

# CREATING CASUAL CLOTHING WITH THE IMPLEMENTATION OF CUTTING MANIPULATION USING THE INSPIRATION OF KLONO SEWANDONO AND BUJANG GANONG

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## ABSTRACT

*Indonesia's rich cultural heritage continues to drive the growth of the creative industry, particularly in the fashion sector. However, the integration of local cultural elements into casual wear remains limited and often lacks innovative design approaches. This study aims to create innovative casual wear through the application of cutting manipulation techniques inspired by the visual and symbolic characteristics of Klono Sewandono and Bujang Ganong, two prominent figures in Reog Ponorogo. The study employed a Practice-Based Research method consisting of exploration, design development, realization, and presentation stages. Cutting manipulation was applied through unconventional cutting techniques to generate dynamic forms, layered structures, dimensional surfaces, and distinctive silhouettes that reflect the characters' identities. The design process translated cultural symbols, costumes, and character traits into contemporary fashion elements while maintaining functionality and wearability. The results produced three casual wear collections consisting of one menswear design and two womenswear designs, showcased in the "MAHATRAKALA" fashion show. The novelty of this study lies in the transformation of traditional Reog Ponorogo character aesthetics into contemporary casual wear through cutting manipulation techniques, creating innovative visual expressions that bridge cultural heritage and modern fashion trends. These findings contribute to the development of culture-based fashion design by offering an alternative creative approach to preserving and reinterpreting local cultural values in contemporary apparel.*

*Keywords: casual wear, cutting manipulation, cultural inspiration*

## INTRODUCTION

Indonesia boasts a diverse cultural heritage, encompassing performing arts, oral traditions, and costumes, often seen as visual symbols with profound philosophical value. This potential drives the development of the creative industry, particularly in fashion, which continues to show significant growth. In the era of globalization, fashion products that combine local cultural elements with modern touches are increasingly in demand due to their ability to convey both aesthetic value and a strong sense of identity. The popularity of casual wear among young people also demonstrates a growing interest in designs that combine traditional and modern elements (Agista et al., 2024). This trend encourages creative industry players, including designers, to explore traditional culture as a source of inspiration for

creating culturally relevant and visually innovative works (Enrico, 2023).

According to Lestari et al. (2025), innovation in fashion development is crucial in facing the increasingly fierce competition in the fashion industry. In general, clothing is not only interpreted as body protection but also serves as a means of self-expression. The variety of clothing varies greatly, depending on the purpose, function, and situation of use, ranging from formal and traditional to casual clothing. Casual clothing is a type of clothing designed to provide comfort, freedom, and flexibility, and is generally worn for various non-formal activities with shapes and styles that can be adjusted according to the occasion and situation (Prihandayani, 2021). In an effort to create design innovations that have cultural identity, manipulation techniques become an exploratory method to produce unique clothing shapes, structures, and details. This technique allows for the creation of clothing designs with a modern appearance while still retaining artistic and ethnic elements (Nisaa dan Angge, 2023).

The creation of this fashion takes inspiration from the characters of Klono Sewandono and Bujang Ganong in the Reog Ponorogo performance, which has become one of Indonesia's important cultural identities. According to Arisyanto et al. (2021), the character of Klono Sewandono is known as a king who is authoritative, brave, and firm. The character is identical with the probo or badong element on the back that resembles wings and symbolizes strength, power, splendor, and courage. Meanwhile, Bujang Ganong has an attractive, energetic, and expressive character with distinctive visual characteristics, including a red mask with sharp and glaring eyes, dreadlocks, and a long upward-curved nose. Reog Ponorogo itself contains philosophical and symbolic meanings that represent courage, leadership, loyalty, and social values that continue to be preserved through generations (Fisabilillah et al., 2022; Indra Saputra et al., 2024; Yurisma & Bahrudin, 2020). The visual and symbolic characteristics of these two characters provide rich potential for creative exploration in contemporary fashion design.

Several previous studies have explored the utilization of local cultural elements as sources of inspiration in fashion creation. Reog Ponorogo has been adapted into fashion design through various approaches, including evening wear design inspired by Reog Ponorogo (Awalia & Widarwati, 2022), the application of Reog Ponorogo motifs as decorative elements on casual wear using embroidery techniques (Zholiila & Astuti, 2024), and the exploration of cultural symbolism and character representation in fashion works (Leandra & Rahmawaty, 2024). Other studies have also utilized traditional cultural sources as inspiration for casual wear, such as Lampung Tampan motifs (Dewi et al., 2022), Kawung motifs (Husni, 2021), Surakarta masks (Kristanti & Wuryani, 2022), and various folklore-based creations (Rahmah & Karmila, 2020; Septiana & Ratyaningrum, 2023). These studies indicate that local cultural heritage possesses strong potential to be transformed into contemporary fashion products while maintaining its cultural significance.

On the other hand, manipulation techniques have been widely applied in fashion creation to generate innovative forms, textures, and visual effects. Previous studies have explored fabric manipulation through embroidery techniques (Haniyah & Nashikhah, 2023), ruffles (Fernandi & Ruhidawati, 2021), upcycling methods (Annastya et al., 2024), fabric surface explorations (Faz et al., 2019), and artistic fabric manipulation approaches (Nisaa dan Angge, 2023). Research on manipulation techniques has also demonstrated their ability to enhance creativity and create distinctive garment structures and visual characteristics (Widianingrum & Arta, n.d.). However, most of these studies focus on decorative surface

treatments, textile experimentation, or specific garment categories rather than employing cutting manipulation as the primary strategy for translating cultural symbols into casual fashion design.

Based on the review of previous studies, a research gap can be identified. Although Reog Ponorogo has been utilized as a source of inspiration in fashion design and manipulation techniques have been widely explored in garment creation, studies integrating the visual symbolism of Klono Sewandono and Bujang Ganong with cutting manipulation techniques as the main design approach in casual wear remain limited. Existing studies generally emphasize motif application, embroidery, cultural symbolism, or manipulation of fabric surfaces, while the transformation of character elements into garment structures, volumes, and silhouettes through cutting manipulation has received little attention. Therefore, this study offers a different approach by translating the visual and symbolic characteristics of Klono Sewandono and Bujang Ganong into contemporary casual wear through cutting manipulation techniques. This approach not only contributes to the creation of innovative fashion products but also expands the discourse on culture-based fashion design by demonstrating how traditional cultural symbols can be reinterpreted into wearable contemporary forms while preserving their cultural identity.

This study aims to develop contemporary casual wear designs through the application of cutting manipulation techniques inspired by the visual characteristics and symbolic elements of Klono Sewandono's *probo* and the Bujang Ganong mask. In addition to producing innovative fashion creations, the study seeks to explore the potential of cutting manipulation as a design approach for translating cultural symbols into wearable forms and to contribute to the development of culture-based fashion design that integrates local identity with contemporary aesthetics.

## **METHOD**

This creative research employed a Practice-Led Research approach. According to Hendriyana (2022), Practice-Led Research is a research approach characterized by the creation of new works through practical activities accompanied by critical reflection throughout the creative process. In this study, the practice focused on the creation of casual wear through the implementation of cutting manipulation techniques inspired by the visual and symbolic characteristics of the Klono Sewandono and Bujang Ganong characters from Reog Ponorogo. Through this approach, creative practice functions not only as a means of producing fashion products but also as a method for generating knowledge related to design development, cultural interpretation, and the application of cutting manipulation techniques in contemporary fashion.

The research process was conducted through several interconnected stages consisting of exploration, design development, realization, and presentation, as illustrated in Figure 1. Each stage was systematically implemented to ensure that the resulting designs reflected both the

cultural inspiration and the intended design objectives.

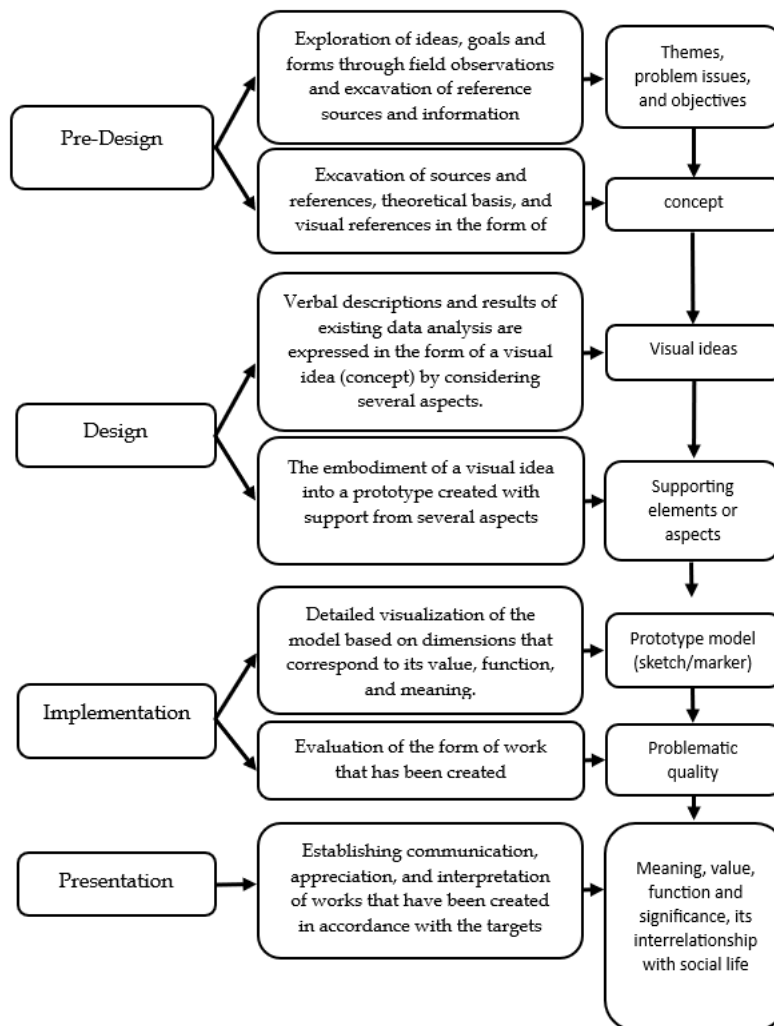


Figure 1. *practice-led-research* framework

The exploration stage involved collecting visual and conceptual data related to Reog Ponorogo, particularly the characters of Klono Sewandono and Bujang Ganong. Data were obtained through literature studies, documentation reviews, and visual observations of the characters' costumes, ornaments, colors, symbolic meanings, and distinctive visual elements. Special attention was given to the proba (badong) element of Klono Sewandono and the facial characteristics of the Bujang Ganong mask, including its expressive eyes, curved nose, and dynamic hair forms. At this stage, references regarding casual wear characteristics and cutting manipulation techniques were also analyzed to identify design opportunities that could integrate cultural values with contemporary fashion trends.

The design development stage focused on translating the collected visual data into fashion concepts. The results of the exploration process were organized into a moodboard that served as a visual guideline for developing design alternatives. Various sketches were then produced to explore silhouette possibilities, garment structures, proportions, and cutting manipulation applications. The design selection process was carried out by evaluating each alternative based on several criteria, including the representation of cultural inspiration, originality of form, feasibility

of production, aesthetic quality, functionality, and suitability with the characteristics of casual wear. The selected designs were subsequently refined into finalized fashion illustrations and technical drawings.

The realization stage involved transforming the selected designs into actual garments. Material selection was conducted based on considerations of comfort, flexibility, visual appearance, and suitability for cutting manipulation techniques. Pattern making, material experimentation, cutting manipulation exploration, garment construction, and fitting processes were carried out during this stage. Various cutting manipulation experiments were performed to create dimensional forms, structural variations, and distinctive silhouettes inspired by the visual elements of Klono Sewandono and Bujang Ganong. The realization process also included continuous evaluation and refinement to ensure that the resulting garments aligned with the original design concepts.

Evaluation of the design outcomes was conducted through reflective analysis throughout the creative process. The evaluation focused on assessing the effectiveness of the cutting manipulation application, the successful translation of cultural symbols into fashion elements, the aesthetic quality of the garments, and their functionality as casual wear. The results of this evaluation became the basis for final refinements before the works were completed.

The final stage was presentation, in which the completed designs were displayed through the “MAHATRAKALA” fashion show. This stage served as a medium for communicating the creative outcomes to the public while also functioning as a form of dissemination of the research results. Through the presentation process, the created works demonstrated how the visual and symbolic elements of Reog Ponorogo could be transformed into innovative contemporary casual wear through cutting manipulation techniques.

## RESULTS AND DISCUSSION

The creation of this work resulted in a casual fashion collection consisting of one menswear look and two womenswear looks. Each design was developed through the integration of visual, symbolic, and philosophical elements derived from the characters of Klono Sewandono and Bujang Ganong. The design process emphasized the application of cutting manipulation techniques as the primary strategy for transforming cultural symbols into contemporary fashion forms. The following discussion explains each stage of the creation process as well as the design outcomes produced.

### a. Exploration Stage

At the exploration stage, the creative process focused on identifying visual references, symbolic meanings, design opportunities, and technical possibilities that could support the development of the collection. This stage included concept development, technical exploration, and material exploration.



Figure 2. Moodboard

The moodboard features visual references of Klono Sewandono and Bujang Ganong alongside examples of cutting manipulation applications. The selected color palette consists primarily of red, black, and white. Red and black symbolize courage, authority, strength, and assertiveness associated with both characters, while white is inspired by the feather elements found in Bujang Ganong's visual appearance. The moodboard also includes references related to silhouette, fabrication, design identity, and keywords that guided the design development process.

The exploration process revealed that the strongest visual characteristics suitable for fashion translation were the wing-like structure of Klono Sewandono's probo and the dynamic, expressive forms of the Bujang Ganong mask. Rather than merely reproducing decorative motifs, these elements were interpreted into garment structures, layered forms, and silhouette developments. This approach aligns with the concept of cultural reinterpretation in contemporary fashion, where traditional visual elements are transformed into new aesthetic expressions while maintaining their symbolic identity (Enrico, 2023).

**b. Design Stage**

The design stage of the creative process focuses on developing ideas into more concrete visual forms. At this stage, previously formulated concepts begin to be realized through the creation of designs that reflect the chosen theme and character. This process involves processing visual elements such as shape, line, and composition to produce a cohesive fashion design.

**a) fashion design**



Figure 3. selected fashion designs

### b) Production design

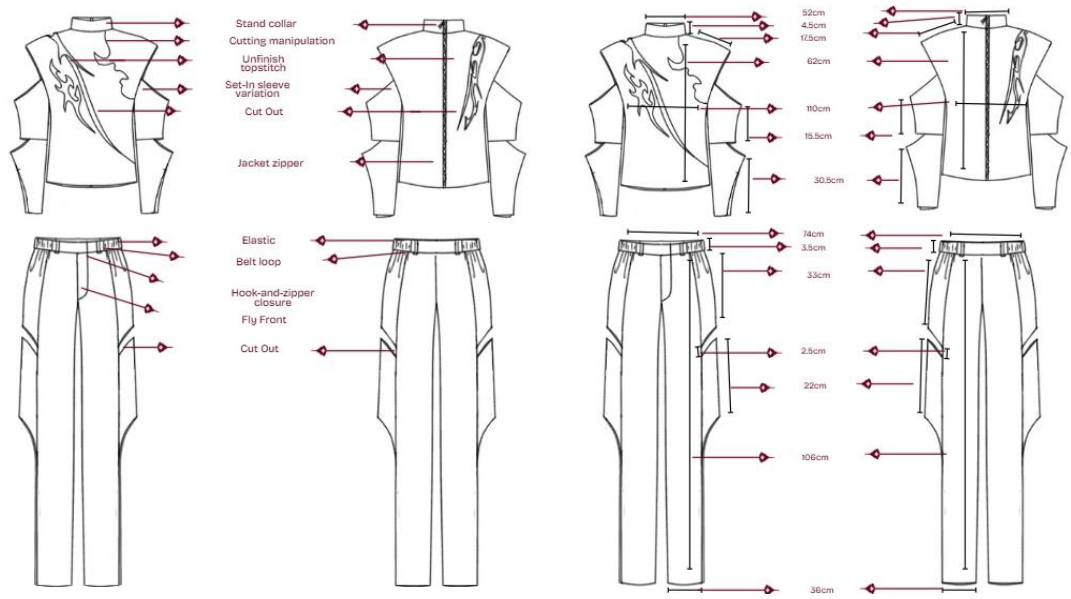


Figure 4. Menswear Technical Drawing

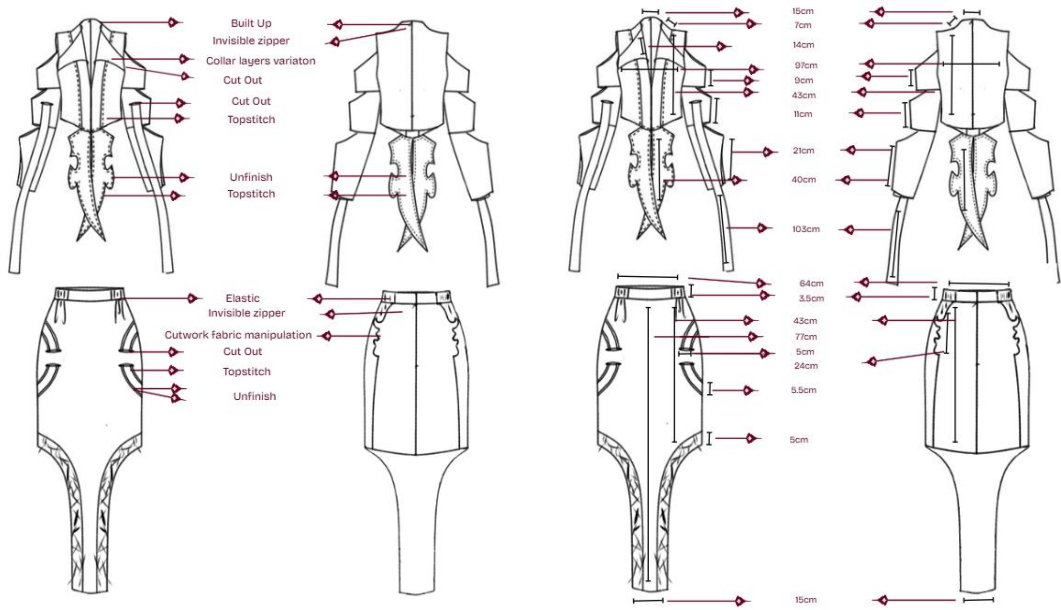


Figure 5. Womenswear Technical Drawing (1)

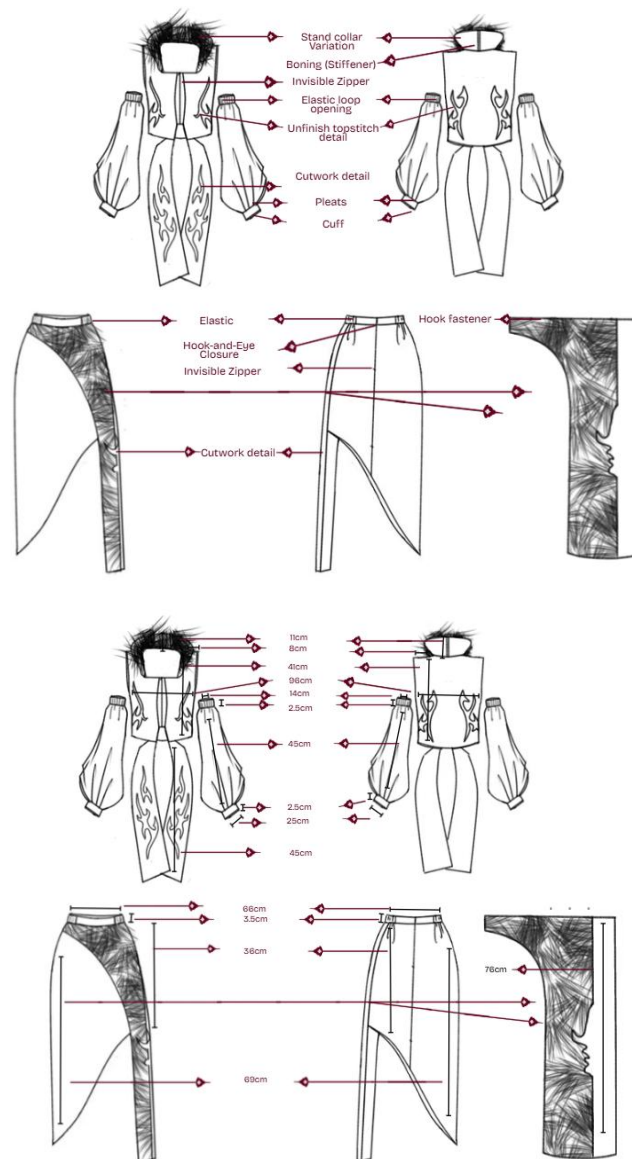


Figure 6. Womenswear Technical Drawing (2)

The technical drawings provide detailed information regarding garment construction, proportion, cutting placement, and manipulation areas. At this stage, cutting manipulation was strategically positioned to generate dimensional effects and distinctive silhouettes. The manipulation process involved unconventional cutting arrangements that altered the visual structure of the garments while maintaining wearability and comfort, which are important characteristics of casual wear (Prihandayani, 2021).

The application of cutting manipulation in this collection differs from previous manipulation studies that focused primarily on fabric surface treatments, embroidery, ruffles, or textile embellishments (Fernandi & Ruhidawati, 2021; Haniyah & Nashikhah, 2023; Annastya et al., 2024). Instead, the manipulation technique functions as a structural design method that directly influences garment volume, silhouette, and spatial form. This finding supports the view that manipulation techniques can serve not only as decorative treatments but also as tools for generating innovative

fashion structures (Nisaa dan Angge, 2023).

### c. Embodiment

The realization stage is the process of realizing a design into a complete garment through several technical steps. The process begins with the preparation of a pattern based on the design that has been created, taking into account the shape, size, and character of the desired garment. The pattern is then applied to the fabric, paying attention to the grain direction to produce a neat and appropriate cut. After the cutting stage, each piece of fabric is assembled through a step-by-step sewing process, starting from joining the main parts to complementary details. This process includes the installation of components such as sleeves, collars, and decorative elements that support the visual concept. Accuracy in each stage is key to ensuring that the garment not only matches the design but also has good quality.



Figure 7. the result of the realization of casual wear *Look 1, Look 2, Look 3*

### d. Presentation of Work

The presentation stage is the final step in showcasing fashion creations to the public. A casual fashion collection inspired by the characters Klono Sewandono and Bujang Ganong was presented at the 36th Annual "MAHATRAKALA" Fashion Show 2025, an annual event of the Fashion Design Education Study Program.



Figure 8. Annual "MAHATRAKALA" fashion show 2025

On this occasion, the works were displayed live before an audience and broadcast through digital platforms, allowing wider access. Throughout the event, all fashion pieces were showcased as a visual communication of the developed concepts. This presentation served not only as the final design result but also as a means of conveying the artistic value and interpretation of the characters in modern fashion.

In its implementation, the work that was raised received appreciation from the assessment team, both the supervising lecturer and the jury, through several award categories such as *Best Pattern Male*, *Best Pattern Female*, *Best Apparel Male*, *Best Performanc*.

## CONCLUSION

This study resulted in a contemporary casual fashion collection consisting of one menswear design and two womenswear designs inspired by the visual and symbolic characteristics of the Reog Ponorogo figures Klono Sewandono and Bujang Ganong. Through a Practice-Led Research approach, the study demonstrated that cultural elements such as the probo structure of Klono Sewandono and the expressive visual features of the Bujang Ganong mask can be effectively transformed into contemporary fashion forms through the application of cutting manipulation techniques. The resulting garments exhibit distinctive silhouettes, layered structures, and dimensional forms while maintaining the functionality and comfort expected of casual wear.

The findings indicate that cutting manipulation functions not only as a decorative technique but also as a structural design strategy capable of translating cultural symbols into innovative garment forms. This approach enables the development of fashion products that preserve cultural identity while responding to contemporary aesthetic preferences. The presentation of the collection at the 36th Annual "MAHATRAKALA" Fashion Show further demonstrated the potential of culture-based fashion design to communicate local cultural values through modern visual expressions.

The novelty of this study lies in the integration of the visual symbolism of Klono Sewandono and Bujang Ganong with cutting manipulation as the primary design approach in casual wear creation. Unlike previous studies that generally utilized Reog Ponorogo through motifs, ornamentation, or embroidery applications, this study transformed cultural elements into garment structures, silhouettes, and spatial forms, creating a new approach to interpreting Reog Ponorogo within contemporary fashion design.

Despite these contributions, the study was limited to the development of three fashion designs and focused primarily on the exploration of cutting manipulation techniques. Future studies may expand the exploration through different fashion categories, broader cultural sources, alternative manipulation techniques, sustainable materials, or user-based evaluations to examine the effectiveness and acceptance of culture-inspired fashion products. It is expected that this study will serve as a reference for the development of innovative fashion design practices that contribute to the preservation and reinterpretation of local cultural heritage in contemporary contexts.

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