

The Design Development of Lumajang Moslem Bridal Wear

Deny Arifiana¹ and Marniati²

^{1,2}S1 Pendidikan Tata Busana,PKK , FT, Unesa, Surabaya, Indonesia
arieariqo@yahoo.com¹

Abstract—The problems examined on this research were design development of moslem bridal wear in Lumajang, East Java, inspired by local wisdoms (its culture, tourism, and priority commodity) of Lumajang city. The main inspirations are bridal wear of Lumajang Sari Keputren and Lumajang Sari Agung both of which have been standardized.

This research aims to produce a Lumajang characterized moslem bridal wear. The type of this research belongs to qualitative descriptive research applying an artwork creation consisting of three steps, such as: exploration, planning, and creation. Data collection technique applies observation, interview, library research and documentation.

The exploration step produces a design concept of Lumajang moslem bridal wear design as basis of design development. Meanwhile, the planning step produces 20 Lumajang Moslem bridal wear designs for for Lumajang moslem brides and grooms. Furthermore, creation step produces 1 elected outfit designs, consisting of 1 designs for brides and 1 for grooms, represent Lumajang characteristics and appropriate for Moslem dressing ethic.

Keywords—*design development, moslem bridal wear, Lumajang*

I. INTRODUCTION

Lumajang is well known as one of East Java cities consisting of multiple ethnic populations such as Javanese, Madurese, and part of Tengger ethnic. Culture background variety of Lumajang populations creates a precious culture work continuously reserved to the recent moment, one of which is manifested in Lumajang population's mixed culture presenting culture specialty and local wisdom. It is also considered as morality message-delivering media to be spread among its applying population.

Although consisting of multiple ethnics and believes as generally found on Javanese population, Lumajang population's marriage tradition has a strong culture nuance custom, both in the marriage ceremony procession and its bridal wear design. The creation of Lumajang bridal wear is based on classic royal culture, especially those in related with the pioneer of Lumajang city, magnificence dresses of Majapahit and Singasari's nobles, historical sites in the Lumajang regency and surrounding, and the Lumajang city potential in the form of either commodities or Lumajang's pride tourism objects applied in the form of motives, decorations or bridal wear ornament and its accessories. Lumajang bridal

wear is divided into two categories, i.e. Lamajang Sari Agung and Lamajang Sari Keputren. Those two dress categories differ in both dress form and color.

In the recent period, the popularity of Lumajang traditional bridal wear has been shifted by the recent style presence of modified bridal wear. This affects to the more and more decreased supporter of traditional bridal wear. In fact, such decreased supporters keep away regardless of any attempts to modify the dress form. Recent people's preference in bridal wear, including Lumajang people, is a more modern-styled bridal wear whose character is stylish, practice, and modern-impressed, inspired by national celebrities' wedding dresses. Moslem bridal wear style widely developed in Lumajang city generally forms a slim-fit modified blouse (kebaya), completed with border and payet decoration and has an eye-catching bright colors, matched with a skirt or Batik-styled long dress as the bride wear. Islamic values are limitedly shown in the form of veil use as a hair cover. Meanwhile, groom bridal wear is generally found in the form of beskap and long trouser completed with some supporting accessories.

Based on short brief of Lumajang Moslem dress trends along with increased supporter of Lumajang Moslem wedding dress, we are motivated to create not only a fashionable bridal wear, but also the Lumajang characterized bridal wear, in the shake of maintaining Lumajang culture tradition preservation in accordance with Islamic law (syariah). Therefore, one of proposed solution is to develop Lumajang Moslem bridal wear design in referring to the basis form of Lumajang traditional bridal wear and Islamic values.

II. RESEARCH METHOD

This research uses creation and development of arts by SP. Gustami that consists of three stages (Gustami, 2004; P 31-33) namely: (1) exploration stage that consists of observation, researching references, and formulating the design concept as visual bases of creative ideas in the form of design; (2) planning/designing process to write down ideas from verbal description into two dimensional vision (design prototype); and (3) creation of the arts based on the model or picture of the design including the finishing and assessment or evaluation of the product by experts. The data collection method in this research was through observation, interview, library research, documentation, and distribution of questionnaire on the design assessment. The data was analyzed using data

triangulation method that consists of data reduction, data display, and conclusion drawing. This research was conducted in Lumajang Regency of East Jawa.

III. DISCUSSION

The bridal wear are the wardrobes worn by both bride and groom during wedding ceremony. In general, bridal wear are adopted from the traditional wardrobes. The wedding dresses consist of the wardrobes for bride and groom. The shape and form have meanings and values stipulated by the culture of the regions (Basuki and Soekarno, 2004: 38). Development is a process applies knowledge to create new devices on effects (Putra, 2011: 68). It can also mean that development is a process applied into knowledge to produce a new set of device. There are also statement on development as a process, means, and action to develop something (<http://kbbi.web.it>). The word design means planning or producing a prototype. Design has also some definitions, but design simply means as create, think, or plan. Therefore, in this case, it can be summed up that development of bridal wear design is a method or process of development to design bridal wear through process of thinking or consideration to produce a new set of bridal wear without leaving out its signature.

Sachari and YanYan Sunarya (2001: 10 and 156) define design as something that has economic value and function value, as well as aesthetic value. Aesthetic value means as everything that has the beauty value. Victor Papanek (1971: 26 & 31) said that the aesthetic value is inseparable from its function. Thus, six governance aspects of design are formulated of method, association, aesthetic, need, Telesis, and uses. These six aspects are used to asses a product design in order to create a good, useful, and highly aesthetic design.

Design development, especially design development of the Moslem bridal wear in Lumajang has to consider the criteria of the human needs as its user. According to Triyanto (2012: 37) in general, the criteria of design development entails five aspects, namely: (1) utility; (2)

comfortable; (3) flexibility; (4) security; and (5) aesthetic. Based on the discussion with the key informant, who is one of the people who initiate the idea of creating the traditional bridal wear in Lumajang, several rules in development of Moslem wardrobes in Lumajang consists of: 1) the model of the dress, color, fabric, and ornament of the dress refer to the traditional Lumajang bridal wear, and 2) basically the development of the dress can follow the trend in order to attract the community's attention, from it shape, size, color, fabrics, motives, and the ornaments of the dress, however, it has to reflect on the local customs of Lumajang's culture.

In Islam, many forms of women protection mentioned in the Al Quran and Hadist, including the regulation on how to dress properly, especially for women, such as, the instruction to cover all the parts of women's body that forbidden to be seen by others than her close family and also instruction to choose the fabrics that is not seen through. Hence, it can be concluded that the development of wedding dress for Moslem women in Lumajang are dresses that should cover all part of her body except face and the palm of her hands, and using the head cover.

Thus, based on some experts opinion that haven been mentioned above, four indicators to assess the result of the development of design for Moslem women bridal wear in Lumajang are as follow: (1) The suitability of the developed design with the rules of the Lumajang bridal wear; (2) The suitability of the developed design with the dressing ethics in Islam; (3) The aesthetic aspect of the design of the Lumajang Moslem bridal wear; and (4) Methods of finishing the design of the Lumajang Moslem bridal wear.

The result of the design development of the Lumajang Moslem bridal wear is as follow:

1. The result of the exploration stage

The result of this exploration is the description of the concept of Moslem bridal wear in Lumajang as concept of design to develop the Moslem bridal wear of Lumajang that states the Islamic values as seen in Fig. 1.



Figure 1. Design concept of the Lumajang Moslem Bridal Wear (Deny Arifiana, 2015)

2. The result of the planning/designing phase

Designing phase is a stage in the development of the design of the Lumajang Moslem bridal wear by referring to the design concept produced during the exploration stage. The design development of the dress also based on the four aspects of design assessment, thus, the design is more focused. The result of this stage is 20 design of Lumajang Moslem bridal wear, that consists of 10 design for brides and 10 design for grooms.

3. The result of the creation/production phase

The production phase is the mix and match, and finalization of the design. The result of this stage is one outfit of the design of the Lumajang Moslem bridal wear for the bride and the groom as the result of the experts' assessment on 20 developed designs of Lumajang Moslem wedding dress, assessed against the set up criteria. The design of the dress applied in the picture of the model facing straight forward.

IV. CONCLUSION

The development of design for the Lumajang Moslem Bridal Wear is based on the local wisdom of Lumajang culture, especially in the traditional Bridal wear of Lumajang and the potentials of the region, such as the commodity and the prominent tourism attraction in the region manifested through the dress, the motive, the fabrics, and the ornament of the dress. Therefore, the developed design can reflect the character of Lumajang culture as one of the efforts to preserve the culture of Lumajang. The design development of Lumajang Moslem wedding dress is also based on the Islamic values, thus, the appearance of the dress as a whole reflect the Shar'i (according to the sharia) dress, which covers all parts of the bride and groom body without losing its aesthetics values.

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