



## Concept Analysis: Acehnese Ethnic Style Party Fashion Design

Rahmi; Rosmala Dewi; Nurasih; Fitriana; Abdul Azis

Faculty of Teacher and Education, University of Syiah Kuala, Indonesia

<http://dx.doi.org/10.18415/ijmmu.v8i10.3056>

### **Abstract**

This research was conducted as a cultural preservation effort, especially in the culture of dress, by digging deeper about the ethnic fashion of Acehnese that exists today, then making it a source of ideas to create a fashion designs for Acehnese ethnic parties. The research approach used is qualitative, with ethnographic methods. The fashion Acehnese ethnic currently has 5 (five), namely Aceh Pesisir, Aceh Pedalaman, Aceh Pegunungan, Aneuk Jame, and Tamiang. Of the five types of Acehnese ethnic fashion that exist today there are several differences, namely in the type of material, material color, shape of decorative (motif), decorative colors, ornamental applications techniques and models of clothing. Each ethnic fashion has its distinctive distinguishing between one ethnic fashion and another, which is said to be an identity.

**Keywords:** *Design; Acehnese Ethnic; Fashion Design*

### **Introduction**

The art movement has produced significant changes in everyday life, especially in the cultural life of the community (Ertas, 2014: 150). Along with the development of the times, there have been many cultural shifts in society, including the culture of dress. Today's society prefers to use western-style clothing, both in terms of models and decorations. If this phenomenon continues, it will make it difficult for local culture to develop. If local culture is allowed to be affected by the times, then local culture can slowly fade and disappear (Dian, 2017: 52). Therefore, cultural preservation is very important, this has been stated in the Regulation of the Minister of Education and Culture of the Republic of Indonesia No. 10 of 2014. Article 1 point (1) reads: "tradition preservation is an effort to protect, develop, and utilize a habit of a cultural support community group whose distribution and inheritance take place from generation to generation". So it is important to do this research as an effort to preserve culture, especially in Acehnese ethnic clothing, because culture is a self-identity. Williams, (2018:77) when wearing clothes, it means that someone is wearing social, economic, environmental, and cultural materials on his body.

Cultural shifts, especially in the field of clothing, can occur quickly due to the sophistication of today's technology. This sometimes makes it easier for people to absorb foreign culture so they forget about local culture (Faradya, 2013). So that means that the fashion that is developing will quickly change and greatly affect life (Yuksel, 2012:1016). Party fashion design, for example, with the sophistication of information now people can easily find western-inspired fashion designs, resulting in not being interested

in ethnic clothing, in other words, people have unknowingly left local culture. Based on the phenomenon that is developing in the community about the culture of dress, the solution that can be offered is to modernize ethnic nuanced clothing so that it is accepted by the community. Namely creating fashion designs with a source of ideas from what we see in figures as forms that are considered beautiful and attractive to the eye and accepted for our fashion culture (Yuksel, 2012:1017). Design from English is design which means plan, appearance or design (Soekarno, 2004:1). The occasion of a party is a meeting place with the general public, on that occasion the use of clothing is certainly an important thing to pay attention to. So using ethnic nuanced party clothes is the right choice as self-identity, because culture is an identity for a group (Budi, 2006:45). A clothing can be characterized by its elements such as shape, color and texture (Sanches, 2015: 2312).

The purpose of this research in general is as an effort to preserve culture, especially the culture of dress. Namely digging deeper into the current ethnic Acehnese clothing. Furthermore, creating a party dress design with an Acehnese ethnic nuance as a reference for the community. The benefit of this research is that by creating a party dress design with Acehnese nuances, it can make people love their own culture more and have a self-identity. This research indirectly invites the nation's successors to love local culture more.

### **Method**

The research approach used is qualitative, with ethnographic methods. There are two concepts that form the foundation for ethnographic research methods. Spradley (1997:23-36) explains that the first is the importance of discussing the concept of language, both in conducting the research process and when writing the results in verbal form. It is important to learn the local language, but Spradley has offered a way, namely by asking ethnographic questions. The second concept is informants. Ethnographers work with informants to produce cultural descriptions. Informants are sources of information, literally, they become teachers for ethnographers (Spradley, 1997:35).

The research flow in stages using the ethnographic method consists of 12 steps, namely: (1) assigning an informant, (2) interviewing the informant, (3) making ethnographic notes, (4) asking descriptive questions, (5) conducting interview analysis, (6) do a domain analysis, (7) ask structural questions, (8) make a taxonomic analysis, (9) ask contrast questions, (10) analyze components, (11) find cultural themes, (12) write an ethnography. In this qualitative research, the involvement of the researcher is very important, because the researcher is the key instrument. The researcher acts as an interviewer as well as an observer, by conducting direct interviews with participants and also making observations in the field. Direct presence in conducting research, researchers are involved as planners, implementers, observers and as data collectors. The task of the researcher is to ask questions about the research and at the same time act as an observer in the process. Another supporting instrument is observation.

Data analysis in ethnographic research is part of a gradual, progressive research flow. The process of analyzing ethnographic data starts from the field, namely by making field notes. The next step is to do a preliminary domain search. Abstractions that have been made in units are then grouped according to the taxonomy of the research domain. Domain analysis is to obtain a general and comprehensive picture of the object/research or social situation. Researchers obtain this domain by doing big questions and small questions that can deepen the answers to the big questions. Meanwhile, the domain is very important for researchers, because it serves as a basis for further research. The next analysis is to carry out a componential analysis, namely a systematic search for various attributes (components of meaning) related to cultural symbols. These attributes are obtained from field observations through contrasting questions given by researchers. After conducting a componential analysis, the latter will give birth to a theme analysis which aims to carry out a theme analysis on the cultural atmosphere being studied.

## Results and Discussion

### Results

**Table 1. Domain Analysis**

No	Term Covered	Semantic Relationship	Covering Terms
1	Siluwue meutunjong	One of Aceh's ethnic clothing	Pants used by Acehnese women
2	Kasab	One form of decoration	It is an ornamental variety made using gold thread, applied to coastal Aceh clothing
3	Kerawang Gayo	One form of decoration	It is an ornamental variety made with embroidery thread or sewing thread (with various colors), applied to Acehnese mountain clothing
4	Gayo	Part of the Acehnese ethnicity	Is one of the tribes in Aceh who lives in the mountainous areas of Aceh, including Bener Meriah, Central Aceh, Southeast Aceh, Blang Kejeren
5	Tamiang	Part of the Acehnese ethnicity	Is one of the ethnic Acehnese influenced by Malay
6	Aceh Pesisir	Part of the Acehnese ethnicity	Is an ethnic Acehnese who lives in the coastal areas of Aceh, including Banda Aceh, Aceh Besar, Pidie, Bireun, North Aceh, Lhokseumawe, West Aceh, etc.
7	Aceh Pedalaman	Part of the Acehnese ethnicity	Is an Acehnese ethnic who lives in the interior but not in the mountains, such as Aceh Singkil
8	Aneuk Jame	Part of the Acehnese ethnicity	An Acehnese ethnic group located along the west and south coasts of Aceh. This ethnicity is influenced by Minangkabau culture, this happened because of the many immigrants from Minangkabau during the Dutch colonial period

### Asking Structural Questions

At this stage the researcher asks several structural questions which are an advanced stage after identifying the domain. After the domain is analyzed, the researcher gives structural questions to the informants regarding the semantic relationships that have been discussed previously. Based on the structural questions posed by the researcher using different sentences, the researcher obtained consistent answers from the informants. The questions include the ethnic groups in Aceh, starting from the number, location of the area, clothing, to the differences between one another. That way, the information obtained from informants becomes more reliable.

### Making Taxonomy Analysis

At this stage, a taxonomy is made from the domain analysis that has been carried out. This analysis was conducted to further clarify the predefined domains. Through the terms of the local population mentioned by the informant, the researcher summarizes them into a structured taxonomic analysis. The following analysis of the taxonomy can be seen in the chart below:

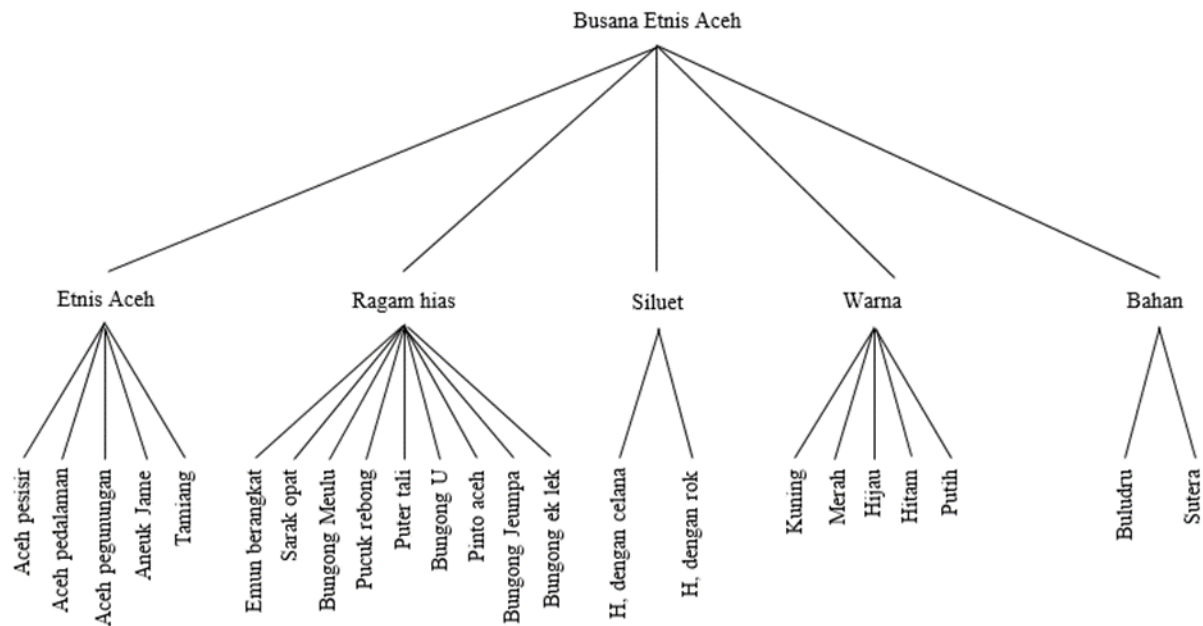


Figure 1. Taxonomic analysis

### Asking Contrast Questions

At this stage several contrasting questions are asked. It aims to find various contrasts/differences between various cultural symbols. At this stage the researcher asks questions about the similarities and differences in terms of local residents used by the informants, for more details can be seen in the table below:

**Table 2. Contrast questions**

Contrast Series	Contrast Dimension			
	Is an Acehnese ethnic	It is an Acehnese ornament	Is Ethnic clothing Aceh	Influenced by other cultures
Tamiang	Yes	No	No	Yes
Gayo	Yes	No	No	Yes
Aneuk Jamee	Yes	No	No	Yes
Siluweu Meutunjong	No	No	Yes	Yes
Sarak Opat	No	Yes	No	No
Emun Berangkat	No	Yes	No	No

### Defining Cultural Themes

At this stage, the determination of cultural themes is carried out. Cultural themes generally come from bits and pieces of people's habits. In this case, it focuses on people's habits in using Acehnese ethnic clothing designs. Through these habits the researcher translates them into the cultural themes used. This is inseparable from the ethnographic stages that have been carried out previously. Because all stages are interrelated. At this stage is the conclusion of all the stages that have been carried out. All the components that have been obtained are combined into a complete chart, so that it can determine the cultural themes used.

## ***Discussion***

There are currently 5 ethnic Acehnese clothing, namely Aceh Pesisir, Aceh Pedalaman, Aceh Pegunungan, Aneuk Jame, and Tamiang. The clothing of Aceh Pesisir and Aneuk Jame uses colored materials (red, yellow, green and black), in the Aceh Pedalaman and Pegunungan using black materials, then Tamiang uses yellow materials for his clothes. The silhouette used in Acehnese ethnic clothing is the H silhouette with a combination of brackets and siluweu meutunjong or cloth wrapped in a skirt. Ethnic Acehnese clothing uses ornaments made of embroidery with gold thread (Aceh Pesisir and Aneuk Jame), embroidery with colored threads (Aceh Pedalaman and Aceh Pegunungan) and sequin embroidery in some areas.

The meanings contained in Acehnese ethnic clothing include the use of color in Aceh Pesisir, yellow signifies the king, red is courage, and green is religious observance. In Aceh Pedalaman, meaning is found in the variety of decorations (shapes and colors). Furthermore, Acehnese ethnic clothing uses pants so that Acehnese women can move swiftly, and the use of skirts for the Tamiang and Aneuk Jame ethnic groups comes from the influence of Malay and Minang culture. The researcher as a person who has knowledge in the field of fashion created several party dress designs with Acehnese ethnic nuances as an effort to preserve culture.

Information about Acehnese ethnic clothing obtained from interviews with informants was used as a source of ideas and inspiration by researchers. Based on the development of Acehnese ethnic clothing designs that have been carried out, the Aceh ethnic clothing designs are obtained as follows:

### **Design 1**

This design is inspired by the combination of Aceh Pesisir ethnic clothing using pants and typical Nusantara clothing in the form of brackets. The brackets are made long to stay polite and elegant. The addition of drapes from the waist to the body and dangling back gives the impression modern/ current. The decoration used is a modified Aceh Singkil decoration. The choice of orange color depicts twilight and violet is a part of the rainbow, so this dress reflects the colors of two beautiful natural phenomena. A sprinkling of beads on the dangling part of the dress adds to the luxury and beauty of the dress.



Figure 2. Design 1  
Source: Researcher Creation

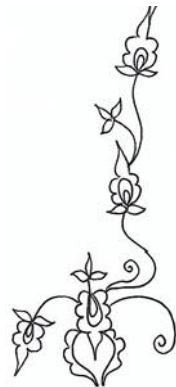


Figure 3. Details of the motif  
Source: author's creation

## Design 2

This design is inspired by the garden Putroe Phang which has a history of close relations between Indonesia and Malaysia. Putroe Phang is the name of Putri Kamilah, originating from Pahang Malaysia who was married to be the consort of the king at that time. This park has an architectural design in the form of a combination of several layers of terraced and equipped with luxurious carvings. The selection of an H silhouette combined with a skirt is inspired by typical Malay clothing. The decorations used are Bungong Johang and Bungeni Pertik which have been modified. The pink color was chosen because it reflects the beauty and tenderness of a woman. The combination with the blue color remembers that in Putroe Phang Park there is a building under which water flows where the Empress bathes, which is named Krueng Daroy.



Figure 4 Design 2

Source: Researcher's Creationi

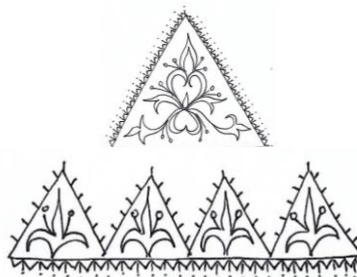


Figure 5. Details of the motif

Source: Researcher Creation

### Design 3

This design uses an A silhouette with a cut at the waist combined with a circular cut at the bottom. This design is inspired by the part of the rumoh Aceh (a typical Acehnese house), especially the largest part of the rumoh Aceh. The section is divided into 3, namely seramoe-ukeu (front porch), rumoh inong (main house), and seuramoe-likoot (back porch). Furthermore, the use of tapered peplum pieces on the front and back depicts the bubong rumoh Aceh (the roof of the Acehnese house). The decoration on this dress is an ornament that comes from bireun, which is in the form of flowers connected by twigs. The yellow color was chosen to make the clothes look bright and combined with brown to describe an aceh house made of wood.



Figure 6 Design 3

Source: Researcher's Creationi

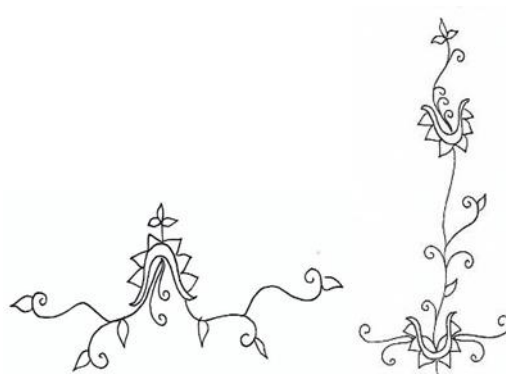


Figure 7. Details of the motif

Source: Researcher Creation



## **Conclusion**

There are 5 (five) types of Acehese ethnic clothing currently available, namely Aceh Pesisir clothing, Aceh Pegunungan, Aceh Pedalaman, Aneuk Jame and Tamiang. The design characteristics of Acehese ethnic clothing are made of velvet and silk, with red, yellow, green and black colors. Using a variety of ornaments (motifs) that describe the identity of the fashion. Furthermore, using complementary materials in the form of gold thread, sequins, and rocks which are used to add value to the beauty of the clothes. The meaning contained in Acehese ethnic clothing is yellow symbolizing the color of a king, red for courage, green for religious observance.

## **References**

- Budi Santoso, 2006. Language and Cultural Identity. word. Vol. 1, no. 1, pp. 44-49.
- Dian Tarakanita, et al. 2017. The Role of the Cultural Corner Community in Preserving Local Culture through Cultural Tourism in Bantul. Journal of Humanities Research. Vol. 22, No.1.
- Ertas, Sebnem and Tulay Samlioglu. 2014. Architecture Education and Fashion Design: “Fashion – Reject Studio” in International Architecture Students Meeting. Social and Behavioral Sciences 182.
- Faradya Imvarica. 2013. Preserving Culture. Semarang: Faculty of Education, State University of Semarang
- Sanches, Maria Celeste de F. et. al. 2015. Fashion design: the project of the intangible. Procedia Manufacturing 3. 2311 – 2317.
- Soekarno, Lanawati Basuki. 2004. Guide to Creating a Fashion Illustration Design. Depok: Library Friends Regulation of the Minister of Education and Culture of the Republic of Indonesia No. 10 year 2014.
- Spradley, James. 1997. Ethnographic Methods. Yogyakarta: Tiara Wacana Yogya.
- Yuksel, Sukriye. 2012. An Outlook of the Fashion Industry Through Fashion History. Social and Behavioral Sciences 51. 1016 – 1021.
- Williams, Dilys. 2018. Fashion Design as a Means to Recognize and Build Communities-in-Place. The Journal of Design, Economics, and Innovation Volume 4, Number 1.

## **Copyrights**

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).