Proceedings Bali Bhuwana Waskita: Global Art and Creativity Conference
2026, Volume 6, page 504-517, ISSN 3026-233X (online)
DOI: https://doi.org/10.31091/bbwp.v6i1.721

Layers of Knowledge: an Interpretation of Parama-Jnana-Patra in Contemporary Fashion Creation

Vita Wulansari[a*], I Gede Jaya Putra[b], Ni Ketut Yunita Dewi[a]

[a]Institut Desain dan Bisnis Bali, Indonesia
[b]Institut Seni Indonesia Bali, Indonesia

ABSTRACT
Fashion is not merely a functional form of clothing but can also serve as a visual medium for communicating ideas, values, and knowledge through form, material, color, and construction. This article discusses the creation of contemporary fashion through the concept of Layers of Knowledge, developed as an interpretation of Parama–Jnana-Patra. In this creative process, Parama–Jnana-Patra is positioned as the conceptual point of departure, while Layers of Knowledge is used to understand knowledge as something formed through layers of experience, inherited values, tradition, and continuous processes of interpretation. The concept is translated into a visual fashion language through layering, vertical and geometric lines, divisions of planes, black-and-white contrasts, and the use of Palembang songket as a material element that introduces traces of tradition into contemporary construction. The creative process employs a qualitative descriptive method with an aesthetic approach and Alma M. Hawkins' creative method, consisting of exploration, improvisation, and forming. The exploration stage involves conceptual mapping and the development of visual keywords; improvisation includes moodboard development and experimentation with sketches, color, materials, and construction; while forming focuses on refining and realizing the selected designs. The resulting works consist of women's and men's fashion that articulate flowing and structured characteristics within a unified visual concept. Through Layers of Knowledge, fashion is positioned as a material medium in which knowledge, tradition, interpretation, and the body interact.

KEYWORDS
Contemporary Fashion, Fashion Creation, Layers of Knowledge, Parama–Jnana-Patra

Introduction

He development of contemporary fashion demonstrates that clothing is no longer understood solely through its practical function. Fashion has evolved into a visual medium through which designers can communicate identity, ideas, experiences, and values through the body. Form, color, material, texture, and garment construction can establish a visual language that enables abstract ideas to be translated into something that can be seen, worn, and experienced. This

*Corresponding Author
vitawulans@gmail.com

OPEN ACCESS

©2026 The Author(s). Published by Pusat Penerbitan LPPM Institut Seni Indonesia Bali. This is an open-access article under the CC-BY-NC-SA license.

understanding positions concept development as an important component of the fashion creation process [1]. A concept provides a foundation for designers to establish relationships between the source of an idea and the visual decisions applied to a work. Without a clear conceptual foundation, the use of color, material, line, and form may remain merely decorative. In contrast, when these elements are developed through a process of interpretation, fashion can establish a more coherent relationship between the underlying idea and the resulting visual form.

Fashion is also closely related to the formation and communication of identity. Akdemir (2018) discusses clothing and fashion as visible expressions of social identity. Meanwhile, Barnard (2014), Entwistle (2015), and Kawamura (2005) position fashion within broader relationships involving the body, society, and cultural practices. These references also constitute part of the theoretical foundation underlying the creative process [2]. This fashion creation takes Parama–Jnana–Patra as its conceptual point of departure, which is subsequently developed through the design concept of Layers of Knowledge. Parama–Jnana–Patra is not translated literally into a particular form or symbol within the garments. Instead, it serves as an interpretive framework for developing ideas concerning knowledge, values, tradition, continuity, and transformation.Within this creative process, Layers of Knowledge understands knowledge as something that neither exists independently nor remains fixed in a single form. Knowledge develops through multiple layers of experience, received values, inherited traditions, and interpretations that emerge when such knowledge encounters new contexts. Therefore, the term layers functions as a creative concept that connects abstract ideas with the visual language of fashion.Layers are not interpreted solely in a literal sense through overlapping materials or physical layering techniques. The concept is also developed through divisions of planes, seam and design lines, color contrasts, material combinations, silhouettes, and the relationship between traditional elements and contemporary construction [3]. Each element becomes part of an interconnected visual structure.

One of the significant materials employed in the works is Palembang songket. In the designs and technical drawings, Palembang songket is combined with plain black and white materials in both the women's and men's garments. Within the concept of Layers of Knowledge, songket is positioned not merely as a decorative element but is interpreted as a material that introduces traces of tradition into contemporary fashion construction.This approach does not seek to reproduce traditional clothing forms in their entirety. The visual identity of songket, expressed through its motifs and texture, is retained and subsequently combined with plain materials, divisions of planes, geometric lines, proportions, and contemporary construction. This encounter creates a visual dialogue between inherited elements and their reinterpretation within a new context.Black, white, and dark red constitute significant elements within the visual composition of the works. In the final designs, black functions as the dominant field, white creates visual contrast, while the dark-red-toned Palembang songket becomes one of the focal elements in the upper part of the garments. These colors are employed to construct visual structure, rhythm, balance, and emphasis.Differences in character are also evident in the treatment of silhouettes[4]. The women's design tends toward an elongated form with vertical divisions and a lower section that allows greater movement, whereas the men's design demonstrates a more assertive structure through geometric lines and controlled planes. These differences are

subsequently developed as two visual characteristics within the same concept: flowing and structured. The body becomes an essential component of this process. Fashion is positioned not merely as the final object of creation but as a medium in which materials, lines, planes, tradition, and interpretation converge. When worn, these elements interact with bodily posture and movement, allowing an initially abstract idea to acquire material form and become a visual experience.

Based on this framework, this creation aims to interpret Parama–Jnana–Patra through the concept of Layers of Knowledge and to identify the process through which this idea is transformed into the visual language of contemporary fashion. The creative process focuses on the exploration of layers, lines, planes, colors, silhouettes, and materials, including the use of Palembang songket as an element that brings traces of tradition into dialogue with contemporary construction.

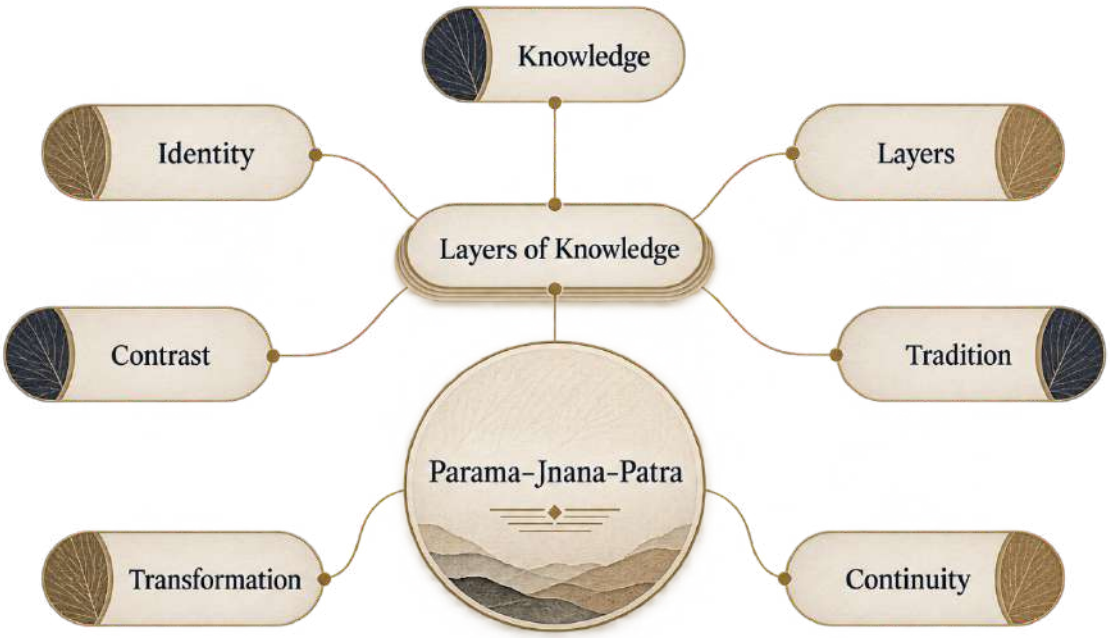


Figure 1. Conceptual Mind Map of Layers of Knowledge
Source: Author, 2026.

The concept is transformed through several stages of interpretation to prevent the relationship between the initial idea and the garment form from becoming literal. Parama–Jnana–Patra is positioned as the conceptual point of departure and is subsequently developed into Layers of Knowledge [6]. This concept generates a number of keywords that are further translated into the visual language of fashion through layers, lines, planes, contrasts, silhouettes, and materials. This translation establishes a relationship between heritage, represented through Palembang songket, and contemporary characteristics expressed through garment construction, ultimately producing two visual expressions: flowing and structured.

Methods

This study employs a qualitative descriptive method with an aesthetic approach to examine the process of interpreting a concept into contemporary fashion creation [7]. A qualitative approach is used because the creative process focuses on meaning-making, concept development, and the translation of abstract ideas into visual elements within fashion design.The creative process refers to Alma M. Hawkins' method, which consists of three stages: exploration, improvisation, and forming [5]. The same framework was employed in the initial development of the works. These three stages establish continuity between conceptual development, visual experimentation, and the realization of the final works.

The exploration stage involves mapping ideas to identify keywords that can be translated into a visual fashion language. The exploration focuses on relationships among knowledge, layers, tradition, continuity, transformation, and the body as a medium.

The improvisation stage translates these keywords through the development of moodboards, sketches, silhouettes, color compositions, material selection, and the formation of lines and planes. This stage provides space to explore relationships between concept and form without relying on literal symbolic representations.

The forming stage involves refining the selected designs through technical drawings, pattern development, material cutting, garment construction, and sewing until the designs are realized as women's and men's garments. This stage also ensures that the ideas developed during exploration and improvisation remain legible within the final forms [8].

Result and Discussion

Exploration Stage

The exploration stage represents the initial process of establishing a relationship between conceptual ideas and their potential application in fashion design. The mapping of Layers of Knowledge is subsequently developed into a series of keywords with visual potential. These keywords are refined into layered, contrast, continuity, structured, flowing, and heritage. The six keywords are selected according to their relationship with the characteristics of the works and their potential to be translated through silhouette, line, plane, color, material, and construction.

Layered is translated through intersecting planes, panels, and relationships between different parts of the garments. Contrast is expressed through the use of black and white as well as differences in material characteristics. Continuity is developed through vertical lines and elongated visual directions [9]. Structured is expressed through construction and geometric lines, while flowing emerges through proportions and material movement. Meanwhile, heritage is developed through the use of Palembang songket as a material element that introduces traces of tradition.

Improvisation Stage

The improvisation stage translates the results of exploration into more concrete visual alternatives. The identified keywords serve as the basis for moodboard development, sketch exploration, color composition, material selection, and silhouette development. The Layers of Knowledge moodboard focuses on relationships among layers, structure, tradition, and transformation. Visual references are no longer centered on a particular fauna object but instead incorporate material textures, Palembang songket details, linear structures, overlapping planes, tailoring, drapery, and compositions of black, white, and dark red.



Figure 2. Concept, Color, and Material Moodboard for Layers of Knowledge
Source: Author, 2026.

Material as a Layer of Knowledge

Material selection plays an important role in translating Layers of Knowledge. The works combine plain black and white materials with dark-red-toned Palembang songket. According to the technical drawings, the material is incorporated into both the women's and men's garments.

In this creative process, songket is not positioned merely as a decorative accent. Its presence is interpreted as a material layer that carries traces of tradition into contemporary construction. Plain materials establish relatively minimal visual fields, while songket introduces different motifs, textures, and surface characteristics. This encounter generates contrast through color, motif, texture, and material context. Consequently, layering is not expressed only through the physical layering of fabrics but also through encounters between tradition and the contemporary, patterned and plain materials, and inherited values and new interpretations.

Women's Design Improvisation

In the women's design, the concept is developed through the interaction of an elongated silhouette, divisions of planes, and material characteristics that create a more fluid impression. The design alternatives consistently employ black-and-white fields with dark-red-toned material positioned on the upper body.

Vertical proportions become one of the principal characteristics of the design. Elongated lines establish visual continuity, while the interaction between black and white planes creates the impression that the garment consists of different components that remain integrated into a unified composition. Palembang songket is positioned in the upper area and functions as one of the visual focal points. Its placement brings patterned material into dialogue with contemporary construction and plain materials. The more fluid lower silhouette allows the material to move with the body and reinforces the flowing characteristic.

Men's Design Improvisation

The men's design is developed through a more structural approach. The design alternatives demonstrate the use of more assertive seam and design lines, geometric planes, and relatively straight proportions. Black functions as the dominant field, while white establishes visual direction and rhythm. The use of elongated lines reinforces the sense of continuity. Palembang songket is again incorporated into the upper section, creating a visual relationship with the women's design. The shared material establishes a coherent collection identity, while differences in construction produce two expressions of the same concept. The women's design tends toward a flowing character, whereas the men's design demonstrates a more structured character.

Forming Stage

The forming stage represents the process of refining and realizing the results of exploration and improvisation into more resolved garment forms. From the range of alternatives developed, one women's design and one men's design are selected based on the relationship among concept, visual characteristics, materials, and construction feasibility.



Figure 3. Women's Fashion Design Alternatives for Layers of Knowledge
Source: Author, 2026.



Figure 4. Men's Fashion Design Alternatives for Layers of Knowledge
Source: Author, 2026.

Selected Designs

The selected designs demonstrate two distinct but interconnected visual approaches. The women's garment presents an elongated silhouette and divisions of planes that create a lighter and more fluid character. In contrast, the men's garment presents a more defined structure through geometric lines and straighter proportions.In both designs, Palembang songket is positioned on the upper body and combined with black and white materials. This encounter is interpreted as a dialogue between traces of tradition and contemporary construction.White

fields create visual intervals between the dominant black and dark-red tones, while vertical lines direct the eye along the body. The resulting composition establishes visual rhythm while reinforcing the ideas of layers and continuity.



Figure 5. Selected Designs for Layers of Knowledge
Source: Author, 2026.

Technical Drawing

The selected designs are subsequently developed through technical drawings to clarify structure, cuts, seams, proportions, and material requirements. Technical drawings function as a bridge between the conceptual design and the garment construction process. In the women's garment, the structure demonstrates divisions between upper and lower sections, panel connections, and the combination of Palembang songket with black and white materials. In the men's garment, the structure is characterized by divisions of planes in the upper section and the development of decorative linear details on the trousers. Information regarding the use of Palembang songket and cotton materials is also documented in the original technical drawings. The interaction of these planes demonstrates that the concept of layered is not limited to

physically overlapping fabrics but also concerns the organization of visual information. Fields with different colors, textures, and directions are integrated through garment construction.



Figure 6. Technical Drawings of Layers of Knowledge
Source: Author, 2026.

The next stage consists of pattern development, material cutting, and sewing. This stage represents the materialization of the concept, during which ideas previously developed through mind maps, moodboards, and sketches begin to take the form of wearable objects.

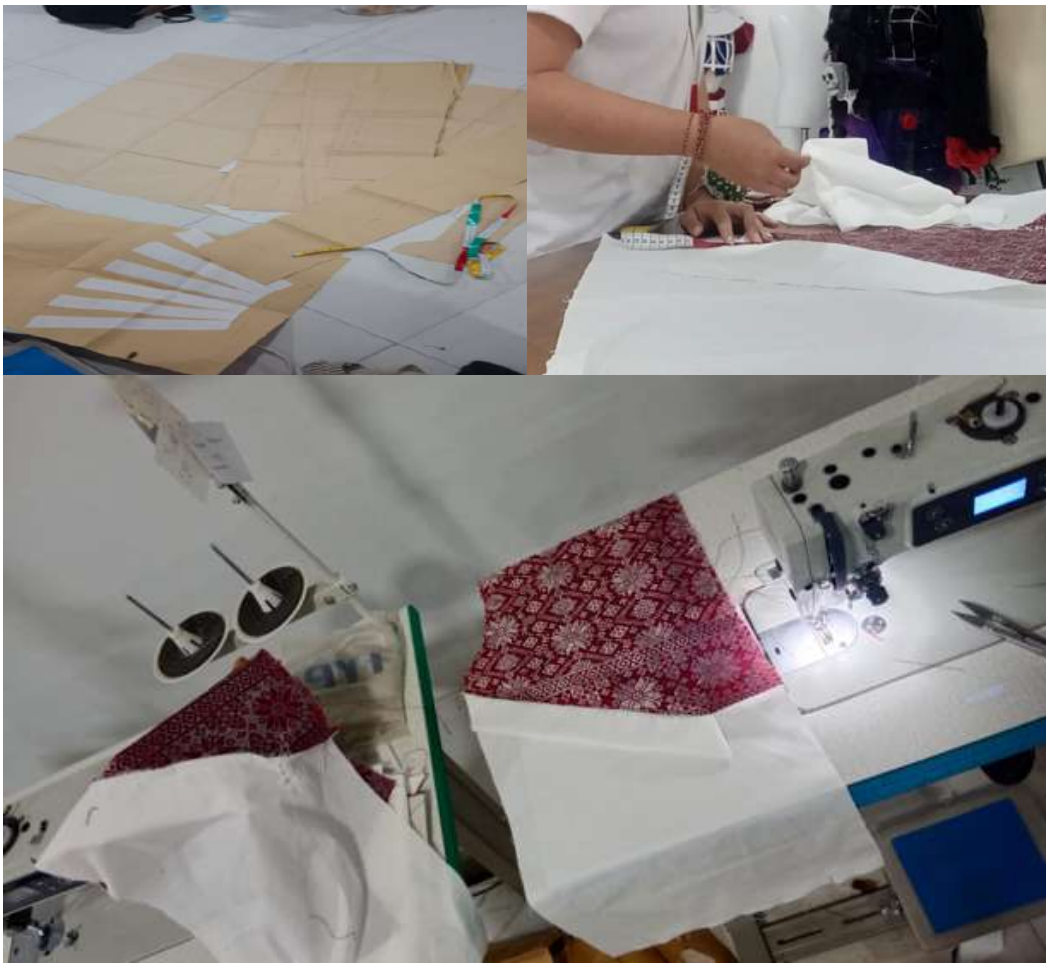


Figure 7. Pattern Making, Material Cutting, and Sewing Process
Source: Author, 2026.

Final Works

The final realization of Layers of Knowledge consists of two garments, one for women and one for men, developed through a shared visual language while displaying different construction characteristics. Their visual unity is established through black and white, dark-red-toned Palembang songket, linear elements, and divisions of planes. Their differences emerge through silhouette development, with the women's garment tending toward a flowing character and the men's garment presenting a more structured construction.

In the women's garment, patterned material in the upper section is combined with white and black fields, while the lower section employs elongated proportions and contrasting divisions. When worn, the movement of the material causes relationships between the visual fields to shift in response to the body. This condition demonstrates the application of layered not only

through garment structure but also through the relationship among planes, material, and movement.

In the men's garment, visual character is established through a more defined construction. The interaction between patterned material and black-and-white fields creates a geometric structure in the upper section, while linear details on the trousers direct the eye vertically. This treatment establishes the structured and continuity characteristics that distinguish the men's design from the women's design without disrupting the visual coherence of the collection.

The use of Palembang songket serves as an important connecting element between the two works. Based on the technical drawings and documentation of the final works, the patterned material is combined with black and white materials in both garments. Within the context of Layers of Knowledge, songket is positioned as a material that introduces traces of tradition into contemporary construction. Its motif and textural identity remain visible while being incorporated into forms that do not literally reproduce traditional clothing. The encounter between traditional material and contemporary construction constitutes one form of conceptual transformation within the works. Tradition is not positioned as something separate from the present but as one of the layers that can be read and reinterpreted through the design process.

The wearer's body becomes the final component of this process. When the garments are worn, materials, lines, planes, and structures interact with bodily posture and movement. Through this relationship, a concept that initially exists within the realm of ideas is materialized into a visual experience. Layers of Knowledge therefore positions fashion as a medium through which knowledge, tradition, material, interpretation, and the body converge.



Figure 12. Final Works of Layers of Knowledge
Source: Author, 2026.

Conclusion

The creation of Layers of Knowledge represents an interpretation of Parama–Jnana–Patra through the visual language of contemporary fashion. Parama–Jnana–Patra is positioned as the conceptual point of departure, while Layers of Knowledge is developed as a creative concept that connects ideas of knowledge, layers, tradition, continuity, and transformation with the process of fashion creation. These ideas are translated through the visual keywords layered, contrast, continuity, structured, flowing, and heritage, and subsequently realized through silhouette, line, plane, color, material, and construction.The creative process is carried out through the stages of exploration, improvisation, and forming, based on Alma M. Hawkins' creative method. The exploration stage produces conceptual mapping and visual keywords; the improvisation stage develops the concept through moodboards, sketches, materials, colors, and construction; while the forming stage refines the designs through technical drawings, pattern making, material cutting, and sewing.

The resulting works demonstrate two visual characteristics within a unified concept. The women's garment presents a flowing tendency through elongated proportions and material movement, whereas the men's garment demonstrates a structured character through geometric lines and more defined construction. The use of Palembang songket in both garments provides a visual connection between the two works while introducing traces of tradition into contemporary construction. Through Layers of Knowledge, this creative process demonstrates that traditional elements can be reinterpreted without being reproduced literally. Tradition can be introduced through materials that interact with new construction methods, contexts, and interpretations. In this process, fashion becomes a medium in which knowledge, material, tradition, interpretation, and the body interact to form a contemporary visual experience.

References

[1] N. Akdemir, "Visible expression of social identity: The clothing and fashion," Gaziantep University Journal of Social Sciences, vol. 17, no. 4, pp. 1371–1379, 2018.

[2] M. Barnard, Fashion Theory: An Introduction, 2nd ed. Routledge, 2014.

[3] J. Entwistle, The Fashioned Body: Fashion, Dress and Modern Social Theory, 2nd ed. Polity Press, 2015.

[4] Y. Kawamura, Fashion-ology: An Introduction to Fashion Studies. Berg, 2005.

[5] A. M. Hawkins, Creating Through Dance. Princeton Book Company, 1991.

[6] Y. A. Piliang, Teori Budaya Kontemporer. Cantrik Pustaka, 2018.

[7] I. G. Putra, "Fictive dream: Menafsir mimpi, menggali realitas dalam penciptaan seni," SENADA (Seminar Nasional Manajemen, Desain dan Aplikasi Bisnis Teknologi), vol. 1, pp. 240–254, 2018.

[8] B. G. Ramadhan, S. Wulandari, and B. T. Wijaya, "Mendefinisikan makna seni rupa dan masa depannya," Mozaik: Journal of Art and Architecture, vol. 1, no. 1, 2023.

[9] Wulansari, V. (2024). Kajian Karya Busana Wanita Postmodern “Masterpiece On The Runway”. Visual Heritage: Jurnal Kreasi Seni dan Budaya, 6(3), 512-518.