

MYTH À LA MODE PROJECT BASED LEARNING-BASED VIRTUAL FASHION EXHIBITION CONSTRUCTION

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Abstrak

Tulisan ini bertujuan memaparkan konstruksi pameran fesyen virtual bertajuk *Myth À La Mode* yang dibangun dari pembelajaran mata kuliah Kurator Fesyen dan Studio 4 (Kostum Karnaval) di Progam Studi Tata Rias dan Busana Fakultas Seni Rupa dan Desain Institut Seni Budaya Indonesia (ISBI) Bandung. Pameran ini menghadirkan *prototype* Art of Costume (AOC-5) “*Mythological Creature*” yang dikonstruksi oleh mahasiswa sendiri sesuai konsep Project Based Learning (PjBL) yang diterapkan pada kedua mata kuliah tersebut. Paparan tentang konstruksi pameran tersebut cukup penting karena dapat menjadi rujukan bagaimana membangun pameran yang berpijak dari pembelajaran berbasis PjBL. Selanjutnya, agar tulisan ini dapat mengurai persoalan secara komprehensif digunakan pendekatan deskriptif korelasional. Adapun hasil kajian menunjukkan bahwa konstruksi pameran fesyen virtual ini dilandasi oleh dua pilar, yakni PjBL *prefactum* dan PjBL *postfactum*. PjBL *prefactum* mendasari konsep dan perwujudan karya seni yang akan dipamerkan, sedangkan PjBL *postfactum* mendasari eksekusi pengemasan dan penyajian virtualnya.

Kata kunci: project based learning, pameran virtual, *prefactum*, *postfactum*

Abstract

This paper aims to describe the construction of a virtual fashion exhibition entitled *Myth À La Mode* which was built from the learning of the Fashion Curator and Studio 4 (Carnival Costumes) courses in the Makeup and Clothing Study Program, Faculty of Art and Design of the Indonesian Cultural Arts Institute (ISBI) Bandung. This exhibition presents *prototype* Art of Costume (AOC-5) “*Mythological Creature*” which was constructed by the students themselves according to the Project Based Learning (PjBL) concept applied to the two courses. The exposure to the exhibition construction is quite important because it can be a reference for how to build an exhibition based on PjBL-based learning. Furthermore, so that this paper can comprehensively solve the problem, a descriptive correlational approach is used. The results of the study show that the construction of this virtual fashion exhibition is based on two pillars, namely PjBL *prefactum* and PjBL *postfactum*. PjBL *prefactum* underlies the concept and embodiment of the artwork to be exhibited, while PjBL *postfactum* underlies the execution of its virtual packaging and presentation.

Keywords: project based learning, virtual exhibition, *prefactum*, *postfactum*

INTRODUCTION

Myth À La Mode or mythology in fashion, is a virtual fashion exhibition presenting a prototype of the Art of Costume (AOC-5) “Mythological Creature”. This exhibition is a product of the Studio 4 (Carnival Costumes) and the Fashion Curator course at the ISBI Bandung FSRD Clothing and Race Study Program, whose learning process applies the Project Based Learning (PjBL) method.

The exhibition construction above is quite important to discuss because of at least three things. First, there has never been an exhibition that takes Asian mythology in fashion and embodied in a carnival costume prototype. This means that in terms of form, content (message), and the form of presentation, it is original.

Second, the construction of this exhibition involves two subjects, namely the Fashion Curator and the Studio 4 course (Carnival Costumes), where the learning process uses the PjBL method. Combining two courses in one exhibition project is a rare thing, so the collaboration of the two deserves to be studied.

Third, until now there has not been found a PjBL-based fashion exhibition model that can be used as a reference for fashion shows / exhibitions. Even though the presence of this model is very much needed as a reference for learning collaboration with the PjBL approach between two or more courses, to answer authentic problems through the form of projects, whose products are presented in public spaces.

Based on the proposition above, the specific purpose of this paper is to describe the fashion event model as a collaborative project of two subjects whose learning uses the PjBL method.

Related to the correlation above, this pa-

per uses a descriptive correlational method. This method is intended to describe existing phenomena (4, 54). Correlation studies are applied to study the relationship between two or more variables, namely the extent to which variations in one variable are related to variations in other variables, or to find out whether there is a relationship and the quality of these relationships such as close, meaningful, or insignificant [9, 77; 2, 270]

Based on the explanation above, the descriptive correlational method is applied to explain the depth of the relationship between PjBL which is applied to the Fashion Curator and Studio 4 courses, with learning outcomes in the form of a virtual fashion exhibition prototype of AOC-5’s work “Myth À La Mode”. The hope is to get an in-depth picture of the model and structure of the fashion event.

RESULT AND DISCUSSION

Myth À La Mode virtual fashion exhibition project, was built during the lecture process of two subjects, namely Fashion Curator and Studio 4. The fashion curator course provides theoretical and practical knowledge about fashion curation so that students have basic competencies as a fashion curator. The Studio 4 course provides theoretical and practical knowledge about making carnival costumes so that students have competence as carnival costume designers.

Combining the two courses in an exhibition project is certainly difficult, especially when it comes to uniting the point of contact. This is because the characters of the two courses are different. The Fashion Curator course focuses on how to package works to be “sold” to the public with a certain curation frame, while Studio 4 is more on

the creative process of designers in creating carnival costume works. However, because the two courses use the PjBL approach, it is easy to unite the two in one joint project because it is focused on solving problems and providing solutions to these problems through a certain product.

1. Basic Principles of PjBL

There are at least three basic principles in PjBL. The first is the content of the learning material. Subject matter must build competence that is balanced between attitude, skill and knowledge, which leads to authentic and contextual problem-solving based on the process of searching / extracting.

Problem solving is important because it can support student creativity in finding new, original ideas, as well as from the processing of various other sources of ideas. In addition, the ability to solve problems is also very important to give to students because it can grow all their creative potential. This is fundamental because finding a solution to a problem requires special intelligence and sensitivity.

Second, the learning process requires teachers to be partners and facilitators. This is necessary because students can develop all their potential intelligence in solving problems. The basic stages of the learning process that apply PjBL are project planning, project implementation, and project evaluation [1, 20; 8, 76].

Third, the resulting course products are realistic, investigative, and constructive. Products produced by PjBL must answer realistic, concrete, and actual problems. This problem must be found based on in-depth investigation so that the resulting product is constructive.

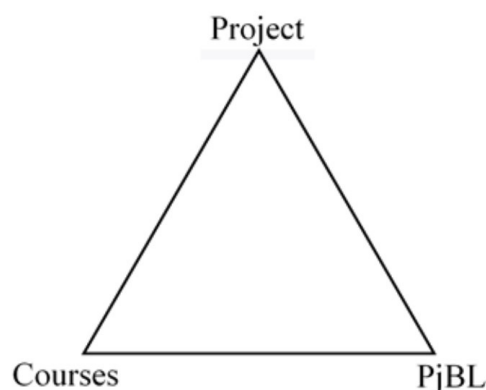


Fig. 1. Correlation of courses, PjBL, and projects

2. Correlation of PjBL with Courses and Projects

The short-term goal of implementing PjBL in the Fashion Curator and Studio 4 courses is for students to have an in-depth understanding of the complex process of curating and making carnival costumes.

Fashion curators are not only sorting works to be presented in a gallery, but complex work that requires various disciplines. Meanwhile, carnival costume designers also do not only design and create carnival costume works, but also complex work. This is because it has to go through in-depth research related to the theme and concept of its presentation so that the message is conveyed to the target.

The long-term goal of learning with the PjBL method in the Fashion Curator and Studio 4 courses is to produce carnival costume designers and / or fashion curators with character, skilled in self-development, independence and lifelong learning.

Departing from the above objectives, the correlation between courses and PjBL and projects can be seen in the following figure.

Based on the figure above, it can be explained that the correlation between courses, PjBL and projects is binding with one another so that the

learning process becomes a whole.

Fashion Curator and Studio 4 courses are material objects, and PjBL is a formal object. The correlation of material objects and formal objects in building projects lies in the teacher’s ability to use formal objects as a tool to process material objects into a medium for the birth of constructive problem-solving projects. If the teacher cannot properly implement PjBL as a tool, then no matter how good the PjBL concept will not have a significant impact on the learning process and outcomes.

The ability of teachers to use PjBL as a tool in building projects is closely correlated with the product quality of the resulting project. This is fundamental because the product of the project is an answer or solution that is offered from the problems that arise at the beginning of the lesson. Product quality is thus correlative with the quality of the issues raised. In this context, the choice of Myth À La Mode which raises the prototype of AOC-5 as a product of PjBL for the Fashion Curator and Studio 4 courses is closely related to the aspects of the question of what, why, how, and where the product is.

The correlation between PjBL and the project is certainly clear, because one of the important points of PjBL is the birth of a product as the final project of learning.

3. Model of PjBL Implementation in Myth À La Mode Project

The substance of the application of PjBL in the Myth Mode La Mode project is broadly the same as that of other researchers, such as Nafiah [5,125-143], Cahyani and Hidayati [3, 164-170], Purbalaksmi et al [7, 1-12], Rezeki et al. [8, 74-81], and Nurfitriyanti [6, 149-160]. The thing that distinguishes of course the material object and the product from the project being built. However, the model developed in this paper has a distinctive touch that has not been done by other researchers because it involves two courses in one joint project as seen in figure 2.

Based on the figure below, it can be explained that the building structure of the PjBL application in the Myth À La Mode project is divided into two, namely PjBl prefactum and PjBl postfactum.

PjBl prefactum is a PjBL application whose main focus is to produce fashion works to be exhibited, namely the AOC-5 prototype. The PjBl postfactum focuses on the form of presenting the work. This separation is important because the problem of making works by presenting works is different, even though the two are intertwined.

The creation of fashion works is a matter of form, namely the embodiment of the concept into actual works of art according to aesthetic prefer-

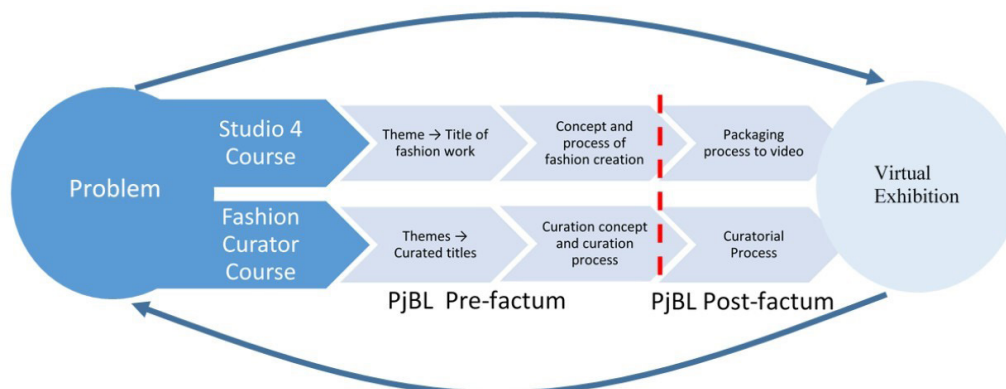


Fig. 2. Model of implementing PjBL in Myth À La Mode

ences and the target market the designer is aiming for. The presentation of artwork is a form of delivering works to the public through certain forms of packaging based on various considerations that allow the artwork to reach its intended target. For this reason, the constructive questions that PjBL start from are also different.

At the prefactum level, PjBL starts from determining common problems between the Fashion Curator course and the Studio 4 course. This problem must be answered with product solutions offered. The problem to be solved is the lack of creation of fashion works as an educational medium for the introduction of Asian mythology. Even though fashion is a cultural force that can be used to introduce this. The mythology of Asian society is important because it shows the similarities and differences in the mythology that underlies the view of life of the Asian people, whose traces can still be found today. Departing from this problem, the exhibition title was formulated, namely Myth À La Mode.

The next step is to go into costume creation learning and the curation process. The creation of costumes begins with the concept of artwork, namely content ideas, form ideas, and presentation ideas. The idea of content is a matter of content of the work of art, namely what values will be manifested in the artwork. The notion of form is a question of how the form of a work of art must accommodate the content, and the idea of presentation is an ideal design for presenting the work in a public space so that the objectives of the exhibition are achieved. The next process is the execution of the concept until it becomes a real work of art (example figures 3a-c). As for the Fashion Curator course, learning is focused on understanding how



Fig. 3a. **Prototype “The Azure Dragon” and the finished costume.**

Designer: Shafanissa G.

(Photo: Shafanissa and Herry E., 2020.)



Fig. 3b. **Prototype of “The Power of Nine Tailed Women” and the finished costume. Designer: Devi N.**

(Photo: Devi N and Herry E, 2020.)



Fig. 3c. **Prototype “Tsukiakari - Tsukuyomi No Mikoto (Goddess Of Moon) and the finished costume. Designer: Shanny K.**

(Photo: Shanny K and Herry E., 2020)

to build the concept of curation frames and the curation process from the prefactum realm, namely a curation model that “guards” the process of creating works of art (fashion).

After the artwork is realized, the learning process enters the realm of PjBL postfactum, namely PjBL which focuses on the packaging of the work. In the context of this paper, it is packaging in audio visual media for the benefit of virtual exhibitions.

The PjBL application in the Studio 4 course in the postfactum realm also begins by mapping the various forms of packaging for the works that are displayed virtually. Starting from here, then the question arises in which direction the packaging of works is different from those that already existed before. The PjBL in the Fashion Curator course enters the realm of the curatorial process, namely making exhibition artifacts in the form of exhibition introductory writing, as well as overseeing the packaging of works into audio-visual media so that the characters of the works cannot be separated from their original forms. This is important because when viewing a virtual exhibition, the audience’s eyes are represented by the cameraman and video editor. Therefore, the presence of a curator during the shooting and video editing process is absolutely necessary so that the details

of each work that is to be displayed are executed properly by the cameraman and video editor.

Furthermore, after the packaging is complete, the next stage is the virtual presentation of the work. This stage is then followed by a thorough evaluation of the process, product and presentation. This evaluation is needed to improve various aspects, such as the content of the recovery, the PjBL application, and so on, so that the learning goal is closer to perfection, namely that students have in-depth skills in the practice of creating carnival costumes and their presentation according to the curated frame built. It is also hoped that they will be able to think tactical and strategic in solving problems, and be able to work together professionally with various related parties.

4. Construction Myth À La Mode

Based on the PjBL implementation model in the Myth À La Mode project above, it can be explained that like a building, the Myth À La Mode project has a construction in the form of two pillars, namely PjBL prefactum and PjBL postfactum.

PjBL prefactum refers to the process and formation of works, while PjBL postfactum refers to the process of packaging and presenting works. The two pillars are connected with the basic ideas of creating works of art, namely the relationship between content, form and presentation (Fig. 4).

Based on the figure 4, it can be explained that the deepest layers of the artwork are certain values that the creator wants to carry. The second layer is the form of work which is a container for content. Therefore, in general, in enjoying works of art, the easiest thing to do is to understand the aesthetics of form, then to the content that is in it.

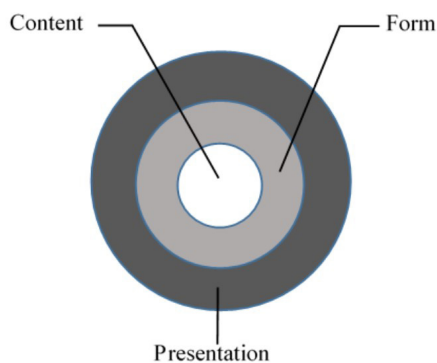


Fig. 4. Linkage of content, form, and presentation in works of art

The next layer is the presentation of the work. This layer is quite important because the same work of art will have different meanings if it is presented in different places. A contemporary hijab fashion show, for example, will have a different meaning when it is served in Islamic boarding schools and in shopping centers. This is because each art presentation room has its own context concerning the art connoisseur class / target audience (level of education, social class, etc.), as well as the purpose of the fashion show itself. Therefore, the content, form, and presentation are one integral part in the process of creating works of art, including in the fashion world.

CONCLUSION

In fact, the virtual exhibition Myth À La Mode which carries Asian mythology in the form of AOC-5's prototype is original, both in terms of content ideas, form ideas, and presentation ideas. Moreover, these artworks are presented through a collaborative learning process in two courses using the PjBL approach.

The exhibition project not only produces works of art - both in fashion and in audio visuals - but also in learning models that can be used as a reference for collaborative learning in certain subjects with the PjBL approach to create projects as creative answers to the issues raised.

As a new model, of course the model offered must be refined with further research, one of which is through the implementation of the model in other courses. This is important so that the model formula is tested and gets continuous improvement.

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