



AESTHETIC ANALYSIS OF FORMS IN SMART CASUAL WEAR “KSATRIA WASTRA AVIRAMA”

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Abstract

Purpose : This study aims to know the aesthetic analysis of the shape of the smart casual fashion work of Ksatria Wastra Avirama.

Research methods: this research uses qualitative methods, The data were collected through observation, documentation, and literature, then the data were analyzed using descriptive qualitative methods.

Findings: Ksatria Wastra Avirama is a fashion collection consisting of 5 pieces of smart casual clothing made from endek patchwork and seseh woven fabrics. The process of doing work using textile manipulation techniques. Each outfit has a special meaning based on the collected patchwork colors. The aesthetics of the analyzed form are elements of art and design principles in clothing.

Implications: The results show: The aesthetics of form in the work of Ksatria Wastra Avirama were formed from artistic elements in the form of horizontal, vertical, and diagonal lines, pant silhouettes, square and triangular shapes, and different colors for each design (red, yellow-brown, blue-purple, black and blue, and green), hairy texture, stiff and matte, the size uses the "M" size, dark light to dark, up and down directions, as well as from design principles in the form of rhythmic repetition of color, shape, and texture, harmony in color and texture, shape, proportion 1 (one) on the top and 2 (two) on the bottom, symmetrical balance, the center of attention on the textile manipulation section, the unity of color, texture, and shape elements.

Keywords : Aesthetic Form, Smart Casual Wear, Ksatria Wastra Avirama

INTRODUCTION

Talking about world fashion trends will never end; it is often called a fashion circle. The fashion that is rolling in a short period is called Fast Fashion. The changing dynamics of the fashion industry have forced retailers to desire low cost and flexibility in design, quality, and speed to market, key strategies to maintain a profitable position in the increasingly demanding market [1].

The fashion industry contributes to waste textiles in landfills, while synthetic materials are not biodegradable. According to data obtained, the growth of the fashion industry contributes to 92 million tons of waste annually. This waste can harm the earth because it causes global warming [2]. Especially in the fast



fashion industry, many use hazardous chemicals, and excessive water causes many environmental problems.

According to Urban Dictionary, the description of smart casual is a dress code that people apply to events, parties, and the workplace that creates confusion and produces spectacular results. Even though it contains a "casual" element, it does not mean we can choose any clothes when applying the smart casual style. In essence, this dress style concerns a balance between casual (casual) and formal styles [3]. Smart casual is a way of dressing commonly used at various events. A smart casual way of dressing can be entered in formal and non-formal events. Smart casual is a way of dressing that combines formal and casual styles. Smart casual can also be interpreted as a dress code that combines workwear with casual clothes [4].

Ksatria Wastra Avirama was chosen to be the title of the Smart casual Clothing Creation collection from Upcycling Patchwork of Balinese Endek Woven Fabrics with Textile Engineering Techniques, with details Ksatria means warrior/officer/valiant person; Wastra means traditional cloth full of cultural meanings of the archipelago and Avirama means sustainable/ sustainable (Sanskrit). So, the Ksatria Wastra Avirama clothing collection contains the meaning of warriors who are valiant in fighting for and preserving the traditional fabrics of the archipelago on an ongoing basis. This creation has an element of novelty and originality because it is the result of the proposer's invention. No one has created a smart casual fashion design with textile manipulation techniques from an upcycling patchwork of endek fabrics. The design is unique and unique because it cannot be the same, if reproduced, depending on the availability of the endek patchwork motif.

In addition, the creation of upcycling clothing into smart casual clothing is because the clothing is used on any occasion (flexible), both travel clothing and work/office clothing, both formal and non-formal. The smart casual fashion trend is an ongoing fashion trend for millennial workers in early 2022.

RESEARCH METHODS

This article uses a qualitative research method, which is a research technique/method that understands a phenomenon, both subject, and object, by describing or analyzing it in the form of words and language in a unique natural context and utilizing natural methods.

In this article, data collection techniques were used in the form: In this article, data collection techniques were used in the form of :

1. Observation

The researcher observes the design work of Ksatria Wastra Avirama in terms of forms such as visuals and textures.

2. Documentation

Researchers document photos of parts of Ksatria Wastra Avirama clothing which will be analyzed in terms of form aesthetics.

3. Literature

Researchers were looking for references to related books and studying them related to the analysis of the form of the work of Ksatria Wastra Avirama.

FINDINGS

Aesthetics is a science that studies everything related to beauty that the five senses can feel. The scientific aspects of aesthetics are in the form of observation, experimentation, and analysis/discussion. Comparison in performing aesthetic analysis of a work of art is comparison/comparison, analogy/highlighting elements of similarity, association/relation, synthesis/combination, and conclusion/conclusion. Aesthetic elements in 3 aspects of appearance, weight/substance, and presentation [5].

According to De Witt H. Parker, in the theory of aesthetic forms, which are arranged in a unified element of unity or harmony as a fundamental principle and a reflection of the aesthetic form of works of art, namely: the principle of organic unity, the principle of theme, the principle of thematic variation, the principle of balance, the principle of evolution and the principle of hierarchy [6].

The elements of art are line, shape, texture, color, space, and time. At the same time, the design principles are harmony (harmony), contrast, rhythm/repetition, gradation, unity, balance, simplicity, emphasis, and proportion.

The following is an aesthetic analysis of the elements of art and the principles of fashion design in the work of smart casual knight wastra avirama fashion design, namely:

A. The elements of art in fashion design are:

1. Line

The line, in this case, is the relationship from one point to another. Lines in the field of fashion further limit the shape of the outer structure and divide the shape of the clothing structure.

2. Field

The field in the fashion sector forms a structural design in the form of a fashion silhouette which is the outermost line of clothing and ornate designs.

3. Shape

The primary forms in fashion usually start with geometric shapes. Geometric shapes are applied to the outline of the clothing, such as the neckline, skirt shape, and sleeve shape.

4. Color

Color is an element of art in clothing that is essential and most prominent in terms of visuals. The expression of color elements must be adjusted in selecting time and opportunity because it will characterize feelings, character, and nature.

5. Texture

The texture is an art element that gives a visual (seen) and sensational (touched) impression. In terms of clothing, the texture of textile materials

also influences the impression of a person's body shape when wearing clothes.

6. Size

The size element in the fashion sector is adjusted to body anatomy and body size standards that are developing in the community, namely S (Small), M (Medium), L (Large), and XL (Extra Large).

7. Value

The lightness of the elements of art indicates that a work of art contains elements of black and white.

8. Directions

The direction of the art element in fashion design shows the impression of a fashion appearance.

a) Analysis of Art Elements in Design 1

Table 1: Analysis of Art Elements in Design 1
[Source: Leliana, 2022]

No.	Analysis of Art Elements in Design 1	Picture
1.	Lines: Straight lines on the hands of the slashing fabric technique and diagonals in textile origami are used to describe the firm and masculine impression of a knight.	
2.	Field ; a remarkable silhouette of a clothing collection that uses pants, is called a pant's silhouette	

3.	Shape: the shape of a transverse horizontal line is found at the end of the shirt, the end of the sleeve, and the end of the pants.	
4.	Colour	The color used in design 1(one) is red, symbolizing joy, courage, and fiery spirit.
5.	Texture	The texture in design 1 (one) is if it looks matte/dull and feels on the furry slashing fabric. 
6.	Size	The size used by the model is size "M."
7.	Value	The intensity of the red color in fashion design 1 (one) is dark.
8.	Direction: The direction element in fashion design 1(one) points upwards, giving the impression that the wearer's body is slim and tall.	

b) Analysis of Art Elements in Design 2

Table 2: Analysis of Art Elements in Design 2
[Source: Leliana, 2022]

No.	Analysis of Art Elements in Design 2	Picture
1.	Lines: The combination of horizontal and diagonal lines on the front of Design 2 gives a firm impression, while the curved lines on the balloon sleeves give the impression of femininity.	
2.	Field: a special silhouette of a clothing collection that uses pants is called a pant's silhouette.	
3.	Shape: form a square line on the body and pants	
4.	Colour	The colors used in design 2 (two) are a harmonious combination of yellow - orange - brownish colors which

		symbolize majesty and the source of life/light..
5.	Texture	The texture in design 2 (two) is if it looks matte/dull
6.	Size	The size used by the model is size "M"
7.	Value	The intensity of the yellow-brown colour in design 2 (two) is more towards the bright.
8.	Direction	Direction: The direction element in fashion design 2 (two) is pointing upwards, giving the impression that the wearer's body is taller.

c) Analysis of Art Elements in Design 3

Table 3: Analysis of Art Elements in Design 3
[Source: Leliana, 2022]

No.	Analysis of Art Elements in Design 3	Picture
1.	Lines: Vertical straight lines in design 3 (three) are used to describe the firm and masculine impression of a knight.	
2.	Field: a special silhouette of a clothing collection that uses pants is called a pant's silhouette.	

3.	Bentuk : bentuk segitiga pada bagian badan depan dan ujung runcing bagian busana atasan bagian bawah.	
4.	Colour	The colours used in design 3 (three) are a harmonious combination of blue and purple which symbolize sacrifice, hope, fortitude and justice
5.	Texture: A wavy texture that is formed from textile engineering techniques on the center of the front of the top and the outer part of the garment in the form of a cape.	
6.	Size	The size used by the model is size "M"
7.	Value	The intensity of the blue-purple color in fashion design 3 (three) is more towards the dark.
8.	Direction: The direction element in design 3 (three) is pointing upwards, giving the impression that the wearer's body is taller.	

d) Analysis of Art Elements in Design 4

Table 4: Analysis of Art Elements in Design 4
[Source: Leliana, 2022]

No.	Analysis of Art Elements in Design 4	Picture
1.	Lines: Vertical and horizontal straight lines in design 4 (four) were combined.	
2.	Field: a special silhouette of a clothing collection that uses pants were called a pant's silhouette.	
3.	Shape: triangular shape on the front of the body and the pointed end of the lower top	
4.	Colour	The colors used in design 4 (four) are a harmonious combination of blue

		and purple which symbolize sacrifice, hope, fortitude and justice.
5.	Texture: A wavy texture that is formed from textile engineering techniques on the center of the front of the top and the outer part of the garment in the form of a cape.	
6.	Size	The size used by the model is size "M"
7.	Value	The intensity of the black colour in fashion design 4 (four) is more towards the dark.
8.	Direction	The element of direction in fashion design 4 is directed horizontally so that the body of the wearer who is too level/tall becomes shorter.

e) Analysis of Art Elements in Design 5

Table 5: Analysis of Art Elements in Design 5
[Source: Leliana, 2022]

No.	Analysis of Art Elements in Design 5	Picture
1.	Lines: Straight lines on the hands of the slashing fabric technique and diagonals in vest are used to describe the firm and masculine impression of a knight.	

2.	Field ; a special silhouette of a clothing collection that uses pants is called a pant's silhouette.	
3.	Shape: triangular shape on the front body.	
4.	Colour	The color used in design 5 (five) is green which symbolizes nature, freshness and awareness of the environment.
5.	Texture: Wavy texture formed from textile engineering techniques in textile origami.	
6.	Size	The size used by the model is size "M"
7.	Value	The intensity of the green colour in design 5 (five) is more towards the dark.

8.	The element of direction in design 5 (five) is directed horizontally so that the body of the wearer who is too level/tall becomes shorter.	
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B. According to Bestari [2], design principles in designing fashion designs, namely:

1. Rhythm

Rhythm is one of the design principles in fashion design that can be felt through the emission of visual effects, such as regular repetition of shapes, size shifts, and radiation.

2. Harmony

Harmony is one of the design principles in the design of fashion designs, which creates the impression of unity through the selection and arrangement of objects or ideas as outlined in a harmonious art element.

3. Proportion

Proportion is one of the principles of fashion design, which can be seen in the proportionate comparison of one piece of clothing with the other.

4. Balance

Balance is one of the design principles in fashion design through symmetrical and asymmetrical balance.

5. Point of interest

The center of attention (point of interest) is one of the design principles in fashion design, which will automatically bring the eye to the clothing section.

6. Unity

Unity is one of the design principles in the design of fashion designs, which gives an impression of wholeness and integration to the elements of clothing in a design.

a) Analysis of the Principles Design 1

Table 6: Analysis of the Principle Design 1
[Source: Leliana, 2022]

No.	Analysis of the Principle Design 1	Picture
1.	Rhythm: The application of the design principle of rhythm in design 1 (one) located in the upward-facing triangle of the origami textile.	
2.	Harmony: The application of the principle of harmony design in design 1 (one) location in the triangular origami textile that points upwards and the slashing fabric technique on the sleeves.	
3.	Proportion: Application of the principle of proportion design in design 1 (one), namely 1 (top part) : 2 (bottom part/pants)	
4.	Balance: The application of the design principle of balance in design 1 (one), namely symmetrical balance looks balanced on the left and right sides.	

5.	The center of attention (point of interest): The application of the design principle of the center of attention in design 1 (one) is the transition of the various red colors of the clothes and the origami folds on the front body of the dress.	
6.	Unity: The application of the principle of unitary design to design 1 (one), namely the unity of the red color in each piece of clothing.	

b) Analysis of the Principles Design 2

Table 7: Analysis of the Principle Design 2
[Source: Leliana, 2022]

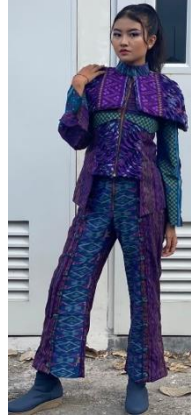
No.	Analysis of the Principle Design 2	Picture
1.	Rhythm: The application of rhythmic design principles in design 2 (two) located in the combination lines on the body and the origami textile on the back body that radiates	
2.	Harmony: The application of the principle of harmony design in design 2 (two) location in the textile origami on the back body.	

3.	Proportion: Application of the principle of proportion design in design 2 (two), namely 1 (top part) : 2 (bottom part/pants)	
4.	Balance: The application of the design principle of balance in design 2 (two), namely symmetrical balance looks balanced on the left and right sides.	
5.	The center of attention (point of interest): The application of the design principle of the center of attention in design 2 (two) is that the textile origami is located on the back body.	
6.	Unity: The application of the principle of unitary design to the work of Design 2 (two), namely unity in the yellow-orange-brown colors and the endek seseh weaving on each piece of clothing.	

c) Analysis of the Principles Design 3

Table 8: Analysis of the Principle Design 3
[Source: Leliana, 2022]

No.	Analysis of the Principle Design 3	Picture
1.	Rhythm: The application of the design principle of rhythm in design 3 (three) located on the origami textile section on the front body which forms an upward direction.	
2.	Harmony: The application of the principle of harmony design in design 3 (three) located in the harmony of the shape of the origami textile slashing fabric on the front body.	
3.	Proportion: Application of the principle of proportion design in design 2 (two), namely 1 (top part) : 2 (bottom part/pants)	
4.	Balance: The application of the design principle of balance in design 3 (three), namely symmetrical balance looks balanced on the left and right sides.	

5.	The center of attention (point of interest): The application of the design principle of the center of attention in design 3 (three) is that the textile origami is located on the front of the body.	
6.	Unity: The application of the principle of unitary design to design 3 (three), namely unity in blue and purple colors and textile origami techniques.	

d) Analysis of the Principles Design 4

Table 9: Analysis of the Principle Design 4
[Source: Leliana, 2022]

No.	Analysis of the Principle Design 4	Picture
1.	Rhythm: The application of the design principle of rhythm in design 4 (four) located in the textile origami that is circular on the body and arms.	
2.	Harmony: The application of the principle of harmony design in design 4 (four) located in the harmony of the shape of the textile origami that is circular on the body and arms.	

3.	Proportion: Application of the principle of proportion design in design 4 (four), namely 1 (top part) : 2 (bottom part/pants)	
4.	Balance: The application of the design principle of balance in design 4 (four), namely symmetrical balance looks balanced on the left and right sides.	
5.	The center of attention (point of interest): The application of the design principle of the center of attention in design 4 (four) is that the textile origami is located on the front of the body.	
6.	Unity: The application of the principle of unitary design to design 4 (four), namely unity in black and seseh weaving.	

e) Analysis of the Principles Design 5

Table 10: Analysis of the Principle Design 5
[Source: Leliana, 2022]

No.	Analysis of the Principle Design 5	Picture
1.	Rhythm: The application of the design principle of rhythm in design 5 (five) located in cutting diagonal and straight lines on the face of the clothing.	
2.	Harmony: The application of the principle of harmony design to the work of design 5 (five) located in the harmony of the lines on the endek seseh fabric.	
3.	Proportion: Application of the principle of proportion design in design 5 (five), namely 1 (top part) : 2 (bottom part/pants)	

4.	Balance: The application of the design principle of balance in design 5 (five), namely symmetrical balance looks balanced on the left and right sides.	
5.	The center of attention (point of interest): The application of the design principle of the center of attention in design 5 (five) is that the textile origami is located on the front of the body.	
6.	Unity: The application of the principle of unitary design in design 5 (five), namely unity in green and seseh weaving.	

CONCLUSION

The aesthetics of form in the work of Ksatria Wastra Avirama were formed from artistic elements in the form of horizontal and vertical, diagonal lines, pant silhouettes, square and triangular shapes, and different colors for each design (red, yellow-brown, blue-purple, black and blue, and green), hairy texture, stiff and matte, the size uses the "M" size, dark light to dark, up and down directions, as well as from design principles in the form of rhythmic repetition of color, shape, and texture, harmony in color and texture, shape, proportion 1 (one) on the top and 2 (two) on the bottom, symmetrical balance, the center of attention on the textile manipulation section, the unity of color, texture, and shape elements.

The purpose and benefits of creation are as a form of campaign for the love of the earth by inviting the public to be more concerned about the environment in the form of using environmentally friendly clothing products, to increase creativity and innovation in processing patchwork waste, and to support government programs in the promotion of culture, marketing and utilization of industrial products local Indonesian.

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