

# Analysis of the Harmony of Fashion Design Combining Balinese Songket and Chinese Style

Ni Kadek Supadmi, Afif Ghurub Bestari, Lilik Masruroh Hidayah



**Abstract:** The combination of several cultures into one beautiful and harmonious fashion work often presents its challenges. In this study, the researcher analyzed the respondents' reactions to the combination of Balinese culture which is rich in ornamental elements, and Chinese art and culture which is no less legendary. To add aesthetics to this fashion combination, the researcher adds woven ribbons and beads. Woven can be interpreted as uniting several different parts into a harmonious whole. Meanwhile, beads present affirmation, aesthetic enhancers, and motifs in fashion. The respondents obtained in this article are 60 respondents consisting of students, students, employees, housewives, and self-employed. Based on this study, it can be found that 26.9% of the influence of product design, 58.4% of the influence of songket woven fabric, 75.7% the influence of Chinese style, 23.4% the influence of woven ribbon, and 14.7% the influence of beads if assessed individually, in the potential for product purchase. It was also found that these variables will have a joint effect on the potential to purchase the product, which means that this product has achieved harmony between independent and dependent variables.

**Keywords:** Harmony, Balinese Songket Fabric, Chinese Style, Woven Ribbon, Beads.

## I. INTRODUCTION

Balinese woven fabrics, including Endek and Songket, have a long history that reflects the rich culture and traditions of the Balinese people. Weaving is an artistic heritage that is passed down from generation to generation and has an important role in various traditional ceremonies and daily life. There are various distinctive weaving motifs and techniques, as well as the evolution of their design and function over time. Each motif on Balinese woven fabrics has a deep symbolic meaning, often related to the mythology, beliefs, and life philosophies of the Balinese people [1].

Balinese woven fabric designers tend to use inspiration from the surrounding environment, such as nature, dance, and religious ceremonies, to create unique and authentic motifs. With an ethnographic approach, woven fabrics become a symbol of cultural pride and artistic expression of the Balinese people. Preservation and innovation in Endek

weaving motifs can make a significant contribution to the creative economy and tourism in Bali [2]. The importance of interesting visualization, is the use of colors and images that reflect the beauty and complexity of woven fabrics [3].

Traditional weaving techniques integrate principles such as symmetry, geometry, and repetition to create intricate and interesting patterns. Aesthetically. Weaving not only serves as an artistic means but also as a way to preserve Balinese cultural heritage. There are always new insights into how cultural heritage can be understood through various lenses, including mathematical lenses, as well as showing the importance of preserving Balinese weaving traditions in the modern context [4].

Some of the key factors in the development of the weaving industry, include the improvement of craftsmen's skills, innovations in motif design, and the improvement of the quality of raw materials. In addition, an effective marketing strategy, with an emphasis on market expansion through digital media and participation in local and international exhibitions. The importance of collaboration between the government, craftsmen, and other stakeholders in supporting the sustainability of the weaving industry. Training and extension programs are proposed to increase the capacity of artisans, while adequate production facilities are needed to support increased production. The results of this study show that through the OVOP approach, the weaving industry has the potential to grow and compete in the global market while preserving Bali's rich cultural heritage. This development not only has a positive impact on the local economy but also strengthens the cultural identity of the local community [5].

On the other hand, traditional Chinese women's clothing is considered a symbol of culture and identity. In the context of the collar/neck pattern, Qípáo is known for its high, closed collar that is circular around the neck, accentuating an elegant and polite impression. This collar pattern not only serves as an aesthetic element but also reflects traditional Chinese values that emphasize modesty and elegance. The colors in Qípáo also have a deep symbolic meaning. The color red is often used in Qípáo to symbolize good luck and happiness, especially in celebratory occasions such as weddings. Other colors, such as blue and green, symbolize peace and harmony, while black is often avoided due to its association with grief and sadness. The importance of color selection in Qípáo not only enriches aesthetic value but also carries a deep symbolic and emotional meaning in Chinese culture [6].

The Qing Dynasty is famous for having one of its empresses is the Empress Dowager Cixi. He is known for his strong political influence and China's modernization efforts. Ornaments on Qing dynasty clothing typically included sacred symbols such as dragons, flowers, and cosmological motifs. These clothes are often adorned with sweetness and

Manuscript received on 01 May 2024 | Revised Manuscript received on 12 May 2024 | Manuscript Accepted on 15 May 2024 | Manuscript published on 30 May 2024.

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colorfulness.

Yellow: A very special color, often used by the Emperor and the royal family. It symbolizes power, glory, and honor.

1. Red: The color of luck, happiness, and success. It is often used in wedding ceremonies and other major events.
2. Blue and Green: Used by officials and nobles. Blue symbolizes stability and security, while green symbolizes growth and harmony.
3. White: Used in mourning ceremonies and symbolizes purity and sorrow.
4. Black: It is sometimes used in formal attire and symbolizes assertiveness and power.

Ornaments on clothing, such as phoenix, dragon, and flower embroidery, often use gold and silver threads to add luxury and beauty. The garment is crafted from high-quality silk fabrics and decorated in great detail, highlighting the wearer's wealth and social status [7].

The fusion of Chinese culture and local Indonesia has become commonplace. One of the main focuses is on the collar/neck pattern and the use of color in the outfit. The collar or neck on Peranakan Chinese clothing often adopts the traditional Chinese Qípáo style, with a characteristic high collar that wraps around the neck, giving it an elegant and graceful look. However, local influences can be seen in the more modest variations of the collar shape and adaptation to everyday comforts. The colors used in this fashion also reflect the influence of cultural acculturation. Bright colors such as red, gold, and green are often used, reflecting Chinese beliefs about luck, prosperity, and well-being [8].

Ribbon embroidery involves the use of colored ribbons embroidered into the fabric to form decorative patterns, such as flowers, leaves, and other motifs. This technique gives the fashion an additional texture and dimension, creating an elegant and luxurious impression. Meanwhile, weaving as a decoration in fashion uses the technique of weaving different materials to produce interesting and varied patterns. The combination of ribbon embroidery and weaving can produce fashion with a very creative and artistic look. Skills and precision in the application of these techniques are important to obtain maximum results. In addition, the use of ribbon embroidery and weaving techniques has the potential to develop fashion products that have added value and high competitiveness in the market [9].

Woven crafts not only reflect the beauty and skill of the craftsmen, but they also contain a profound philosophy of life and symbolism. Challenges faced in conservation efforts include a lack of artisan regeneration, competition with modern products, and a lack of government support. Several strategies to preserve weaving crafts, such as improving education and training for the younger generation, introducing design innovations, and promoting woven products in local and international markets. With a comprehensive approach, this work provides in-depth insights into the importance of maintaining and developing woven crafts as an integral part of Indonesia's cultural identity. Collaboration between the government, communities, and the private sector is urgently needed to ensure the sustainability of woven craft culture in the future [10].

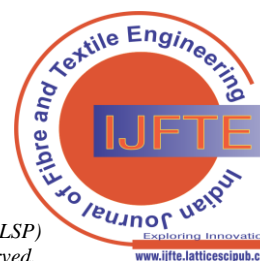
Sequins are commonly used to give a shimmer effect, and

applied with various techniques to add dimension and texture to clothing. The right selection and placement of sequins can significantly increase the visual appeal of fashion. The placement pattern and the type of stitching used can ensure that the decoration is not only beautiful but also durable [11].

Previous research on collections consisting of ready-to-wear and art fashion with oriental themes and Art of Beat style has been conducted. Inspired by Empress Cixi, who ruled China from 1835-1908 and was known as a powerful leader and modernizer. This fashion collection uses neutral colors with embroidery motifs, origami techniques, and chrysanthemum flowers as the center of attention. The design of this collection refers to the 2021/2022 forecasting trend with simple silhouettes and high-quality work processes. The main target market is millennial teenage women to adults aged 20-30, and this fashion is suitable for semi-formal occasions. The application of these inspirational ideas not only reflects the character of Empress Cixi but also shows creativity and innovation in modern fashion design [12].

Research exploring the process of making evening gowns with sequins, which aims to create elegant and luxurious fashion, has also been conducted. The importance of choosing the right material, such as satin or silk fabric, can give it a graceful look. Sequins are used as the main decorative element to add sparkle and texture to dresses. The sequin application technique, which includes hand sewing and the use of a machine, ensures that the sequin is firmly and neatly attached. The next stage is pattern making and fabric cutting, where precision and precision are indispensable to get perfect results. After that, the dress is sewn and decorated with sequins according to the planned design. The selection and placement of sequins should be done carefully to create a harmonious and attractive pattern. The end result of creating this evening gown with sequin embellishments is a garment that is not only visually beautiful but also comfortable to wear, providing a glamorous look that is appropriate for formal occasions [13].

Other research exploring embroidery and sequin application techniques on evening gowns inspired by the style of Dame Gothel characters from classic fairy tales has also been conducted. How these decorative elements can be used to create an elegant and alluring evening dress, with a distinctive touch reminiscent of the mysterious and powerful character of Dame Gothel. Embroidery is used to add artistic detail to the dress, creating intricate patterns that reinforce the overall aesthetic. Dresses, on the other hand, are applied to add sparkle and glamour, making the dress more attractive when exposed to light. The combination of these two techniques results in rich textures and dimensions in the garment, highlighting the beauty and luxury of the dress. The process of designing and making evening gowns starts from the design concept to the application of embroidery and sequins. Including the selection of suitable materials, the embroidery techniques used, and how to style and sew the sequins so that the results are maximized. The result is an evening gown that is not only visually stunning but also portrays Dame Gothel's character strongly, making it the perfect choice for formal



occasions that require an elegant and dramatic touch [14].

Research that explores the application of sequin decoration to party clothes using Balinese batik materials with the Abyorhokokai Merak motif has also been carried out [15]. How sequin embellishments can enhance the aesthetic value and luxury of party fashion, making it more attractive and elegant. Sequins are used to add sparkle and dimension to the already beautiful batik motifs. The technique of applying sequins is carefully applied to specific areas of the garment to accentuate the rich details of the peacock motif. It provides a dramatic visual effect, especially when worn under light. The manufacturing process involves several stages, from material selection and preparation, and motif design, to sewing and sequin application. The importance of precision and skill in placing the sequins so that the final result looks harmonious and not excessive. The result is a party outfit that not only retains the traditional beauty of Balinese batik but also gets a modern touch through sequin embellishments.

Research exploring the use of sequins as a decorative element in modified Acehese bridal clothing has also been conducted. How sequin applications can enrich the look of bridal fashion by adding sparkle and elegant dimensions. Acehese bridal attire with traditional motifs and decorations gets a modern touch through the use of sequins, making it more attractive and glamorous. The technique of applying sequins involves placing sequins on specific areas of clothing, such as the neck, sleeves, and skirt, to accentuate the details of the design [16]. This process requires high skill and precision for the sequins to be neatly attached and provide the desired visual effect. The selection of sequin colors is also adjusted to the basic color of the fashion, creating a beautiful harmony [17]. This research shows that the combination of traditional elements with modern touches can produce unique and elegant wedding wear, without losing the essence of Acehese culture. The result is a wedding dress that is not only visually beautiful but also has a deep cultural meaning, reflecting a blend of tradition and innovation [18].

From the above background, research on "Analysis of the Harmony of Fashion Design Combining Balinese Songket and Chinese Style" needs to be carried out.

## II. RESEARCH METHODS OR PROBLEM SOLVING ANALYSIS

### A. Research Object

This research will be conducted on a population with an age range of 15-40 years and a female gender. Because one of these studies will use a Google form as an instrument, the link was distributed and obtained by 60 respondents.

### B. Research Methodology

The research conducted is survey research in the field using quantitative methods. To get the research data, the author distributed the questionnaire randomly. The questionnaire material used in the research is based on the indicators of each variable according to the existing operational definition, as below:

Table 1: Variable

Variable	Definition	Indicator	Scale
Balinese Songket Fabric (X1)	Traditional Balinese Fabrics	- Color - Fabric laying - Fabric cut finish	Likert
Chinese Style (X2)	The characteristic of Chinese Style.	- Color - Fabric laying - Fabric cut finish - Pattern	Likert
Ribbon Webbing (X3)	Cocking with Colorful Ribbon	- Ribbon color - Laying - Webbing finish	Likert
Beads (X4)	Pearls, sequins and beads.	- Color - Laying	Likert
Purchase Decision	The decision-making process in procuring, using, evaluating, or ignoring batik products	- Design Harmony - Price agreement - Potential purchase of the product - Give recommendations to others	Likert

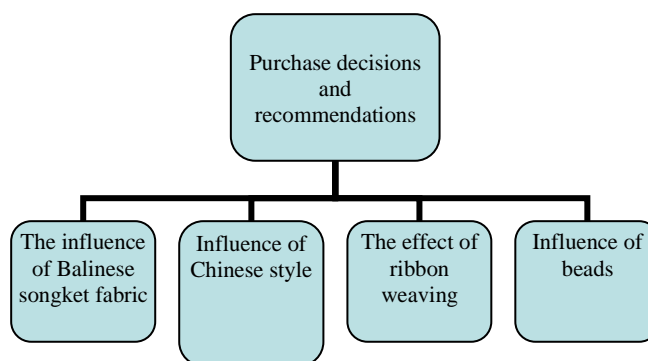
The formula used to calculate the minimum number of respondents in the questionnaire is the Lemeshow formula, with a maximum estimate of 10% and an error rate of 10%

$$n = \frac{\left(z_{1-\frac{\alpha}{2}}\right)^2 x P(1-P)}{d^2}$$

$$= 34, 57 \approx 35$$

Equation 1. Minimum Respondent

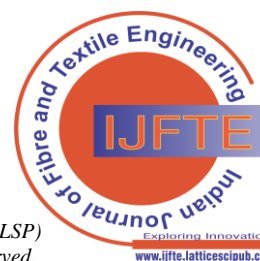
The minimum number of samples that can be used by researchers is rounded to 35 respondents. The method used is using a Likert scale. The relationship between these variables can be described in the following frame of mind:



[Diagram 1: Variable Relation]

## III. RESULT AND DISCUSSION

The theme for party fashion is mash up with a boutique concentration. Here is the fashion design:







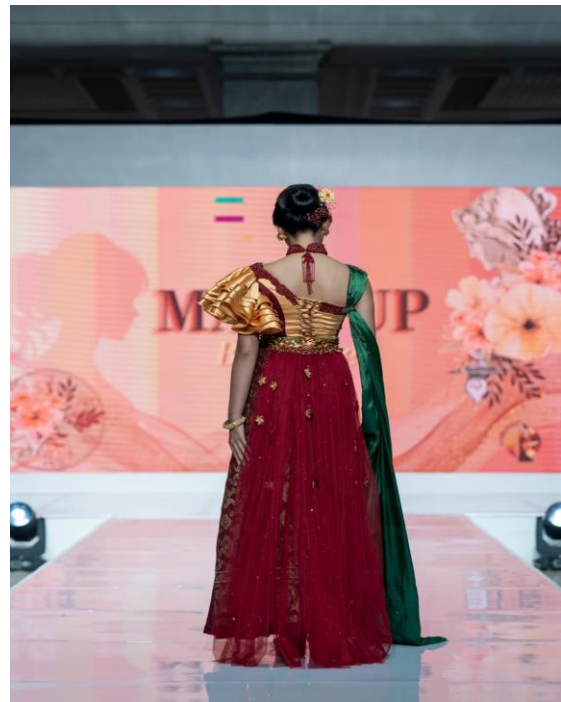
[Fig.1: Front Design of Dress]



[Fig.2: Back Design of Dress]

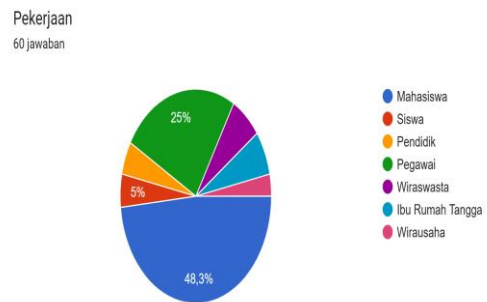


[Fig.3: Front View of Dress Design]

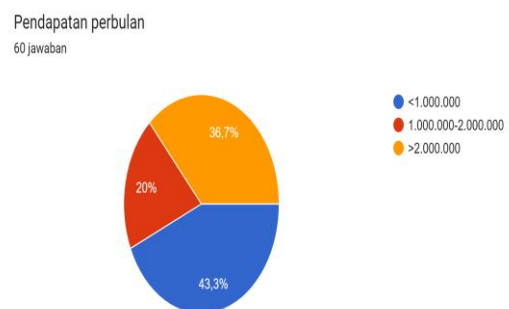


[Fig.4: Back View of Dress Design]

In this study, 60 respondents were obtained with the following profiles:



[Diagram 2: Respondent Job Profile]



[Diagram 3: Respondent Revenue Profile]

Furthermore, normality, reliability, and validity tests will be carried out to ensure that the data can be further processed.

Tabel 2: Normality Test

One-Sample Kolmogorov-Smirnov Test							
N		Produk Sesuai Desain	Songket	Gaya Tiongkok	Anyaman Pita	Manik	Potensi
Normal Parameters <sup>ab</sup>	Mean	3,57	10,75	14,25	10,68	7,08	5,92
	Std. Deviation	0,593	1,323	1,772	1,420	0,962	1,587
Most Extreme Differences	Absolute	0,368	0,278	0,288	0,323	0,313	0,196
	Positive	0,232	0,190	0,193	0,265	0,253	0,196
	Negative	-0,368	-0,278	-0,288	-0,323	-0,313	-0,189
Test Statistic		0,368	0,278	0,288	0,323	0,313	0,196
Asymp. Sig. (2-tailed) <sup>c</sup>		0,000	0,000	0,000	0,000	0,000	0,000
Monte Carlo Sig. (2-tailed) <sup>d</sup>	Sig.		0,000	0,000	0,000	0,000	0,000
	99% Confidence Interval	Lower Bound	0,000	0,000	0,000	0,000	0,000
		Upper Bound	0,000	0,000	0,000	0,000	0,000

a. Test distribution is Normal.  
b. Calculated from data.  
c. Lilliefors Significance Correction.  
d. Lilliefors' method based on 10000 Monte Carlo samples with starting seed 2000000.

Tabel 3: Reliability Test

Reliability Statistics	
Cronbach's Alpha	N of Items
0,880	6

Tabel 4: Validity Test

Correlations							
		Produk Sesuai Desain	Songket	Gaya Tiongkok	Anyaman Pita	Manik	Potensi
Produk Sesuai Desain	Pearson Correlation	1	,659**	,605**	,458**	,362**	,303*
	Sig. (2-tailed)		0,000	0,000	0,000	0,005	0,018
	N	60	60	60	60	60	60
Songket	Pearson Correlation	,659**	1	,830**	,778**	,749**	,394**
	Sig. (2-tailed)	0,000		0,000	0,000	0,000	0,002
	N	60	60	60	60	60	60
Gaya Tiongkok	Pearson Correlation	,605**	,830**	1	,847**	,803**	,429**
	Sig. (2-tailed)	0,000	0,000		0,000	0,000	0,001
	N	60	60	60	60	60	60
Anyaman Pita	Pearson Correlation	,458**	,778**	,847**	1	,789**	,462**
	Sig. (2-tailed)	0,000	0,000	0,000		0,000	0,000
	N	60	60	60	60	60	60
Manik	Pearson Correlation	,362**	,749**	,803**	,789**	1	,460**
	Sig. (2-tailed)	0,005	0,000	0,000	0,000		0,000
	N	60	60	60	60	60	60
Potensi	Pearson Correlation	,303*	,394**	,429**	,462**	,460**	1
	Sig. (2-tailed)	0,018	0,002	0,001	0,000	0,000	
	N	60	60	60	60	60	60

\*\* . Correlation is significant at the 0.01 level (2-tailed).  
\* . Correlation is significant at the 0.05 level (2-tailed).

After the normality, reliability, and validity tests are carried out, the relationship between the variables will be searched through the T Test and the F Test. It will be known whether there is an influence between the variables and whether the influence is simultaneous, or whether each variable has its own influence.

Tabel 5: F Test

ANOVA <sup>a</sup>						
	Model	Sum of Squares	df	Mean Square	F	Sig.
1	Regression	37,861	5	7,572	3,693	,006 <sup>b</sup>
	Residual	110,723	54	2,050		
	Total	148,583	59			
a. Dependent Variable: potensi						
b. Predictors: (Constant), manik, produk sesuai desain, anyaman pita, Songket, Gaya Tiongkok						

Tabel 6: T Test

Coefficients <sup>a</sup>						
Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	
	B	Std. Error	Beta			
1	(Constant)	-0,410	1,610		-0,255	0,800
	produk sesuai desain	0,517	0,463	0,193	1,117	0,269
	Songket	-0,165	0,300	-0,137	-0,551	0,584
	Gaya Tiongkok	-0,080	0,256	-0,089	-0,311	0,757
	anyaman pita	0,327	0,270	0,292	1,209	0,232
	manik	0,551	0,374	0,334	1,472	0,147

a. Dependent Variable: potensi

From the table above, it can be concluded that independent variables influence dependent variables both simultaneously and individually. With this result, it is also concluded that there has been a mutually influential harmony between the independent variable and the dependent variable. Meanwhile, the percentage of influence per variable can be seen as follows:

- Product design 26.9%
- Songket 58.4%
- Chinese Style 75.7%
- Ribbon Webbing 23.4%
- Beads 14.7%

#### IV. CONCLUSION

From the research on the combination of Balinese songket fabric, Chinese style with the addition of woven ribbons and beads, it was concluded that each variable affects the other on the results of potential sales. The independent variables (Product Design, Songket, Chinese Style, Woven Ribbon, and beads) also have their influence on the dependent variable (purchase potential). Suggestions for future research can be more explored on variables that still have a small percentage such as design, woven ribbons, and beads.

#### DECLARATION STATEMENT

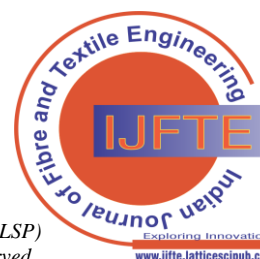
After aggregating input from all authors, I must verify the accuracy of the following information as the article's author.

- **Conflicts of Interest/ Competing Interests:** Based on my understanding, this article has no conflicts of interest.
- **Funding Support:** This article has not been funded by any organizations or agencies. This independence ensures that the research is conducted with objectivity and without any external influence.
- **Ethical Approval and Consent to Participate:** The content of this article does not necessitate ethical approval or consent to participate with supporting documentation.
- **Data Access Statement and Material Availability:** The adequate resources of this article are publicly accessible.
- **Authors Contributions:** The authorship of this article is contributed equally to all participating individuals.

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## AUTHORS PROFILE



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- Clothes making from 2003-now. Specialized in traditional kebaya, Balinese clothes and working uniforms. Her artwork has been wore in many events in Bali.
- Instructor in SKB pemkab Klungkung from 2015-2020. She usually train in sewing and pattern making.
- Pattern maker in CV Kecak from 2000-2003. She made sample for mass products of ready to wear clothes in Balinese style.
- Speaker on PKW sewing program on 2017.



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