



Utilization Of *Songket* Fabric As A Wedding Dress With The Application Of Aesthetic Principles

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Abstract. *Songket fabric is one of the traditional fabrics originating from South Sumatra, songket fabric has been used as a subordinate of traditional clothing, it can be in the form of bodo clothes, tunics. The development of fashion that continues to rotate so that the preservation of this songket fabric is maintained, innovation is needed, to provide innovation so that songket fabric can be processed into fashion for wedding occasions with more modern models. The principle of aesthetics is a reference in creating innovations so that the results of innovation are in accordance with the intentions and goals. The problem is how to use songket fabric as a wedding dress by applying aesthetic principles. The purpose is to find out the use of songket fabric as a wedding dress by applying aesthetic principles. The data collection methods used are observation, documentation and literature. The data analysis used is qualitative data analysis. The manufacture of wedding dress using songket fabric and a combination of tulle fabric through the process of determining design, preparing tools and materials, taking measurements, making patterns, cutting materials, marking the patterns, sewing, pressing, and finishing. Unity lies in detail by detail is still continuous, balance lies in symmetrical balance and contrast is applied to the selection of materials in terms of texture and color. Wedding Dress clothing is as follows; using songket fabrics. The use of this songket fabric is a synthetic songket fabric, which is widely sold and the price is still affordable. There are different possibilities when using the original songket.*

Keywords: *Songket, Wedding, Dress, Aesthetics*

1. INTRODUCTION

The various traditional fabrics that we know, one of them is *songket* fabric. The use of *songket* fabric is still limited, most people use it as a subordinate, whether it is sewn or only limited to being wrapped around. *Songket* is generally in the form of a long cloth made from the weaving process either using a machine or a non-machine loom. The yarn used in *songket* fabric also varies, the more expensive the *songket* fabric is if the thread used is from gold thread. The material used in the form of gold thread will make the character of the *songket* fabric stiff and thick with such a character making the *songket* fabric have limitations in the selection of product design, even though the *songket* can be made for a variety of fashion products, but must pay close attention so that the result can cover the shortcomings and highlight the character of the *songket* fabric.

Songket fabric has been used more as a lower layer than a top from kebaya, tunic, *bodo* clothes worn at wedding receptions. *Songket* fabric with its own characteristics that tend to be stiff and thick. The development of the times and increasingly sophisticated technology of *songket* fabric products today comes with a not too thick appearance with flexible materials, but still a type of material that is not comfortable when directly in contact with the skin.

Wedding dress, is one of the clothes whose designation is used for clothing on wedding occasions or wedding events can also use any material. The characteristic of a wedding gown always appears with a variety of silhouettes, such as ball gowns, A-line, fit and flare and many more. Wedding dresses currently appear in various innovations both in terms of color and details, depending on the theme and desire of the customer, a challenge that is quite challenging for designers to be able to create attractive and innovative wedding dresses by utilizing traditional materials, especially.

The use of *songket* fabric into other forms of fashion such as in wedding dresses is one of the innovations in itself. The stiff character of the *songket* fabric will enhance the shape of the chosen silhouette. Wedding dresses with *songket* fabric will look interesting again if in creating pay attention to the extrinsic values in making a fashion, especially with the *songket* fabric that is innovated in the wedding dress. Related to the discussion above, the author is looking for a solution to make it easier, designers if they are going to innovate *songket* fabric as the main material for making wedding dresses. Based on these various backgrounds, the author is interested in the theme: analysis of the aesthetic value in the use of *songket* fabric into a wedding dress.

2. LITERATURE REVIEW

Dress is a women's clothing that has the characteristics of a top and a bottom (skirt) that are integrated, not separate and do not stand alone. Dress can be interpreted as a dress, with the meaning that a dress is a piece of clothing that has an upper body and a lower skirt (Maryanti, 2013). Dresses can be worn at formal, semi-formal, or non-formal events. A wedding dress is a dress used by the bride and groom at the wedding party. The materials worn by the writer are *songket* fabrics, and tulle fabrics. *Songket* fabric is a woven fabric made using gold thread and silver thread. *Songket* is a type of woven fabric originating from Indonesia, which has different motifs in each region from one region to another. Tulle fabric has the characteristics of a mesh-like fabric, the surface has small holes so that it gives the impression of transparency. Tulle fabric is made of several fibers, among which are nylon, rayon, polyester and silk fibers. Of these different types of fibers, tulle is often found with polyester fibers and the rarest are made of rayon fibers. This type of fabric has the characteristics of being lightweight and easily forms a body silhouette when worn. Although the tulle fabric is light in texture, it is quite strong and durable when used as the main material. First-time researchers often believe everything they read or fear criticizing others'

work. However, academic research is about critical inquiry. It is crucial to critically evaluate the material you read. Consider the following:

Research conducted by Haq, A (2021) said that making party clothes using traditional fabric combinations requires paying attention to the selection of fabric type, motif selection and fabric color selection. So it can be concluded that traditional fabrics can be combined with modern party clothing to create a new design

Visual appearance that is in accordance with design principles is symmetrical, balanced, emphasis on harmony, proportionality, rhythm and unity (Alexiou et al., 2020). Aesthetics is a design principle that determines the quality of the design, which means that in making a design there must be aesthetics, for example in making a wedding dress using *songket* fabric, the selection of design details must be sourced from aesthetics.

Research conducted by Samuel (2023) stated that the exploration of the traditional values of weaving Culture passed down from generation to generation is the main inspiration for weavers in designing fabrics that produce high-class art, that is the power of this creative process. So it can be concluded that woven fabric can be explored to become aesthetic wedding clothing

3. METHODS

The data collection methods used in the final project report are observation methods, documentation methods, and literature methods. Observation is a scientific method of generating data in the form of field facts or texts. In the process of making observations, it is necessary to respect ethical principles, namely respect for other humans, confidentiality of subjects and privacy, fairness and inclusivity, taking into account the losses and benefits incurred (Hasanah, 2016). The general principle in making observations is that the observer does not give certain behaviors to the subject being observed. There are several ways to record observation results, namely in the form of narratives, criteria references, snippets of works and the last is quantitative (Syamsudin, 2014).

In this writing, the author chooses the observation method as a data collection technique, where the author seeks information about the selection of Palembang *songket* fabrics by visiting surrounding fabric shops and choosing various decorations to be used in the reception dress directly.

Documentation is the collection of data in the form of documents, documentation is carried out to complement the data obtained from interviews and observations (Sondak, Taroreh, & Uhing, 2019). The documentation method is a method of collecting data from

stored facts in the form of letters, notes, reports, photos, videos and so on obtained from the research location. Data in the form of documents can be used. The data obtained by the author is in the form of photos and video recordings that were taken at the time of making the wedding dress using *songket* basic fabric and a combination of tulle fabric.

Many people think that library research is reading and studying books and then inferring. There is no need to research, just read a number of books related to the object of our research, then we know what the results are. This statement is true, but for centuries the standard library has been a place to store knowledge, be it in the form of books, documents, ancient manuscripts and other non-printed materials (Khatibah, 2014). The author collected data from journals and related literacy regarding the making of wedding dresses using *songket* basic fabric and a combination of tulle fabric.

Data analysis is the process of compiling data simply and systematically by writing the results of interviews, documentation and observations, followed by classification, reduction and presenting data, Saleh (2017:174). Data analysis has an implicit message that must be underlined, namely that searching for data is a process with various preparations. The results of findings in the field are arranged systematically, presenting the results of findings in the field, looking for meaning in the sense of the need for understanding of the researcher in observing the research of a case or event that occurs in the field. The search for meaning will continue until there is no more meaning that turns it away, Rijali (2018:85). The author uses qualitative data analysis with the aim of obtaining an overall conclusion about the data obtained from making wedding dresses using *songket* fabrics and a combination of tulle fabric. The data was obtained from literature studies, documentation, and observation. Qualitative data analysis is one of the main principles for a research to contribute to knowledge development. The type of data obtained in qualitative research (word and sentence forms) requires researchers to be able to reduce, interpret, and organize the data, Junadi (2016:72).

4. RESULTS

In making wedding dress by utilizing the use of *songket* fabrics, in determining the details of the design is based on the principles of aesthetics design. The analysis of the steps that must be carried out is:

The outline of the fashion in the Wedding Dress is as follows; using *songket* fabric, using a variety of tulle fabric, using furing ero on the upper body, using satin furing on the mermaid dress, using gazar fabric as the dress developer, there is a round sanghai collar,

there are long slippery sleeves, there is an off shoulder V that can be detached, there is a belt using a pin, There is a slayer tulle on the back body, using reslting on the TB part, there is an application of a plug-in brocade on the mermaid and chest joints. Harmony. The second step in making a wedding dress is to prepare tools and materials. The third step in making a wedding dress is the process of taking measurements. The process of taking The fourth step in the process of making a wedding dress is the creation of patterns. The making of patterns on wedding dresses uses *songket* fabric and a combination of tulle fabric using pattern construction techniques, practical pattern systems, and drapping techniques. The fifth step in making a wedding dress is the process of cutting the material which begins with the arrangement of the material with the direction of the elongated fabric fibers. The second step is to place pattern paper on top of the material by pinning a bouncing needle to help hold the material so that it does not slide easily and can facilitate the process of cutting the fabric. The sixth step in the wedding dress making process is the process of marking the stitches after the material cutting process is completed. Marking the materials that has been cut using a rudder and fabric carbon or often called the grounding process. The seventh step in making a wedding dress is the process of sewing clothes after the process of giving stitch marks to the material that has been cut. Sew on each piece and part that has been marked with stitching gradually so that it becomes a form of clothing. The sewing process is always at the same time as the pressing process on each part that has been put together or sewn, with the aim of producing clothes that look neater. The eighth step in the process of making a wedding dress is the completion of the fashion. Completion is the last step in the fashion manufacturing process. This process is carried out after the fashion sewing process is completed, in the manufacture of wedding dresses, harmony can be realized through the selection of colors, the use of basic colors and colors, the combination of *songket* fabrics and tulle fabrics and harmonious motif colors, and the combination of fabrics with thin materials and rigid materials. The results of making wedding dresses using *songket* fabrics and a combination of tulle materials :

5. DISCUSSION



Figure 1. Front View and Back View Design of Wedding Dress

In making a wedding dress by utilizing the use of *songket* fabrics, in determining the details of the design is based on the aesthetic principles of the design. The analysis of the steps that must be carried out is: **Unity** of the outline of the fashion in the Wedding Dress, which is as follows; using *songket* fabrics, using a variety of tulle fabrics, using furing ero on the upper body, using satin furing on the mermaid dress, using gazar fabric as a dress developer.

Harmony in making wedding dresses, harmony can be realized through the selection of colors, the use of basic colors and color combinations between *songket* fabrics and tulle fabric fabrics and harmonious pattern colors, and the combination of fabrics with thin and rigid materials. **Balance** in making wedding dress, the balance applied is symmetrical balance, visible in the shape of the combination of the neckline of shoulders, and at the bottom of the dress in the form of a puffy skirt which is at the bottom. **The contrast** in wedding dresses lies in the difference in color, textur, lines or unusual shapes. The difference in textur between *songket* fabric and tulle fabric is the application of color contrast, the contrast of ornamental lines is also found in ornamental lines by combining horizontal, vertical and curved lines, while the difference in color lies in the *songket* pattern and the basic color, even though it is made in red and a combination of red color this aims to make the *songket* pattern not covered with the color of other materials used.

6. CONCLUSION

Making a wedding dress using *songket* fabrics and a combination of tulle fabric is not an easy thing. *Songket* fabric is combined with tulle fabrics with different characteristics. We must pay attention to extrinsic elements in making innovations such as unity, harmony,

contrast. The placement of variations and decorations so that it does not seem monotonous. The process of making a wedding dress goes through several steps that are quite long. Every detail of the dress must be carefully considered, so that it can match the design that has been determined.

The process of making a wedding dress starts from determining the design by paying attention to and considering every detail and function of the fashion. The next step is to prepare the tools and materials to be used. The choice of materials regarding patterns, colors, and decorations should be carefully considered. Then the marking of pattern which is followed by sewing. The last stage in making a wedding dress is completion. Completion in the form of assembling decorations, pressing and reassuring each part of the dress.

LIMITATION

The application of *songket* fabric to wedding dresses, is still limited to wedding dresses, in fact there are still many looks and styles that can still combine *songket* fabrics while still paying attention to aesthetic principles. This *songket* fabric innovation is not a *songket* made of real gold thread and silver thread, if you want to innovate in original weaving, it will definitely be younger if we apply aesthetic principles.

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