

The Issue of Malaysian Art Culture Inspired for Fashion Design Course

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Abstract

Malaysia is a country with a rich artistic and cultural heritage from diverse backgrounds in a multi-ethnic and multi-religious society. The significant inspiration in creating products such as clothing, art sculptures, weapons, architecture, food, dance, and civilization. This study on the issue of Malaysian art culture inspired for fashion design course was conducted on fashion students, semester 02 until semester 05 in Diploma Fashion Design & Clothing at Politeknik Malaysia, focusing on (DVF 20033) The Fundamentals of Fashion Design course. The objective is to facilitate the student by measuring the tendency during producing and developing the research for fashion design portfolio inspiring from suitable characteristics elements and principles by sustaining the authenticity of Malaysian art culture. This study used a quantitative method with a questionnaire that was descriptively analyzed with up to 92 respondents. Based on the tendency result 96 % showed that it will suit syllabus requirements. The overall result will upgrade the guidelines and improvements in the syllabus apparently with to achieve the conditions of sustainability in Quality Education Practices (SDG4) and Decent Work and Economic Growth (SDG8) as recommended in the SDG17 plan and contribute to ensure that it can have an impact in empowering the knowledge and skill of students suitable with the demands of the local fashion industry in Malaysia.

Keywords: Malay Art Culture, Inspiration, Syllabus, Fashion Portfolio.

1. Introduction

The tendency of fashion students to use local art and cultural inspiration as a basic framework in the study of design art is an interesting and meaningful phenomenon. This approach incorporates elements of local culture and art into the field of fashion, enabling students to create works that are unique and related to their cultural identity (Pozzo & Barbara 2020). The benefits of using local art and cultural inspiration in the study of fashion design include the preservation of cultural heritage in (Part 2) local art and cultural elements help in preserving and promoting cultural heritage that may sometimes be marginalized in the era of globalization.

This provides an opportunity to appreciate and understand more deeply the rich cultural heritage. Identifying the suitable method that can help students use local inspiration to create fashion that reflects their cultural identity (Nguyen, N.P. and Mogaji, E., 2022). This can help strengthen their sense of self-identity and show respect for their cultural roots. Based on the integration of creativity and innovation on elements of local art and culture, it can open the door to unlimited creativity and innovation where students

are tested to think outside the box and produce fresh and unique fashion designs (Chollet, et al. 2020).

The introduction of local art and cultural elements to the global level, even though using local inspiration, this fashion design can still be appreciated globally (Poon, Stephen., 2020). This can help to expand the research by analyzing the data collection using quantitative design research that can introduce the significance of art and culture from various areas. However, this study, is discusses the main features of the phenomenon in the current trend of fashion students in semester 2 tendency in Politeknik Malaysia specifically in Diploma in Fashion Design & Clothing interest to developing their design research portfolio inspiring the art and cultural element.

1.1 Background of Research Study

Fashion design is not just about creating garments; it is a form of artistic expression that reflects societal values, historical influences, and cultural dynamics (McRobbie, et al., 2022). Art and culture play significant roles in inspiring and shaping fashion trends and design concepts (Entwistle, Joanne. (2023). The other scholar also agrees that Kara, Helen, (2020) said this study recognizes that fashion is a visual language that often draws inspiration by investigating this relationship, the study aims to uncover how fashion designers incorporate artistic and cultural elements into their work.

2. Problem Statement

The contamination of traditional art elements in fashion design research for fashion students presents both challenges and opportunities. Tristantie & Nining (2018) agree that while integrating traditional art elements can lead to innovative and culturally rich designs, it also raises certain concerns that need to be addressed several challenges such as cultural appropriation, misrepresentation, lack of context and loss of identity.

3. Inspiration Board developments Ideation

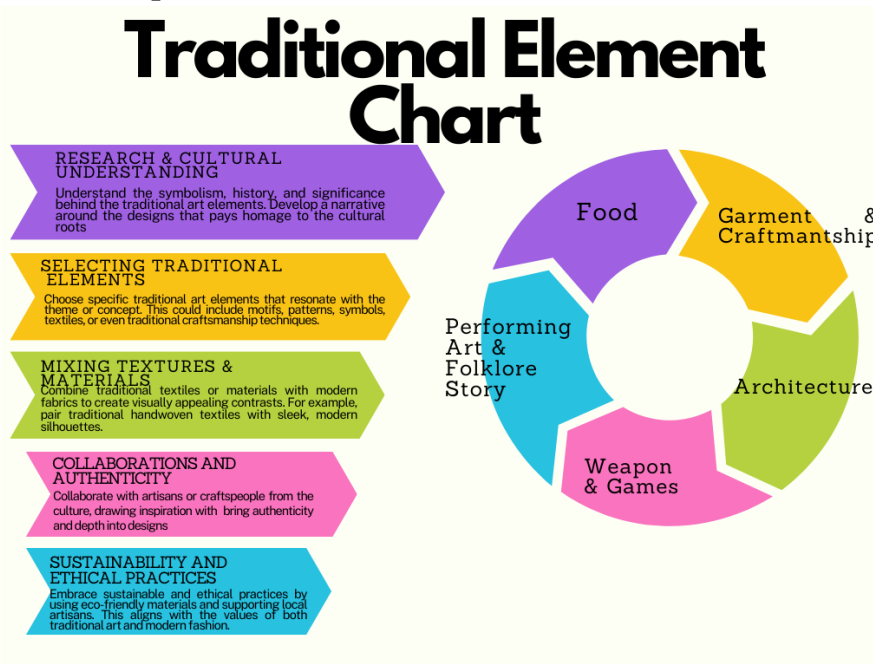


Figure 1. Traditional Element Brief Chart

Based on the diagram above, 5 important components are a priority for fashion students to understand and appreciate the designs that are carried out when producing a quality design portfolio, among them are:

This first component is researched cultural understanding, it is very important and becomes a main elementary in deepening and appreciating the basic elements of the art of fashion design. The study of cultural background becomes very important in unearthing the essence of the main characteristics of the chosen subject matter (Jweid, Abdalhadi Nimer Abdalqader Abu, 2023). It includes Food, Garment and Craftsmanship, Architecture, Weapons and Games and Performing Art and Folklore Stories.

The next component is selecting traditional elements. This component explains the importance of making the selection of the main 'Subject Matter' from traditional sources as the main choice in the inspiration study and explains specifically the themes and concepts related to analyzing primary and secondary data reference sources in support of the content obtained, such as field studies (interviews of authentic figures) as well as pictures from reference books, journals and articles related to inspiration also need to be collected and analyzed scientifically so that the development of ideas in design can be studied in detail.

Beginning the design process and procedure, designers need to start with research by understanding the culture and custom by understanding the symbolism, history, and significance behind the traditional art elements. Develop a narrative around the design that pays homage to the cultural roots (Lin,2023). Next, selecting traditional elements by choosing a specific traditional art element that resonates with the theme or concept. This could include motifs, patterns, symbols, textiles, or even traditional craftsmanship techniques (Benson Tong, T. B., 2023). Combine traditional textiles or materials with modern fabrics to create visually appealing contrasts. For example, pair traditional handwoven textiles with sleek, modern silhouettes. It is to define and study the mixing textures & materials background purpose.

Furthermore, by collaborating with artisans or craftspeople also, from the culture, drawing inspiration to bring authenticity and depth into the design process also, it can help the designer by collaborating and authenticity of the main character of the design element (Henderson, S.,2023). Finally, embrace sustainable and ethical practices by using eco-friendly materials and supporting local artisans. This aligns with the values of both traditional art and modern fashion (Musayeva, S.,2023). This is to sustain the practicing of the ethical practice procedure to ensure all the design processes follow the guide and the result will succeed in the aim of the studies.

Developing an inspiration board for ideation in fashion design is a crucial step in the creative process. It helps designers and fashion students gather and organize a variety of visual and conceptual elements that will serve as the foundation for their design concepts.

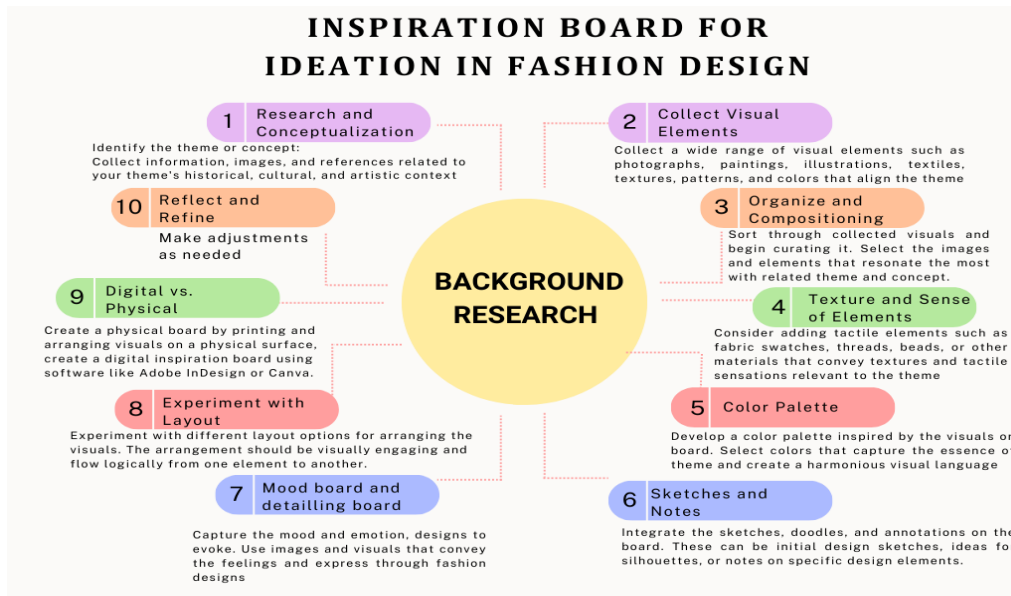


Figure 2. Design Research Flow Chart

The design research flowchart process above showed that the research methodology had been applied to the fashion students in Politeknik Malaysia recently. Normally based on observation through the class of semester 02, students need to achieve the syllabus aim’s requirement in Course Learning Outcome (CLO) and Program Learning Outcome, especially for (DVF 20033) The Fundamentals of Fashion Design course. (PIS/KURIKULUM/JRKV/ DVF 20033) /EFF_JUNE 2019/DFP (2).

The purpose of creating this guide is to strengthen the student understanding by the ability to distinguish between Inspiration Board Research and Developing Ideation Process in their design portfolio inspiring from traditional art & culture. Furthermore, to sustain the local art & cultural heritage, students are also required to achieve the minimum target achievement of $\geq 60\%$ (PIS/KURIKULUM/JRKV/ DVF 20033) /EFF_JUNE 2019/DFP (2).

Table 1. Course Learning Outcome (CLO) for Semester 02- I: 2022/2023 Table

Fundamentals Of Fashion Design	DFP2A	DFP2B
CLO 1- explain clearly the fashion terminology, type of market in fashion industry	52%	58%
CLO2- Apply element & principle of fashion design trends	86%	79%
CLO3-Design new daywear outfit by researching on fashion market trends	83%	69%

Table 1 above shows the total achievement of the current result of Group Attainment percentage for Semester 02- I: 2022/2023. As a result, proved that CLO achievement is $\leq 60\%$ of target achievement. It clearly explains that students in this class failed to exceed the target regarding fulfilling the requirement of CLO1 (explain clearly the fashion terminology, and type of market in the fashion industry).

However, this research is significant in identifying the effectiveness of applying this method on the student assignment by applying the tradition of art & culture in constructing their research design development

process. By improving certain design flow processes, by the end of the studies, students can achieve the course learning outcome targeted by $\geq 60\%$.

4. Combine Traditional Arts and Culture with Modern fashion design.

Combining traditional arts and culture with modern fashion design is a captivating approach that can lead to innovative and culturally rich creations. Here is the application design approach for fashion students who can seamlessly blend these elements to create unique and compelling fashion designs. A survey was conducted on a group of fashion students from semesters two to five using one set of survey questions that consisted of three main sections. Section A (Demography), Section B (General Fashion Knowledge) and Section C (Identifying the interest of the respondent).

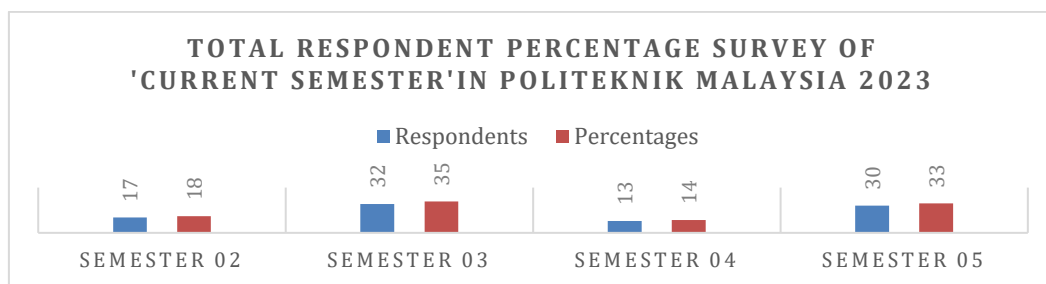


Figure 3: Statistic of total respondent percentage survey in Politeknik Malaysia source by Author.

In section A, the chart above shows that the percentage of respondents in semester 03 is the highest stating 35% (n=32 respondents), followed by semester 05 33% (n=30 respondents) and the lowest in semester 02 18% (n=17 respondents) and 04 stated 14% (n=13 respondents). It is proved that most of the respondents in each semester practiced by selecting Malaysian Art and culture as their main inspiration while proposing their research in fashion design studies.

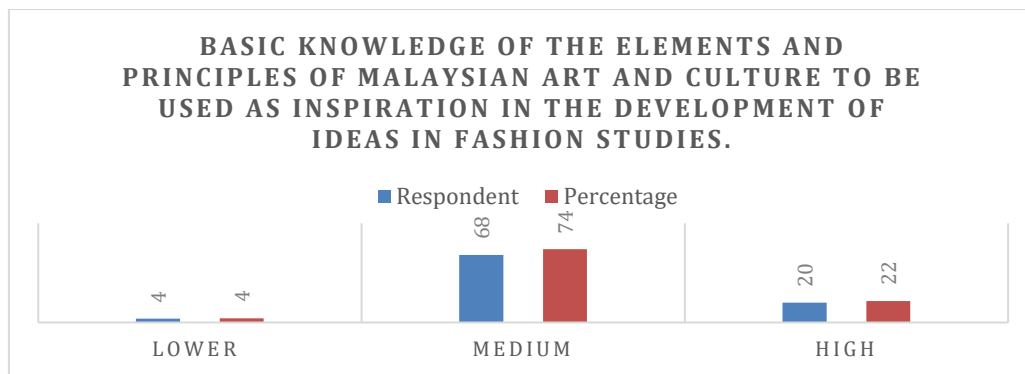


Figure 4: Statistic of Basic knowledge of the elements and principles of Malaysian art and culture inspired in the Development of the ideas in fashion studies source by Author.

However, in section B, the highest Percentage of Knowledge score in the medium class was around 74% (n=68 respondents), high-class percentage showed that only 22% (n=20 respondents) and the lower class stated 4% (n=4 respondents) from 92 total respondents. This proved that most of the respondents are interested in and understand the basic knowledge of the elements and principles of Malaysian art and culture inspired by the development of the ideas in fashion studies based on the traditional chart elements.

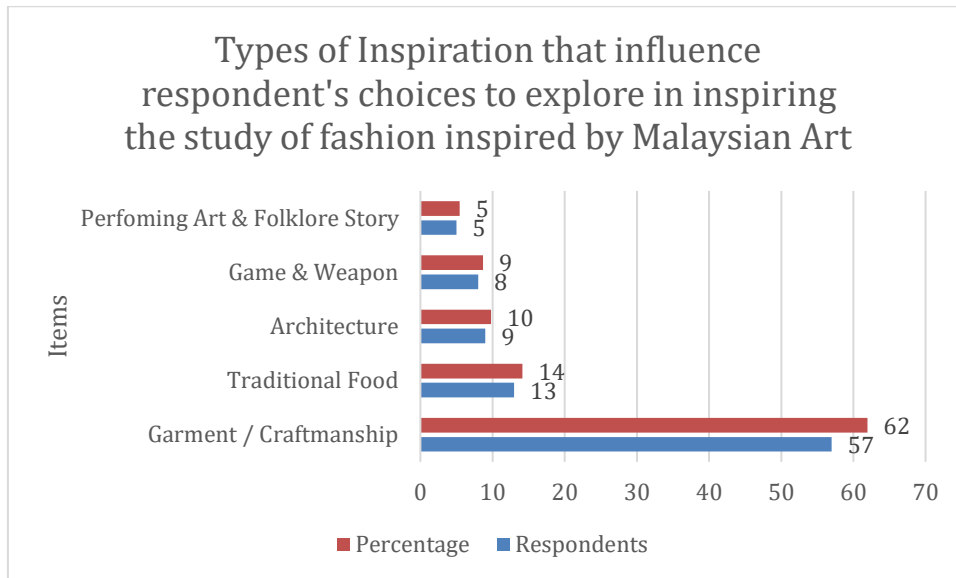


Figure 5: The Percentage of Inspiration that influenced respondents’ choices to explore in inspiring the study of fashion inspired by Malaysian Art.

In Section C, the chart above showed that the highest score of respondent’s interest is the Garment/Craftmanship category around 62% (n=57 respondents). Traditional Food stated at 14% (n=13 respondents), Architecture 10% (n=9 respondents), Game & Weapon recorded at 9% (n=8 respondents) and finally Performing Art & Folklore Story category 5% (n=5 respondents). From this segmentation of category type of interest, it is proved showed all these categories have influenced the respondents to choose and explore the study of fashion inspired by Malaysian Art and Culture, especially in the design development process.

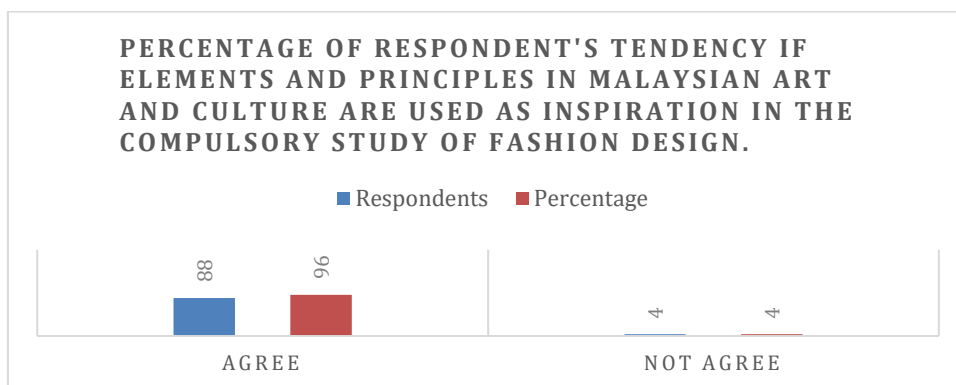


Figure 5: The Percentage of respondents’ tendency if elements and principles in Malaysian art and culture are used as inspiration in the compulsory study of fashion design.

Statistics showed that 96% (n=88 respondents), Agree and 4% (n=4 respondents) did Not Agree that the potential of Malaysian Art & Culture has an aesthetic value that can be used in the production of fashion design studies as inspiration in the future of the fashion industry. However, the highest score percentage agrees with the potential because using traditional Malaysian Art & Culture has a very high aesthetic value and can fulfil the market demand.

Conclusion

According to the findings of a study that included 92 respondents from fashion students enrolled in the Diploma in Fashion Design and Clothing, 96% of them agreed with the design framework proposed during the design development process to achieve the purpose and aim of the target in the syllabus so that students can master the skills and understanding that can be applied in their design in addition to maintaining and continuing continuity at the same time can dignify Malaysian Art & Culture. As a result, an experienced designer must keep crucial features like Garment & Craftmanship, Traditional Food, Architecture, Games & Weapon, and Performing Art & Folklore Story.

Generally, Fashion students appreciate the significance of integrating cultural heritage into design while considering sustainability. The acknowledgement that preserving cultural heritage is vital for a nation's identity and values. There is an understanding that fashion designers should respectfully collaborate with local artisans and incorporate traditional techniques and materials into their designs (Spehar, D. S., 2021). They emphasize responsible integration, ensuring that sustainability principles are upheld during this process, showcasing a mature perspective on balancing cultural reverence with environmental consciousness (Sodiq, Ahmed, et al 2019).

Students recognize the potential for fashion to act as a means of cultural expression and transmission, showcasing their openness to embracing diverse cultural elements in their designs. However, the importance of doing this in a way that is ethical, respectful, and sustainable, shows a thoughtful and holistic approach to design.

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