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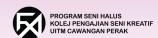
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## AN APPLICATION OF THE 'MADE IN PERAK: HISTORY & TRADITION'

Theme in the Final Year Student Project (FYP) For Diploma in Fashion Design

a chapter by

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#### Introduction

This paper conducts an exploratory investigation into the FYP, Diploma in Fashion Design, Faculty of Art and Design, UiTM Perak Branch. In the September 2019-January 2020 academic session, 16 final semester students from group 5A were involved in this project. The author, who is one of the lecturers who teach the design course, has set the theme 'Made in Perak: History & Tradition' as a guide for students to find sources of inspiration. Before the class starts, an initial discussion session is held between the lecturers to ensure that all matters related to the final project can be coordinated such as project brief, project quantity, project proposal presentation schedule, continuous evaluation and monitoring aspects.

Fashion design students create clothes through several stages, among which are finding sources of inspiration, doing visual research, studying the design elements from inspiration, sketching and making designs. Then draft the pattern, cut, sew and toile fitting on the body. The initial stage of theme selection is crucial because it determines the direction and identity of the clothing collection whether it involves local, Western, or Eastern culture or conveys a specific message. Therefore, this article is made to see how well students apply the theme they choose in their respective designs. The results can be seen through the design of their clothes and it shows some things that contribute to the strengths and weaknesses of the students.

### Research Background

The purpose of choosing the theme is to make students aware that the state of Perak has its values of beauty and uniqueness to be applied in clothing design. It not only helps to promote the state of Perak but can also preserve the values of local history, tradition and culture for future generations. Using a theme or concept makes sense because it will hold together the bodywork, giving it continuity and coherence. It also sets certain boundaries, which of course the designer is free to break but having a theme initially gives the designer focus (Richard Sorger & Jenny Udale, 2006). Among the research subjects related to Perak state icons are the Legend of the Princess of Limau Purut, the Throne of the Palace of the King of Perak, Perak Man, Rumah Kutai, Rumah Agam Perak, Pak Kaduk Folklore, Tin Mines, Panglima Kinta Ipoh Mosque, Taiping Prison, Bukit Larut, Pasir Salak, Perak State Old Postcard, Pangkor Island, Kueh Talam Ubi, Malay College Kuala Kangsar and Bandar Agacia Kampar. Most students choose the casual clothing category, but some also choose evening wear and wearable art.

## **Idea Development and Design Selection**

Every student must make a study of the Perak icon sketch by taking into account the elements and design principles that are interesting and appropriate. The design process depends on the student's skills, but most of them use 2D and college sketching techniques, which are the processing of line elements, forms, shapes and colours from the study subject to the figure. However, two students use the draping technique to get additional ideas for the evening wear collection. They will identify silhouettes from clothing categories as well as refer to trend styles



so that the resulting designs are in line with current tastes. Through more than 80 initial sketches, these student designs will go through a process of critique and editing of ideas by the project advisor to align with creativity and identity according to the source of inspiration. Finally, only the 20 best ideas will be identified for the next stage, which is the selection of the final 3 designs.

# **Production Methods and Embellishment Techniques**

Once the design is chosen, the next stage is making the clothes, starting with drawing and cutting patterns, then cutting fabric and sewing. Every design needs to have a toile or prototype before cutting the actual fabric. It has become common for every student to be required to produce embellishment sample an verification before it is made on the actual fabric. They use various techniques that are different from each other such as patchwork, applique, digital printing, screen silk printing, free painting, patterned panel processing (paneling), tying & dipping, machine embroidery stitches, bead embroidery, fabric manipulation, piercing in on PVC/Suede, pin tuck effects, ready-made fabric prints and joining using eyelet & ring.



Figure 1: Experiments with Materials & Motifs of Rumah Kutai by Nurain Nadrah binti Daud (2019).



Figure 2: The 'prison cell' line experiment by Nur Alia Natasha, inspired by Taiping Prison (2019)



Figure 3: Experiments with interweaving (embellishment) in Izzat Iskandar's work inspired by Perak Man bones (2019)

# Findings: Creative Concepts from Inspirational Sources

There is a student who produces clothes using direct interpretation on the skirt as by the student Nor Afigah bt Abdul Mubin (Refer to Figure 4) who chose the Perak State Old Postcard where the image of the old building, street name, color and layout of the postcard is displayed on the fabric while the pattern is geometric. It is different from students Nurain Nadrah bt Daud (Figure 5) who have to make motifs from the house of Kutai Perak, as well as Wan Nur Syaheera bt Wan Ruslan (Figure 6) inspired by the motif of Panglima Kinta Mosque and Nurul Najwa Abdullah from the inspiration of stopping there at Raja Perak. In addition to that, the processing of line and shape elements became the choice for students Syafiqah bt Salim through the structure of the dredger (The Perak Mines), also Nur

Nazurah bt Muhamed Fauzi the external appearance (silhouette) of the building of the Agacia town shop in Kampar and Siti Eylia bt Mohd Rozzi (Figure 7) line black and white window structure and roof Rose Café Bukit Larut.



Figure 4: First design FYP done by Nur Afigah bt Abdul Mubin (2019)



Figure 5: First design FYP done by Nurain Nadrah Bt Daud (2019)



Figure 6: First design FYP done by Wan Nur Syaheera bt Wan Ruslan (2019)



Figure 7: First design FYP done by Siti Eylia bt Mohd Rozzi (2019)

The use of intrinsic concepts or intangible ideas in imagination and symbolism in the production of clothing designs was successfully made by students Farah Kamilia bt Shahril Anuar (Figure 8) through the Malay folklore of Pak Kaduk and Nur Alia Natasha bt Yahaya with the story of Taiping Prison. Farah Kamilia uses the plot of Pak Kaduk's story, which is when he experienced poverty in the form of a tattered shirt (embellishment) and then became luxurious through the design of a modern jacket. While Nur Alia Natasha (Figure 9) took the prison cell as a design element and the concept of confinement through a frame surrounding the body. The cultural use of objects such as Indian songket cloth by Abdul Hadi bin Ramlan (Figure 10) from the inspiration of Puteri Limau Purut gives the sense (luxury) of the rich or noble and the use of sticky cloth as pants by Farah Kamilia bt Shahril Anuar gives the impression of poor villagers.



Figure 8: First design FYP done by farah Kamilia bt Shahril Anuar (2019)





Figure 9: First design FYP done by Nur Alia Natasha bt Yahaya (2019)



Figure 10: First design FYP done by Abdul Hadi bin Ramlan (2019)

Some students work on extrinsic concepts where the form and interweaving that is outside the source of inspiration is used as inspiration such as The Perak Man by Izzat Iskandar bin Mat Hazani and Kueh Talam Melayu by student Nur Suhaidah bt Juhir. Izzat Iskandar studied the skeleton and bones of Perak Man as an interweaving in the design, while Nur Suhaidah studied the two layers of Kueh Talam and the diamond shape cut of *kueh* in the dish as the main character in the process of creating their clothing fashion. According to Robert Leach (2012), designers take inspiration from many sources, and there are countless possible uses and outcomes of visual research, but one just needs to learn how to find it and best employ it. It is up to individuals to bring their particular take on it, utilize it and create from it.

#### Conclusion

In conclusion, feedback from the respondents is necessary to determine the advantages and disadvantages of the 5A student group's themerelated clothing design. The selected respondents should consist of various layers including academia, fashion lovers and society. However,

it is quite subjective because opinions and views will differ according to the level of knowledge and thinking of the respondents. However, from the collection of 5A students' works, there is evidence of mental sharpness in the processing of ideas in works. The theme based on the icon of the state of Perak was successfully applied in the student's work, the selection of colours was very appropriate to the theme as well as the intrinsic and extrinsic aspects were successfully worked on. The only question is whether their designed collection can satisfy the consumer's taste, the answer depends on the next study which is feedback through survey questions.

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