result Collection 1
a. Front View b. Side View c. Back View
(Source: Colodia 2024)

The overall appearance of the first work consists of three pieces of Clothing, namely outer, inner crop, and bottoms in the form of flare pants with a high waist cut. The shape of the Tikel Balung traditional house, which is entirely made of perpendicular pillars without curves, is applied in the selection of clothing silhouettes.

This is applied by making the silhouette of Clothing in work 1 in the shape of H. All the pieces on the Clothing in work 1 are straight without curves, starting from the pants, outer and inner, all of which are made with straight cuts.

The top of the Work 1 clothing is made by uniting several pieces of top pieces that can be dismantled and changed. These parts are 2 outer pieces and the third piece is an inner. All three pieces are made into one complete look with the help of magnets on the outer opening and snap buttons on the waist to unite the outer with the inner.

The shape of the pieces that are united with snap buttons and magnets depicts the bonds of marriage that unite families. The outer parts that can be removed and reattached symbolize parents as complementary members of their child's marriage bond. While the main part of the Clothing is in the form of an inner top and pants, which symbolizes the bride and groom, the main characters in the marriage bond.

The transformation form of this work 1 clothing is a reversible form made with the outer part that can be changed to be like off-shoulder and shows a new motif on the inside. The slimpet motif is found on the front of the Tikel Balung traditional house. The new form or change in motif shown symbolizes the change in stages of life from a person without a relationship who starts a new stage of life in the form of a marriage bond.

2. Description Collection 2

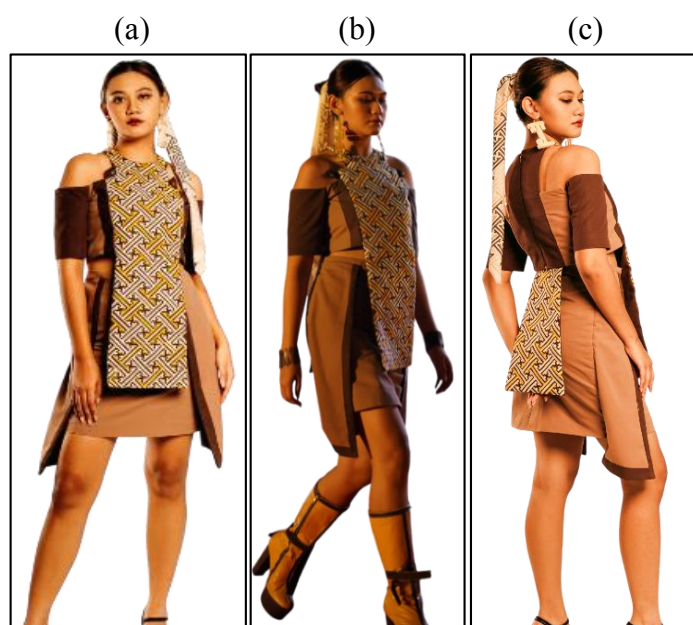


Figure 18 Result Collection 2

a. Front View b. Side View c. Back View

(Source: Colodia 2024)

Based on the image above, the appearance of work 2 from the collection consists of 2 pieces of clothing: a blouse with a transformation concept and a wrap skirt. The shape of the Tikel Balung traditional house, which is made of perpendicular pillars without curves, is applied in the selection of clothing silhouettes. This is applied by making the silhouette of the Clothing in work 2 in the shape of I. All the pieces of

Clothing in work 2 are straight without curves, from the top to the bottom of the Clothing, all made with straight cuts.

The top of the Clothing in work 2 is made by uniting several pieces of off-shoulder tops that can be dismantled and changed in shape. This part is the front top which is folded and attached using snap buttons, then on the back there is a patterned part which is a different piece from the top of the Clothing, which is deliberately united with the help of snap buttons so that it can be removed and reattached.

The shape of the pieces of the parts that are united with snap buttons depicts the bonds of marriage that unite the family. The additional motif on the back of the clothing that can be removed and reattached symbolizes parents as complementary members of the marriage bond of their children. While the main part of the dress is an off-shoulder blouse and a wrap skirt symbolizing the bride and groom, the main characters in the marriage bond. The transformation form in this work 2 dress is a reversible form made with the front of the dress folded. The folds can be opened so that they are long towards the thighs and display a new motif. In addition, the additional patterned part on the back can also be removed and installed. This includes a modular transformation form. The motif used in the dress is the slimpet motif found on the front of the Tikel Balung traditional house. The new form or change in motif shown in the dress symbolizes the change in stages of life from a person without a relationship who starts a new stage of life in the form of a marriage bond.

3. Description Collection 3



Figure 19 Result Collection 3

a. Front View b. Side View c. Back View

(Source: Colodia 2024)

Based on the portrait and brief description in the image above, work 3 consists of 2 pieces of Clothing, namely a top in the form of a jacket and a bottom in the form of trousers, with a dominant color of light brown and ivory white, while the dark brown

color is an addition that harmonizes with the other collections. The shape of the Tikel Balung traditional house, the entire building made of pillars perpendicular to each other without curves, is applied in the selection of clothing silhouettes. This is applied by making the silhouette of the Clothing in work 3 in the shape of an I. All the pieces of Clothing in work 3 are straight without curves, starting with the pants and jacket, all of which are made with straight cuts.

The top of the Clothing in work 3 is made by uniting several pieces of the top that can be dismantled and changed in shape. These parts are 2 boxes on the front of the jacket that are joined with magnets; the third piece is an additional part on the sleeves that are joined with snap buttons. All three pieces are made together into one complete appearance.

The shape of the pieces that are joined with snap buttons and magnets depicts the bonds of marriage that unite the family. The additional accent parts that can be changed and removed symbolize parents as complementary members in the marriage bond of their children. While the main part of the Clothing is in the form of a jacket and pants, which symbolizes the bride and groom, the main characters in the marriage bond. The transformation form in this work of clothing 3 is a reversible form made with additional box accents. The front of the jacket can be lowered or removed to display a new motif. Furthermore, the additional sleeve accent can also be removed to show a new, simpler look. The motif that appears on the clothing is the slimpet motif on the front of the traditional Tikel Balung house. The new form or change in motif shown symbolizes the change in stages of life from a person without a relationship who starts a new stage of life in the form of a marriage relationship.

Conclusion

The creative process of creating a deluxe ready-to-wear fashion is carried out by studying the source of philosophical ideas and the form of the Tikel Balung traditional house. The concept of creating. The deluxe ready-to-wear fashion is poured into a moodboard onto. The contents of the moodboard are based on a study that has been carried out. Namely (1) The silhouettes used are I and H silhouettes, (2) The color plan used is dark brown, Milo brown, ivory white, and rotten yellow, (3) The main material used is baby canvas and (4) The style of Clothing applied is Clothing with a chic vintage character.

The process of creating a deluxe ready-to-wear fashion, the source of philosophical ideas and the form of the Tikel Balung traditional house according to the method taken will go through four stages, namely pre-design, design, manifestation and presentation. These four stages are a series of systematic activities that must be passed sequentially. The pre-design stage includes the activity of compiling the concept of creating Clothing in the form of a moodboard. The design stage includes the activity of processing the concept into a clothing design. Furthermore, the creation stage is the stage of creating Clothing from measurement to clothing production. The presentation stage is the final stage where the finished product will

be presented in a series of fashion show activities for the 35th Annual Fashion Show "Jagad Osing" 2024 and the three works are marketed through social media.

The finished product of the creation of ready-to-wear deluxe Clothing, the source of the philosophical idea and the form of the Tikel Balung traditional house with a transformation concept that is realized in 3 works by applying the concept of reversible and modular transformation to the top of the Clothing. Work 1 is a 3-piece women's Clothing consisting of an outer and inner trousers as the bottom. Work 2 is a 2-piece women's Clothing of a blouse and a wrap skirt. Work 3 is a 2-piece men's Clothing, consisting of a top in the form of a jacket that can be transformed to create a new look.

The presentation of the work was held in an event consisting of a grand jury activity in May and the 35th Annual Fashion Show "Jagad Osing" 2024 at the moment in June. The 35th annual Jagad Osing fashion show presents a stage design concept that depicts the life and environment typical of the Osing Tribe, which is a native tribe of the Banyuwangi area.

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