

Exploration of the Kizkumu Legend Through the Lens of Party Dress with Automatic Method

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ABSTRACT

The demand for designers' creative exploration of ideas aligns with the challenges of transforming traditional fashion into contemporary designs. To achieve this, it is crucial to strike a balance between preserving tradition and embracing modernity. Therefore, the primary objective of this research is to gather data on how to utilize oral tradition, particularly the Legend of Kizkumu, as a source of inspiration for creating party dresses using the ATUMICS method. The ATUMICS method serves as a guiding framework to systematically organize the source of ideas for each design element, encompassing both the micro and macro levels. These levels include artifacts, techniques, utilities, materials, icons, concepts, and shapes. The research culminates in the creation of a party dress inspired by the Kizkumu Legend, which retains its traditional elements such as icons, concepts, shapes, and utilities. The design process commenced with brainstorming sessions to identify the unique aspects of the Kizkumu legend related to Kizkumu beach and its symbolic representation as a statue. This exploration culminated in the realization of a party dress that encapsulates the essence of the Kizkumu Legend through each design element.

KEYWORDS

Party Dress, Legend, ATUMICS, Artefact, Development.

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INTRODUCTION

The fashion industry has made a significant contribution to gross domestic product, accounting for more than 18 percent of Indonesia's total creative industries (Kementerian Perdagangan RI, 2024). This major contribution is in line with the demand for creativity in the fashion industry. Creativity is an ability that needs to be had by every individual to create a new work obtained through ideas, ideas, and imagination (Debeturu & Wijayaningsih, 2019). Creativity for designers serves to produce interesting designs, solve problems, face innovation challenges, and efforts to fulfill functional and aesthetic needs.

Creativity in the fashion industry will encourage designers to explore more ideas in designing fashion, making it one of the important competencies that designers must have (Afidah & Russanti, 2022). Exploration of idea sources in today's world is facilitated by globalization to open the door to unlimited access to knowledge and information from all over the world, and allows for exploring diverse resources that support in-depth creative work (Rose et al., 2024). It was this globalization that led designers to Turkey as a country rich in culture (Atak, 2020). The culture in question leads to art in the form of cultural aesthetic expressions that can provide a source of ideas in the field of fashion. Many things can be used as a source of ideas from Turkey from nature, traditions, movies, literature and music. However, in this creation, the source of ideas from the Turkish oral tradition, which is the Legend of Kizkumu, was chosen with the intention of being a challenge in designing a

source of ideas from the oral tradition.

The legend of Kizkumu tells of a girl in love who created a sand path across the beach to reach her lover. The beach in question is Kizkumu Beach, which has a unique stretch of sand that stretches into a shallow path flanked by deep water, making it look like someone can walk on the water (AdOYo, 2021). At Kizkumu Beach you will find the embodiment of a statue. The female statue has a distinctive detail of lines from the carving of the drapery. This triggered the designer to create a dress with embellishments that could represent these details. So, corded tucks were chosen to create lines and rigid structure on the dress.

The corded tucks technique is the basic reason why on this opportunity the designer chose to make party dress, because the fashion technique used can be poured into party dress. In addition, party dresses have features ranging from model design, materials, and colors that can give a beautiful, luxurious and exclusive impression. It is also equipped with supporting decorations and accessories, so that party clothes become more expensive and have high artistic value (Zayyan, 2024). The decoration details on party dress also tend to be complicated such as the application of decorative decorations in the form of draperies, godets, pleats, tucks. The process of making party dress needs special skills, accuracy and seriousness to realize a good and high quality party dress (Sri Sekartinah, 2021). The quality of party dress is also obtained from designs that are done exclusively different from others and attract attention (Ningtyas & Kharnolis, 2019).

Then reviewing previous research entitled “Unique Spit: Kizkumu (Marmaris / Turkey)” with the results of the study highlighting the uniqueness of kizkumu including the geomorphological origin of the kizkumu sand spit, the cultural value and legend of kizkumu which makes it a potential geotourism site (Ekinci & Doğaner, 2016). Another research on kizkumu entitled “The Use Of Legends As One Of The Intangible Cultural Heritage Elements In Tourism: Marmaris Kizkumu Legend” with the results of the study discussing the use of kizkumu legends in tourism as a tourist attraction and building a destination image (Cesur & Çeken, 2023). In addition, the study entitled “Coastal Erosion Threat on the Kızkumu Spit Geotourism Site (SW Turkey): Natural and Anthropogenic Factors” shows the research results regarding the importance of immediate conservation/protection measures for the management of the future sustainability of Kızkumu as a geotourism site (Gül et al., 2020).

Based on these three previous studies on kizkumu, it can be seen that the focus of the discussion is more on the legend of kizkumu as a tourism attraction and the uniqueness of its geographical form. Although this study discusses the same kizkumu, it has a difference in terms of discussion, which is more focused on field of fashion, especially the process of fashion realization. Therefore, it is also in line with the purpose of this research to obtain data on how to use oral traditions, especially the Kizkumu Legend as a source of ideas in making party dress with the ATUMICS method, including fashion design to realize the party dress.

METHOD

The ATUMICS method is a method proposed by Adhi Nugraha which has the basic principle of adjusting, combining, composing and organizing a mixture of elements of novelty and tradition (Edward et al., 2022). The ATUMICS method is used to guide designers on what factors to consider both traditional and contemporary elements, as well as combining the two elements (Nugraha, 2019). Therefore, the application of the ATUMICS method was taken in designing this party dress because it came from a traditional source of ideas to become contemporary with the reality of the challenges of the fashion making process in processing tradition into contemporary without eliminating the value of tradition.

The ATUMICS method is a method to explore design ideas from an existing tradition (Nurindah & Widiawati, 2021). It can be interpreted as everything related to the past (tradition-old) with modern elements that can be represented by the latest things in the present (modernity-new) (Arsetyasmoro, 2022). The main principle of the ATUMICS (Artefact, Technique, Utility, Material, Icon, Concept, Shape) method is about the arrangement, combination, integration, or mixture of basic elements of tradition with elements of modernity (Sembiring et al., 2020). The ATUMICS method consists of a micro level and a macro level. The micro level is more concerned with the technical

properties and appearance of the product (Septian & Leksono, 2020). The micro level includes Artefact, referring to the product or object to be analyzed, then there are six other elements, which are:

- 1) Technique: All kinds of knowledge/making techniques such as production techniques, processes and ways of making objects, skills, equipment and other facilities.
- 2) Utility : The function and usefulness of a product.
- 3) Material: Materials that have been used in the product.
- 4) Icon: Refers to symbolic forms which can be sourced from nature, geography, ornamentation, decoration, colors, myths, people, and artifacts. The role of the 'icon' element is to provide the iconic mark and symbolic meaning of an object.
- 5) Concept: The understanding of 'concept' refers to the factors behind the formation of an object. Concepts are the hidden elements beyond just form and physical objects, these elements are believed to be the most resilient from the threat of extinction.
- 6) Shape: Refers to the performance, appearance or physical attributes of an object, such as dimension, gestalt, proportion and shape.

In addition, there is a macro level that relates to broader aspects, namely the spirit and motivation behind the products produced in terms of economic, cultural, social, ecological, survival, and self-expression (Nugraha, 2019).

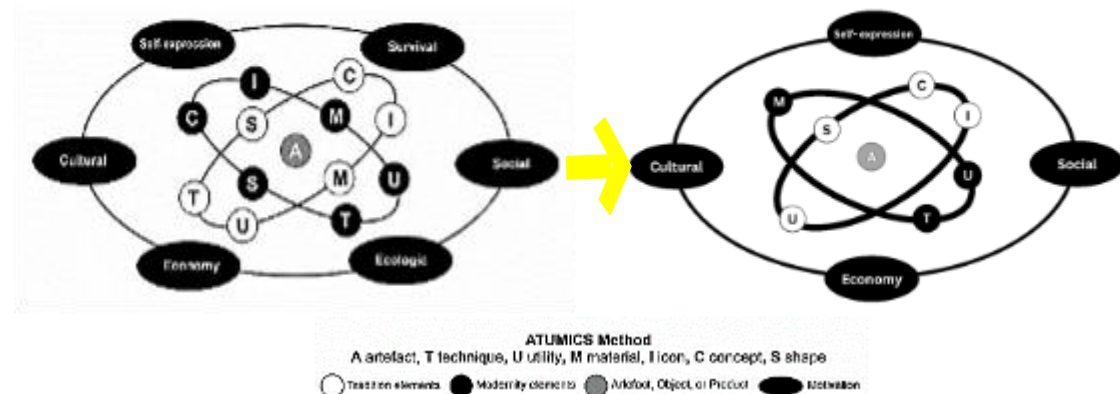


Figure 1. ATUMICS Method
(Nugraha, 2012)

Figure 2. ATUMICS formula for making
Kizumu Legend Party Dress
(Ardani, 2025)

Based on the ATUMICS method that has been put forward both macro and micro levels as figure 1. This research uses both levels in making Legenda Kizkumu party dress as shown in figure 2. The ATUMICS formula used for making this party dress consists of several traditional elements that can be maintained, namely Icon, Concept, Shape elements and modern elements, namely Technique, Material and a combination of Utility elements, both traditional Utility and modern Utility. Then described each of the elements as in table 1.

Table 1. Description of ATUMICS elements

Element	Tradition	Contemporary
Artefact	Kizkumu Statue	Party Dress
Technique	Casting and finishing carving techniques	Decorative technique of corded tucks
Utility	Aesthetic function and historical function	Dress for events such as red carpet/awarding and beauty pageant
Material	White concrete is commonly used for outdoor sculptures as it is weather-resistant and strong.	Shimmer Silk and Wrinkle Jacquard
Icon	White colour, sand, and drapery of sculpture fashion	White colour, sand, and drapery of sculpture fashion

Concept	Stories from the Legend of Kizkumu	Stories from the Legend of Kizkumu
Shape	Silhouette I	Silhouette I

Then in the macro level/motivation level which includes primary, secondary, and other motivations. Motivation analysis is adjusted to the results of micro analysis based on the problem or focus of attention on the purpose of making a dress. Then it can be described as follows:

- 1) The main motivation is self-expression motivation. Making party dress with the source of this legend idea as a place for designers' creative freedom in expressing themselves. Especially artifacts themselves are born from the result of an expression (Edward et al., 2022).
- 2) Secondary motivations are social, economic and cultural motivations. Self-expression cannot stand alone without being accompanied by other motivations (Edward et al., 2022). The fashion designed can also be a marker of social status, especially party dress that are exclusive in style. This underlies the economic motivation because the designed product has the possibility to be made into a product that can be sold to the public. Finally, cultural motivation arises from exploring the source of ideas to find interesting things from Turkish culture. This indirectly has a positive impact on the culture because it introduces its culture to the outside community.
- 3) Other motivations include ecological and survival motivations. Other motivations are motivations that do not underlie the making (Khamadi & Senoprabowo, 2018)

Based on this, Self-Expression Motivation as the main motivation became the main focus of making this dress. Then from the determination of this ATUMICS element, continued by describing the results of each element.

RESULT AND DISCUSSION

1. Artefact

The party dress was designed based on the source idea of the Kizkumu Legend from Orhaniye which is located in the Marmaris district of Muğla Province, Turkey. The location refers to Kizkumu Beach, where the statue embodying the legend is located. The statue of Kizkumu sits at the edge of the beach, where a path begins to stretch more than half a kilometer into the bay creating a shallow channel that visitors can easily walk 600 meters to the sea (AdOYo, 2021).

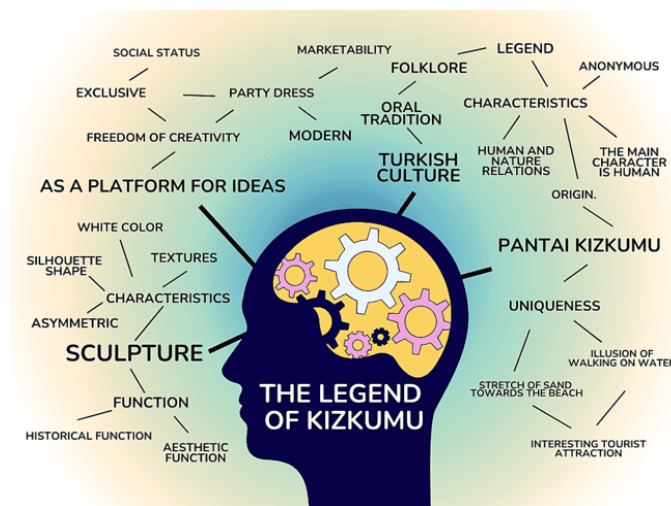


Figure 3. Brainstorming
(Source: Ardani, 2025)

The uniqueness of taking this legendary source of ideas is that there are several interconnected points, so brainstorming is needed as in figure 3. Therefore it can be concluded that talking about the legend of Kizkumu will not be separated from the Kizkumu Statue. The existence of a statue that immortalizes this legend, is enough to show that the legend is remembered.

2. Technique

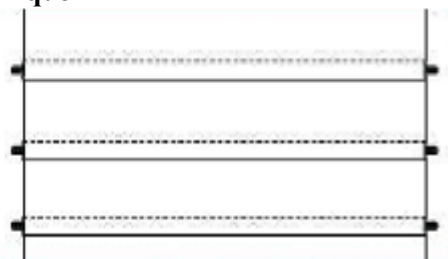


Figure 4. Corded Tucks Technique
 (Textile and Dress Designing 11th std, 2018)



Figure 5. Implementation of Corded Tucks
 Technique Kizkumu Legend Party Dresses
 (Source: Ardani, 2025)

Corded Tucks is a type of tucks that is made by placing the rope on the edge of the fold (on the bad side) and then a series of stitches are made close to the rope with the help of a zipper foot or cording foot or twin needle (Rocke, 1955). The Corded Tucks technique generally contains rope, thread, or embroidery thread. However, in the making of this party dress, the content of corded tucks is replaced with a 1.7 mm diameter piping hose. This is in line with the reason for choosing this technique to realize the rigid structure of the outfit and represent the source of the idea in the form of line details. This also underlies the Technique element to be one of the modern/contemporary elements used in the making of this party dress.



Figure 6. Piping Hose as the fill of corded tucks technique
 (Source: Ardani, 2025)

The process of making corded tucks is applied to two meters of shimmer silk fabric by inserting a piping hose in the bad part of the fabric and then sewing it close to the piping hose using a zipper foot. Repeat the process by spacing each tucks by one cm. The density of the tucks is adjusted to better support the rigid structure of the dress.

3. Utility

The function of making this dress is intended as a dress worn at red carpet/awarding events and beauty pageants. The dresses worn at these events generally look glamorous and even have interesting unique details (Fernandez & Parker, 2023). This is in line with the choosing of corded tucks technique in the making of this dress. Then, the background of the fashion making that comes from a Turkish legend also underlies the historical function. The historical function in this party dress is related to the representation of the historical value of the Kizkumu Legend as the source of the idea through the icons that will form the design of this party dress.

Aesthetics in fashion is everything that gives aesthetic value to an item of fashion. (Yuningsih et al., 2020). From color, to texture, to silhouette, each element is designed to create a deep emotional impact on both the viewer and the wearer. (Wesnina & Purnama, 2025). Fashion also has a special message that is conveyed through what is worn. (Nurapriyanti & Hartono, 2023).

Therefore, the aesthetic function in relation to this party dress is in the form of a visual message that is then captured into an experience of beauty that even touches emotions such as a sense of pleasure when wearing the dress or being amazed at the beauty of the dress. This is obtained from the fashion design formed from the representation of the creative process of developing the icons of the Kizkumu Legend, the decorative technique of corded tucks and the materials applied..

Based on this, it can be seen that in the Utility element there is a combination of traditional and modern elements. Utility elements are combined based on the function as clothing for the occasion at the red carpet/awarding and beauty pageant events taken from modern Utility elements while traditional Utility elements from aesthetic functions and historical functions.

4. Material

Material element is one of the modern/contemporary elements used in making this party dress. It was based on being in line with the source of the idea and the criteria of a luxurious party dress, so the main material used was Wrinkle Jacquard because it has a luxurious impression with shiny characteristics, not easy to wrinkle, quite stiff, and embossed texture. The embossed texture and stiffness of the Wrinkle Jacquard fabric represent the texture of the Kizkumu Statue.

The choice of shimmer silk fabric for the corded tucks technique is because it has characteristics that are not so flexible and the thickness of the fabric is moderate so that it can support the technique. In addition, it is also applied to the corded tucks technique with the fill of the tucks from the piping hose so that it can hold the shape of the dress structure. Another characteristic of shimmer silk that is taken into consideration is that it has a smooth and shiny texture that gives a luxurious impression. Then the selection of Wrinkle Jacquard and Shimmer Silk is white to represent the color of the kizkumu statue. The other material used is sand beads which were chosen in harmony with the source of the idea.

5. Icon

The icon applied to the making of this party dress refers to the source of the idea. The source of the idea includes the results of the brainstorming review of the Kizkumu Legend. The icons obtained are based on symbolic forms of nature and colors that give iconic signs and symbolic meanings.

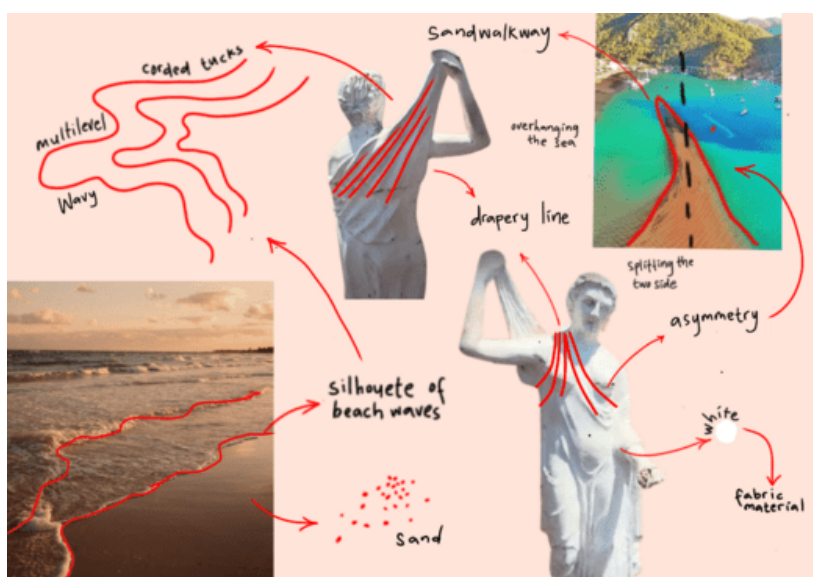


Figure 7. Icon Development
(Source: Ardani, 2025)

The traditional Icon element is kept because it is in line with the exploration of ideas that resulted in Icon Development as an iconic sign of the source of ideas and as a place for the author's creative freedom in expressing himself in line with the macro level as the main motivation in the form of self-expression. The icons that were kept in the making of this party dress were the white color, sand and drapery of the sculpture. These icons can be developed to be translated into fashion designs.

6. Concept

The concept carried out in the making of this party dress is “Maiden's Sand” which is a story from the legend of kizkumu. Maiden's Sand itself is another name for kizkumu. The concept behind the making of this party dress can characterize that the concept element is an element that is believed to be the most resilient from extinction. Based on this, the Concept element is one of the traditional elements that are kept in the making of this party dress.

The legend of Kizkumu briefly tells the story of how the sandy paths of Kizkumu Beach came to be. The story begins with a king's daughter who fell in love with a local fisherman but after being discovered, the king exiled the fisherman to the other side of the ocean. The princess then gathered sand bit by bit from the folds of her dress and sprinkled it into the sea to build a path to her love. However, when the king learned of his daughter's plan, he sent his guards to capture her. She escaped, and ran along the unfinished path until she drowned (AdOYo, 2021). Based on the Kizkumu legend, it can be realized that there is a hidden element of the relationship between humans and nature implied in the princess story which is the background of the Kizkumu Beach sand path.

7. Shape

In making this party dress, it maintains the traditional shape element which is the shape of silhouette I on the statue to be combined with the development of the fashion model based on what has been stated in the previous element. The final design of the fashion model is a slit dress model with an asymmetrical neckline equipped with decorative corded tucks and sand sequins.



Figure 8. Kizkumu Legend party dress design
(Source: Ardani, 2025)

The model is obtained by processing the icons that have been developed previously to be adjusted also with other elements. The description of the party dress design inspired by the Legend of Kizkumu, which are :

- The sand is represented through sand sequin dress embellishment
- The stretch of sand that juts out into the sea is represented through slit and asymmetry models
- The drapery lines on the sculpture are represented through corded tucks technique that twists and cascades like waves. The drapery of the sculpture that crosses from one shoulder is also a representation in line with the asymmetry model.

The party dress design was then realized in standard size M by combining draping and construction in the making of the dress. Then it was on to the fabric cutting process and then the fabric that had been cut was sewn into each part of the dress. Decorative embellishments are corded tucks attached to the dress with the help of pins. Each point where the pins are pinned is replaced with hand stitching at each point. Lastly, sand sequins were installed in a spread pattern following

the curve of the decorative corded tucks, the further away from the curve, the fewer the number of sequins.



Figure 9. Final result of Kizkumu Legend party dress
(Source: Ardani, 2025)

CONCLUSIONS

The challenge in the process of making this party dress is mainly in processing tradition into contemporary without losing the unique value of tradition as the source of the idea. The source of the Kizkumu Legend idea in making this contemporary/modern party dress uses the ATUMICS method to guide the author in mapping the source of the idea into a contemporary party dress product by maintaining traditional elements including Icon, Concept, and Shape. Then the modern/contemporary elements include Technique and Material. Finally, the combination of traditional and modern elements in the Utility element. The final result was a slit dress model, I silhouette, asymmetrical neckline and decorative corded tucks and sand sequins. The existence of limited literature sources that specifically discuss the legend of kizkumu in the field of fashion requires the author to reach out to broad cultural and design studies. Even so, the research is still ongoing with the final result of this party dress, so future researchers are advised to expand the research into the realm of semiotics in revealing the moral message of the legend so that the field of design has a broader and more developed scientific perspective study.

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