



INNOVATION OF LAYERED QUILTING TECHNIQUES ON BOLEROS IN MAKING PARTY CLOTHES WITH REOG PONOROGO INSPIRATION

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ABSTRACT

Fashion design innovation develops along with people's needs for aesthetic and meaningful products, through the combination of decorative techniques with elements of local culture. This article discusses the innovation of layered quilting techniques on boleros as a component of party fashion inspired by Reog Ponorogo. The purpose of the study is to analyze the integration of cultural elements into party clothing, describe the process of designing boleros with selective layered quilting patterned with Barong Lions, and explain the construction of four-component party clothing based on aesthetic, symbolic, and textile innovation principles. The research uses a descriptive qualitative method through a literature review (2020–2025) and design documentation. The quilting technique is applied in two stages: double-layer quilting on the overall motif and additional quilting with thin batting on the forehead, eyes, and nose for a selective embossed effect. This approach reinforces the visual character of the Lion Barong, enhances the surface aesthetics of the fabric, and creates a depth of texture and vivid detail. The application of layered quilting serves as a strategy for modern cultural interpretation, strengthening cultural identity, and increasing the competitiveness of fashion products. This innovation has the potential to be developed more widely in the culture-based fashion industry, becoming a reference for designers to raise the value of tradition in a creative and relevant way.

Key Words: Quilting, Fashion, Party Fashion Innovation, Reog Ponorogo



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INTRODUCTION

This research focuses on the innovation of layered quilting techniques applied to boleros as a major component of party fashion. The fashion industry is one of the creative sectors that is growing rapidly along with changes in people's consumption patterns, advances in textile technology, and increasing

interest in products that have aesthetic value and cultural identity. These changes have led to the emergence of various design innovations that not only emphasize the visual aspect, but also the ability of fashion to present story, character, and symbolic meaning. Diantari emphasized that the learning and practice of fashion design must maintain the singularity of local culture as a distinguishing feature in global competition. Designers are required to be able to combine modern decorative techniques with traditional cultural representations in order to produce creative, relevant, and high-value products. This is in line with the view that fashion design education and practice should still maintain the singularity of local culture as a distinguishing feature in the current competitive era as a distinguishing feature in the current competitive era.

One form of local culture-based design approach is the development of party clothing with Reog Ponorogo inspiration. Reog is a traditional art with a very strong visual character, characterized by the Barong Lion icon, magnificent peacock feather decorations, red-black-gold color palette, and Jathil dancer costume details. These dramatic visual elements have great potential to translate into modern fashion works through the exploration of textile techniques such as quilting layers, prada, and other decorative applications. Evelynasari & Indarti stated that quilting is able to accentuate texture and become the center of interest in party clothing. Thus, the use of quilting in the Lion Barong motif can affirm the visual character of Reog in the silhouette of contemporary party fashion.

The development of culture-based fashion is also closely related to efforts to preserve traditions through modern media. Efforts to preserve culture through creative media were also emphasized by Pratama who explained that cultural visualization in murals is able to strengthen understanding and sustainability of cultural values.

The same principle can be applied to fashion design, where traditional motifs such as the Lion Barong are lifted in the form of textiles and fashion constructions. In the Reog Ponorogo themed party fashion design developed in

this study, these elements are applied through a red bolero with selective layered quilting techniques and prada material, according to the KIPF design document that is the object of the study.

In general, party fashion demands a balance between elegant silhouettes, neat decorative details, and the selection of luxurious materials. The application of layered quilting to the main motif sections, such as the Lion Barong, provides a visual depth that cannot be achieved through flat decoration techniques such as embroidery or sequins. This technique is applied in two stages, namely two-layer quilting on the entire motif, and three-layer quilting (with thin batting) on the forehead, eyes, and nose of the Barong Lion to give a selective embossed effect. Other studies have also shown that layered quilting is able to create a strong three-dimensional effect and enrich the surface quality of clothing. According to Kuroha, the structure of the inner layer of quilting can form a more assertive visual relief and significantly enhance the character of textile motifs.

Decorative techniques in party fashion, such as the illusion waves of Imam & Wahyuningsih, show the importance of surface structure in presenting dramatic visual effects. However, the development of cultural-based party clothing with quilting techniques still faces certain challenges, especially in terms of material selection, construction accuracy, and translation of cultural visual characters into the form of textiles. The right choice of materials is a determining factor in the success of quilting techniques, as the thickness, rigidity, and fall of the fabric affect the results of three-dimensional structures. This challenge is even more relevant when cultural motifs with complex details, such as the Lion Barong, become the focus of fashion decoration.

In addition, there is a research gap in the development of culture-based party clothing with layered quilting techniques. Most previous studies have more highlighted the use of traditional fabrics, sequins, or embroidery as the primary decorative techniques in party fashion. Meanwhile, the exploration of quilting as a visual technique to interpret traditional cultural characters is still rarely discussed. This void shows the need for in-depth research on the integration of layered quilting techniques with cultural motifs, especially in the context of party

fashion that has high aesthetic demands.

Socially and economically, culture-based party fashion design provides wide benefits for both designers and consumers. For consumers, these clothes offer visual uniqueness and symbolic value that ordinary commercial fashion does not have. For industry players, the development of culture-based designs provides innovation opportunities while strengthening the competitiveness of local products. Meanwhile, for educational institutions, this research can be an example of the exploration of textile techniques and the development of cultural-based fashion products that are relevant in modern design learning. Tenaya said that the dominance of Western fashion needs to be balanced with the strengthening of local identity. Based on this description, this research was prepared with the aim of:

1. Analyzing the aesthetic concept of Reog Ponorogo culture in the development of party clothing.
2. Examining the process of designing boleros with selective layered quilting techniques with the motif of Lion Barong.
3. Describe the construction of four-component party clothing based on aesthetic, symbolic, and textile engineering principles.
4. Providing recommendations for the development of culture-based fashion products for designers, researchers, and fashion industry players.

This research is expected to contribute to the development of culture-based fashion design literature, enrich the exploration of layered quilting techniques, and open up innovation opportunities in the Indonesian party fashion industry.

METHODOLOGY

This study applies a descriptive qualitative approach with the literature review method, which aims to analyze the concept of culture-based fashion design and its application to party fashion innovation with quilting techniques layered with the Barong Lion motif. This approach was chosen because it is suitable for studying design phenomena in depth through scientific sources,

without the need for quantitative testing or direct experimentation. The literature review allows researchers to gain a comprehensive understanding of quilting theory, party fashion aesthetics, and culture-based design principles that are relevant to the context of Reog Ponorogo as a source of inspiration.

The data sources in this study include national and international journal articles published from 2021 to 2025, scientific proceedings, fashion design textbooks, and visual documentation of four-component (4-piece) party fashion design which includes a mermaid skirt jarik prada, a plain black bustier, a red bolero with pleated prada batik and quilting layered with a Lion Barong motif, as well as a train with a peacock feather pattern. The design document is used as a visual analysis material to see the relationship between theory and the application of decorative techniques in the actual design. Literature searches are carried out through scientific databases such as Google Scholar, national journal portals, and relevant academic repositories. Each source is evaluated based on suitability with quilting themes, cultural design, textile engineering, and party fashion.

Data collection is carried out through several systematic stages, namely: determining keywords, searching literature according to keywords, selecting sources that meet the eligibility criteria, and recording and grouping important information. Information related to quilting theory, Reog visual character, party fashion construction techniques, and examples of the application of decorative techniques are analyzed to provide a complete picture of its development and application in fashion design.

The data analysis technique uses content analysis, namely by examining the meaning, pattern, and structure of information in the literature. At this stage, the researcher conducts data reduction to select the information that is most relevant to the research objectives, then groups it into themes such as Reog Ponorogo cultural theory, layered quilting principles, material considerations, party fashion construction, and fashion innovation trends. The organized information was then interpreted to identify the relationship between design theory and the application of quilting techniques in the development of

party fashion. The results of this interpretation are the basis for the preparation of the results and discussion sections.

The validity of the data is maintained through triangulation of sources, which is comparing information from various different publications to ensure the consistency and accuracy of the findings. The credibility of each source is verified based on the journal's reputation, the author's affiliation, and the content's suitability with established fashion theory. The visual documentation of the developed fashion design is also used as a comparison to quilting theory and fashion construction techniques, so that the analysis remains in the context of real design.

This study has limitations because it does not involve empirical tests of the product, such as tests of quilting strength, durability of prada, or testing of the comfort of clothing when worn. In addition, the study did not include a survey of consumer preferences. Nevertheless, this literature review provides a strong theoretical foundation for understanding the principles of culture-based party fashion design and offers recommendations for further research and development of other innovative fashion products. This method is able to provide a comprehensive conceptual overview of the application of layered quilting techniques in the interpretation of Reog Ponorogo culture in contemporary party clothing. With this approach, research can be adapted to other local cultural contexts, expanding the potential of textile innovation in the Indonesian fashion industry. In addition, this literature review method supports the development of the design education curriculum, by providing practical examples of the integration of theory and practice in student learning.

RESULT AND DISCUSSION

The results of the study show that the application of layered quilting techniques in the Lisa Barong motif has great potential in strengthening the visual character and artistic value of party clothing. Based on the analysis of the design documentation, the bolero developed has a stable but flexible base structure to accept additional textures from quilting. The surface area on the

chest and back of the bolero provides optimal space to display the Lisa Barong motif proportionally, so that the texture exploration process can be carried out without disturbing the fashion silhouette.

The quilting technique is applied through two main stages: (1) basic two-layer quilting that follows the overall shape of the motif, and (2) selective layered quilting on specific parts such as the forehead, eyes, and nose. The second stage is done using thin batting to produce a more emphatic embossed effect so that the iconic parts of the Barong Lion's face look more vivid and dramatic when worn. The design documentation shows that the difference in thickness between the quilting layers creates a rich visual dimension and improves the quality of the fabric surface.



Figure 1. Bolero Back Design with Barong Lion Motif
Source: Researcher Documentation (2025)



Figure 2. Finished Results of Layered Quilting on Bolero

Source: Researcher's Documentation (2025)

Based on the illustrations in Figure 1 and Figure 2, it can be seen that the bolero structure is maintained even though the surface of the fabric is thickened by the addition of layers. Quilting follows the contours of the motif without causing distortion of the shape and does not reduce the comfort of the wearer due to the light use of batting. Observations of the prototype show that the combination of red prada fabric, pleated patterns, and quilting of the Lion Barong motif adds a majestic impression that is in accordance with the nuances of the Reog Ponorogo culture. These findings are in line with previous studies that have emphasized that quilting can enhance texture, visual depth, and aesthetic value in clothing, especially when applied to strong cultural motifs in symbolism. In addition, the results of the literature review show that the layered quilting technique has the ability to provide a stable three-dimensional effect, making it suitable for use in fashion designs with high decorative characters. The results of the study show that the application of layered quilting techniques on the Barong Lion motif has a significant impact on the visual

character of party clothing. Based on the analysis of the design documentation, the bolero developed has a stable basic structure, with an optimal surface plane of the chest and back to display the motif proportionally. The quilting technique is applied in two main stages: basic two-layer quilting that follows the entire shape of the motif, and selective layered quilting using thin batting on the forehead, eyes, and nose of the Barong Lion. This approach creates a bold embossed effect, making the Barong Lion's facial expressions look more vivid and dramatic, while increasing the depth of texture and surface quality of the fabric without disturbing the fashion silhouette.

In addition, observations of the prototype show that the combination of red prada fabric, pleated patterns, and quilting of the Barong Lion motif produces a majestic impression that is in harmony with the nuances of the Reog Ponorogo culture. The bolero structure is maintained despite the thickening of the layers, and the use of lightweight batting ensures the comfort of the wearer. These findings are consistent with previous literature reviews, which emphasized that layered quilting is effective in providing a stable three-dimensional effect on high decorative clothing, thereby reinforcing the artistic and aesthetic value of the product.

Party Fashion Development Process

In this chapter, the process of developing party clothing with the application of layered quilting techniques on the Lion Barong patterned bolero will be explained as a form of realization of the research results. This description is compiled to answer the formulation of the research problem. The development of this party dress is carried out through several design and design realization steps which include planning, design making, material selection, and the construction process to finishing.

1. Planning Stage

a. Defining Themes, Sub-Themes, and Idea Sources

1) Theme Supports

Sustineri means to preserve, about how Indonesian cultural values are maintained and revived through fashion works.

2) Sub Theme Nobilis

Nobilis comes from the Latin word nobilis, which means noble, honorable, and has good taste. This subtheme reflects the elegance, tradition and high quality that characterize interior design and fashion. In this context, Nobilis refers to a blend of classic and contemporary styles, with a focus on detail, high-quality materials and elegant colors. These values are applied to textile design, wallpaper, and fashion that can create an understated yet luxurious atmosphere.

3) Source of Ideas Reog Ponorogo



Figure 3. Bolero Back Design with Lion Barong Motif
Source: Sudibyo Saputro, (2018)

Reog Ponorogo is a colossal traditional art from Ponorogo, East Java, that combines dance, music, and mythology to tell the legend of King Kelana Sewandana who proposed to Dewi Ragil Kuning. This art is full of the values of courage, solidarity, and mutual cooperation. The history of Reog began when Raja Kelana

[illegible]

This moodboard depicts the combination of Reog Ponorogo cultural elements with a touch of modern and elegant fashion. Inspiration was taken from the icon of the Singo Barong mask, peacock

feathers, and Jathilan dancer costumes that are rich in colors and ornaments. The color palette of red, black, gold, and green was chosen to represent the spirit, luxury, and strength of local culture. Combined with a modern silhouette and embroidered details, this moodboard is a reference for elegant party dress design with a strong traditional identity.

c. Creating Fashion Design

The Title of the Work : The swimmers

Fashion description :

The Barong Lion has returned, not in the form of a war cheer, but through the elegance of appearance and the splendor of color that envelops the body. A combination of colors that presents an image of courage, authority, luxury, and cultural harmony that is guarded with respect. This outfit stands as a symbol of the power of tradition that is elegantly revived in the midst of the currents of modernity.

- 1) The upper part of the dress uses a black satin bustier with an elegant modern silhouette, combined with a red yaamaaha fabric bolero equipped with green pleated prada batik fabric, depicting the splendor of Dadak Merak on Reog Ponorogo.
- 2) The ornamental motif of the barong lion on the back uses prada and quilting techniques and gold beads on the tassels and tassels details inspired by the costume colors of Jathil and the rich Reog dancers.
- 3) The mermaid skirt made of jarik prada sidomukti and peacock gives the impression of elegance and assertiveness, complemented by a long train made of red yaamaaha on the inside and green outside decorated with peacock feather prada, highlighting the symbol of courage, luxury, and strength of Reog culture.
- 4) The details on the shoulders are embellished with red and green beads, representing Reog's signature tassel and accessories full of passion.

- 5) The color palette of red, black, gold, and green is a representation of Reog's philosophy: red symbolizes courage, black is strength, gold is splendor, and green is in harmony with nature (peacock feathers).
- 6) This outfit combines traditional elements of Reog Ponorogo with the silhouette of a modern party dress, presenting a harmony between local cultural identity and a contemporary aesthetic that is elegant and strong.

d. Determining Materials

- 1) Black satin was chosen because it has a smooth, soft shiny surface that gives an elegant impression, while also being stiff enough to form a neat bustier structure.
- 2) Yaamaaha is used because its texture is thick, shiny, and stable so that it is able to support layered quilting techniques and present a magnificent impression according to the character of Reog Ponorogo. Yaamaaha fabric is used for trains because it has a falling impression but is not too stiff or stiff.
- 3) Green prada cotton is used because the material is sturdy, easy to form pleats, and has a prada motif that creates a firm accent and symbolizes the peacock feather on the Peacock Tree.
- 4) Jarik prada sidomukti and peacock are used because the traditional motifs are visually strong, give an elegant and formal impression, and their structure allows for the formation of a mermaid silhouette that is firm but still comfortable to wear.

2. Production Stage

The production stage is the process of realizing the design of Reog Ponorogo-themed party clothing into a physical form through a series of constructive and decorative work steps.

a. Measuring the Model Body

The stage of measuring the model's body is carried out to get an accurate measurement, so that the clothes can adjust the proportions of the wearer's body.

Table 1. Measurements obtained from Measuring Model Bodies

No.	Keterangan Bagian yang di Ukur	Ukuran
1.	Tinggi Badan	172 cm
2.	Lingkar Leher	41 cm
3.	Panjang Leher	7 cm
4.	Lebar Badan	33 cm
5.	Lebar Badan (Pundak)	40 cm
6.	Lingkar Badan 1	80 cm
7.	Lingkar Badan 2	81 cm
8.	Lingkar Badan 3	72 cm
9.	Lingkar Pinggang	67 cm
10.	Lingkar Panggul 1	88,5 cm
11.	Lingkar Panggul 2	90 cm
12.	Jarak Dada	15 cm
13.	Panjang Muka	33 cm
14.	Tinggi Dada	16 cm
15.	Panjang Sisi	14 cm
16.	Lebar Punggung Atas	31 cm
17.	Lebar Punggung Bawah	30 cm
18.	Panjang Punggung	37 cm
19.	Lebar Bahu	12 cm
20.	Lingkar Kerung Lengan	39 cm
21.	Panjang Blouse Pinggang	42 cm
22.	Panjang Blouse Bawah Pinggang	63 cm
23.	Tinggi Panggul	20 cm
24.	Lingkar Paha	50 cm
25.	Lingkar Lutut	34 cm
26.	Lingkar Betis	29,5 cm
27.	Panjang Rok hingga Lantai	120 cm
28.	Panjang Rok hingga Mata Kaki	103 cm

b. Creating Patterns and Breaking Patterns

Pattern making and breaking patterns for each component of the outfit, namely black satin bustiers, mermaid skirts jarik prada, yaamaaha fabric trains, and boleros with layered quilting.



Figure 6. Breaking the Front Body Pattern
Source: Researcher Documentation (2025)

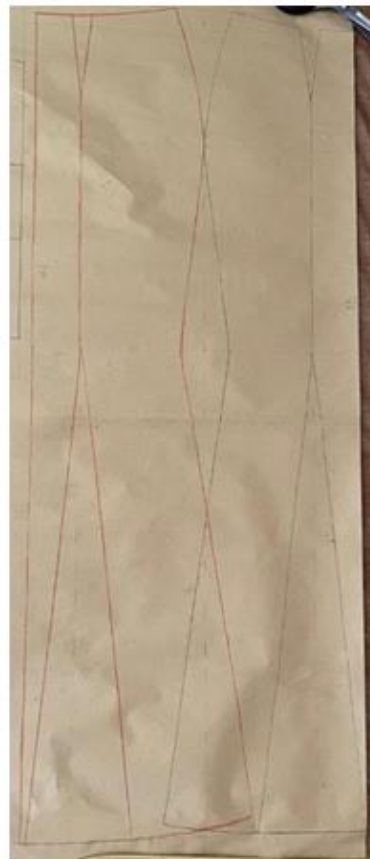


Figure 7. Mermaid Skirt Pattern
Break Source: Researcher Documentation (2025)

c. Layout Patterns on Fabric

The next stage is to lay out the pattern on the fabric, done by arranging the pattern on satin, jarik prada, green prada, and yaamaaha fabric, so that the use of the fabric is efficient and the direction of the fiber is in accordance with the needs of the fabric falling.



Figure 8. Mermaid Skirt Pattern

Layout Source: Researcher Documentation (2025)



Figure 9. Bustier pattern layout

Source: Researcher's Documentation (2025)



Figure 10. Train Pattern Layout
Source: Researcher's Documentation (2025)



Figure 11. Bolero Pattern Layout
Source: Researcher's Documentation (2025)

d. Cutting fabric and furing

Cutting fabric and furing, ensuring each component is cut precisely according to the pattern line.



Figure 12. Results of Cutting Train according to Pattern
Source: Researcher's Documentation (2025)

e. Marking the village and installing the interfacing

1) Tagging Kampuh

Kampuh marking is done using sewing carbon paper and rader to transfer the pattern lines to the fabric with precision. This technique ensures that the seam position, seam line, and construction markings remain accurate during the fashion assembly process.

2) Interfacing

- a) Bustier uses sugar mori as an interfacing because it is sturdy but still flexible, so it is able to strengthen the structure of the bustier and maintain the shape of the chest area.
- b) Bolero pleats use vislin (fusible interfacing) fabric to give the prada pleats a firm shape and keep the texture neat.
- c) Skirt waist and train waist tires use hard fabric, chosen because of their high level of stiffness so that they can maintain the shape of the waist stably and support the weight of mermaid skirts and long trains.
- d) Kufner is used as a reinforcing layer on boleros because it has a rigid, stable structure, and is able to maintain the shape of the silhouette.

f. The Fashion Sewing Process

1) Bustier Manufacturing

The main part and furing are put together according to the pattern line, then a balen casing is made on the village using pieces of fabric. After that, a side zipper is installed, the balen is inserted into the case, then the edges and seams are finished by shoveling to make it neat and strong.



Figure 13. Bustier Manufacturing Process
Source: Researcher's Documentation (2025)



Figure 14. Bustier Finished Result
Source: Researcher Documentation (2025)

2) Mermaid Skirt Making

Sewing a mermaid skirt is done by uniting parts of jarik prada that have been cut according to the shape of the mermaid. The zipper is attached to the side for easy wear. The top of the skirt is sewn following the curves of the waist and hips, while the bottom is given a widening to form a mermaid silhouette. Once connected, install the furing and install the waist tire. The end of the skirt is then put on the yure and the hem is on the soom.



Figure 15. Mermaid Skirt Results

Source: Researcher's Documentation (2025)

3) Train Manufacturing

The train is sewn from the center of the back first, then the edges of the green and red fabric are put together. After the entire side is sewn, the train is turned over through a hole in the waist. Next, a waistband is installed to strengthen the shape, and the final stage is to install buttons as a hook.



Figure 16. Sewing Process Train

Source: Researcher Documentation (2025)



Figure 17. Results Train

Source: Researcher Documentation (2025)

g. Memprada Train Process

The process of memprada begins by preparing the peacock feather design as the main motif. The design image is then coated with clear mica on the top, which is then cut to the shape of the motif using a cutter to produce a stencil print. After the mold is ready, a mixture of prada is made by mixing BK glue and BGO dilutor in a ratio of 1:1, then prada powder and glitter are added to produce a shiny effect when exposed to light.

The mica stencil is then positioned just above the surface of the green cloth train. The sponge is dipped in the predated mixture, then applied by tapping over the mold area. This technique produces peacock feather prada motifs that are neat, solid, and have a decorative shine according to design needs.



Figure 18. Prada's Process on Train
Source: Researcher's Documentation (2025)



Figure 19. Prada's Finished Results on the Train Back Look
Source: Researcher's Documentation (2025)



Figure 20. Prada's Finished Result on Train Front View

Source: Researcher's Documentation (2025)

h. Bolero Innovation Fashion Making Process with Layered Quilting

The making of the bolero begins with preparing the Barong Lion motif that has been praised, using the same process as making peacock feather prada on the train. The patterned fabric that has been given prada is then cut according to the shape of the motif with an additional layer of about 2 cm. Next, the main fabric of the back body was prepared which had been marked using rader and carbon paper as a reference for quilting placement.

Before the quilting process is carried out, the bolero body is given a layer of kufner on the inside of the main fabric. The installation of the kufner is done by cutting the sheets according to the shape of the bolero body pattern, then gluing them using a hot iron so that they stick firmly and stable. After the installation of the kufner is completed, then the Lion Barong motif is positioned and the quilting process continues until all layers are well sewn before being joined with furing.

The prada motif is positioned on the main fabric of the bolero, then the padding (batting) is placed according to the shape of the motif to produce an embossed effect. All layers such as motifs, main fabrics, and padding are pinned using a bouncer and then stretched so that they do not shift when sewn. The quilting process begins with sewing the first layer following the motif, then repeated on the second layer to emphasize the embossed effect.



Figure 21. The Process of Making Quilting on Boleros

Source: Researcher's Documentation (2025)

Once all the quilting parts are finished, the main fabric and furing are put together by sewing the sides and shoulder bolero. The front is then sewn and tidy, followed by sewing the pleats, then a pressing process is carried out so that the pleats are firmer. The bolero is assembled with the body and continues with crimping the sleeve hollow and the bottom using the ngesoom technique to make the result neater. The final stage is to add buttons as a cover as well as an aesthetic accent to the bolero.



Figure 22. The Process of Fitting Pleats to Bolero Parts

Source: Researcher Documentation (2025)

- i. Decorating The final stage of decoration is carried out by adding various decorations to strengthen the visual character of the Barong Lion motif. The edges of the Barong Lion ornament are decorated with gold-colored Japanese sand sequins that are sewn along the contours of the motif, resulting in a bold and elegant line of sparkle. On the shoulder area, green and red crystal pearl beads were added which were arranged dangling to imitate the tassel accent on the Reog costume. In addition, crystal embellishments are applied to the lower edge of the bolero to provide a light effect that reflects as it moves.



Figure 23. Japanese Sequin Details on Barong Lion Quilting
Source: Researcher Documentation (2025)



Figure 24. Bolero Results after the Front View Decorating Stage
Source: Researcher Documentation (2025)



Figure 25. Bolero Results after the Back Look Decorating Stage
Source: Researcher Documentation (2025)

This finishing touch makes the bolero look more dramatic, luxurious, and in line with the Reog Ponorogo aesthetic, while strengthening the majestic impression of the overall party outfit.

Discussion

The results of this study show that the development of party clothing with layered quilting techniques on the Lion Barong motif is a concrete form of integration between textile innovation and the preservation of local culture. From a cultural perspective, the Lion Barong symbolizes courage and strength, as discussed by Urisma & Bahrudin. The integration of this motif through quilting makes fashion a medium of cultural representation. This discussion combines a visual analysis of prototypes, the principles of decorative textile construction, and findings from a literature review regarding the application of quilting in fashion design. Overall, this study provides an in-depth understanding of aesthetics, technicalities, and cultural relevance in the development of traditional party clothing.

The layered quilting technique has proven to be a method that is able to strengthen the visual value of the Barong Lion motif. The selective quilting layer provides visual focus on important parts such as the eyes and nose, making the distinctive expression of the Barong Lion more real. This approach is in line with textile design principles that emphasize the use of texture to accentuate visual details and enhance the symbolic impression of a motif. In the context of party fashion, this embossed effect gives a luxurious and exclusive impression that is important to affirm the identity of the design.

Yuni & Agus emphasized that the choice of colors in fashion is influenced by the development of digital media trends. The choice of red prada fabric as the basis of the bolero also contributes significantly to the overall aesthetic of the design. The red color that is identical to the Reog Ponorogo costume strengthens the continuity of cultural values, while providing a contrasting background to highlight quilting. This is in accordance with the principle of color harmony in fashion design, where the base color is used as a reinforcement of the character of the raised motif. This matching of colors, textures, and decorative techniques results in a dramatic yet elegant look.

From a construction perspective, the results of the study showed that layered quilting did not interfere with the structure of the bolero or other components of party clothing. The mermaid skirt jarik prada, black bustier, and peacock feather patterned train still maintain their respective silhouettes so that the combination of fashion elements looks harmonious. The quilting structure that is not too thick allows the bolero to remain comfortable to use and does not reduce the mobility of the wearer. Thus, textile engineering innovations can be applied without sacrificing the basic functions of fashion. Primawan & Nurcahyo affirm that Reog has a system of symbols and cultural structures that are preserved from generation to generation. The integration of the Liang Barong motif in party clothing also has strong cultural value. The Barong Lion is the main symbol in the art of Reog Ponorogo which has the meaning of strength, courage, and protection. By applying these motifs through quilting techniques, party clothing becomes not only an aesthetic

medium but also a means of cultural representation. This is in line with the view that fashion can be a narrative medium that conveys social and cultural identity through visual elements. The application of quilting demonstrates the versatility of this technique in Shaila & Thani's different types of clothing. In addition, the findings of the study show that decorative methods such as layered quilting have the potential to be extended to other fashion products in order to enrich visual expression and increase the selling value of the product. This approach based on local culture can support the development of fashion, especially in the context of the production of party and performance fashion. Products with strong cultural characters are proven to have high market appeal and can be an effective differentiation strategy. The development of designs like this is also relevant from an educational perspective. Layered quilting techniques can be creative practice material that improves students' skills in incorporating textures and cultural motifs. Pandansari et al. emphasized that the integration of textile techniques in learning media can enrich aesthetic and cultural understanding.

CONCLUSION

This study shows that the application of layered quilting techniques to the Barong Lion motif based on the Reog Ponorogo culture is able to make a significant contribution to contemporary party fashion design innovation. Based on the results of literature review and design documentation analysis, it can be concluded that quilting techniques function not only as decorative elements, but also as a three-dimensional texture formation strategy that strengthens the visual character of cultural motifs. These findings are in line with Chen & Lewis' research that quilting plays an important role in shaping stable and expressive three-dimensional textile surfaces in the context of modern fashion.

The integration of local culture in party fashion design has been proven to enhance the symbolic value and visual identity of the product. The Lion Barong motif applied to the bolero gives it a strong representative meaning, while the combination of prada, dominant red, and four-component fashion

structure supports a grand and elegant impression. This is consistent with Rahman's statement that cultural symbols in fashion design reinforce the identity and narrative value of the product so that it becomes more distinctive and emotionally meaningful.

The results of the discussion also confirmed that the layered quilting technique is an effective and adaptive method in the development of party clothing. This technique provides a deep visual dimension, enhances artistic value, and brings more vivid motif details. In addition, the right material selection, stitch accuracy, and layer arrangement are factors that determine the success of quilting so that it remains comfortable to wear and does not interfere with fashion flexibility.

This research provides practical implications for designers, as well as fashion students. For designers, quilting innovation layered on cultural motifs can be a product differentiation strategy that can increase competitiveness in the market. Meanwhile, for educational institutions, this study can be used as a reference in the development of learning materials on culture-based design and textile manipulation techniques.

The discussion of these results reveals that the integration of layered quilting techniques with the Lion Barong motif is an innovative strategy to present the interpretation of Reog Ponorogo culture in modern party fashion. From a cultural perspective, the Barong Lion symbolizes courage and strength, as discussed by Urisma & Bahrudin, and layered quilting makes clothing a powerful medium of representation. Selective quilting layers provide visual focus on important elements such as eyes and nose, highlighting the distinctive expression of the motif and enhancing the symbolic impression. This approach is in line with textile design principles that utilize texture to create visual depth, giving it a luxurious and exclusive feel that is appropriate for party wear.

In terms of construction, layered quilting does not disturb the harmony of other fashion components, such as the mermaid skirt jarik prada, the black bustier, and the peacock feather patterned train, so that the overall silhouette remains elegant. The choice of red prada fabric reinforces the cultural identity

of Reog, with contrasting colors highlighting quilting, in accordance with the principle of color harmony in fashion design. More broadly, this innovation has the potential to be extended to other fashion products, supporting fashion and design education, while creatively elevating the value of tradition. However, challenges such as material selection and construction need to be addressed for wider applications, demonstrating the need for further research with empirical tests.

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