

Fashion Entrepreneurship: Design of “*Jombang Kebesaran Arimbi*” Bridal Dress

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ABSTRACT

The design of the *Jombang Kebesaran Arimbi* bridal dress is the result of research and development regarding the uniqueness of the *Jombang Kebesaran Arimbi* bridal dress, and the philosophical meaning that exists in the traditional bridal dress. This design is also an effort to enrich the repertoire of traditional bridal dresses that carry the image of Indonesian culture which is packaged in a contemporary manner that can complement the traditional atmosphere in modern times, bearing in mind that the design of the *Jombang Kebesaran Arimbi* bridal dress still utilizes local wealth, such as typical Jombang batik and other temple-inspired ornaments. Arimbi in Jombang. it is very important to introduce the meaning of Indonesian culture and the image of traditional clothing designed.

Keywords: *Bridal dress design, Traditional clothing, The meaning of philosophy.*

1. INTRODUCTION

Through a well-designed and implemented independent learning program, students' hard and soft skills will be strongly formed. In this learning students are able to find solutions to tasks or questions given and complete a product. Independent Learning; train students to be able to improve their cognitive abilities well. students are able to innovate well through various methods used such as finding new ideas in the learning process, creating innovative works such as making assignment presentations [1].

Research on Jombang bridal dress is part of Fashion Entrepreneurship. Entrepreneurial success in fashion involves a combination of knowledge and many competencies in design, business, and manufacturing [2]. Meanwhile in the United States the fashion industry has a positive impact on the economies of all countries in the US [3]. While the results of research in the field of entrepreneurship prove for the practice of entrepreneurship learning in fashion vocational schools, where students are expected to develop their fashion start-ups during lessons, the application of the fashion entrepreneurship curriculum has a significant influence on the learning outcomes of fashion entrepreneurship lessons and the level of entrepreneurial motivation [4].

Jombang City is the capital of Jombang Regency. Hierarchically, Jombang City is the main center of

population service in the Jombang Regency area, so directly and indirectly Jombang City becomes the orientation of the population from its hinterland sub-districts and even all sub-districts in Jombang Regency [5]. The location of the City of Jombang on the regional/cross-regional route Surabaya – Mojokerto – Kertosono – Kediri/Madiun, Jombang – Tripe – Lamongan/Bojonegoro and Jombang – Pare – Kediri and Jombang – Kandangan – Malang can be considered a good potential for regional development and growth.

According to Ki Sareh, that the people of Jombang are the container and content of culture. The meaning of the word container here is a place used as a shelter for various ethnic groups who come and blend with one another. While the contents are the figures and performers of cultural arts who are aware of the preservation and development of regional arts and culture. So that this cultural diversity as a background for diverse regional cultural arts has become the cultural personality of the Jombang people, which is called the “Jombangan Style” [6].

It is known that universally the people of Jombang show the personality and life of the majority as rice farmers, attitudes and mindsets that are open (outspoken) [7]. Apart from its natural potential, in Jombang district many figures were born who colored the motherland both at the local, regional, national and even taken into account at the international level. So that until now the

potential for human resources is still emerging in various fields, one of which is the field of arts and culture which reflects a mixed culture, namely the culture of East Java, Central Java, North Coast Java, South Coast Java, Mataraman, Panaragan and Osing ethnicity.

This is not the case with the existence of the Jombang regional bridal dress which is part of the culture that should be maintained and preserved, until the end of 2021 there is no Jombang regional bridal dress yet. Because so far the bridal dress worn by bridal makeup in Jombang has varied according to the ethnicity in the Jombang area. In fact, every region in Indonesia has a traditional bridal dress that displays cultural specificities, local wisdom, and holds certain meanings as an expression of the message of life to be conveyed and as an icon of their area. This is in accordance with Abdulgani's view which states that each region is racing to wear regional bridal dress as part of its tourist attraction [8].

In fact, the bridal makeup in Jombang do not yet have a Jombang Bridal Dress that is recognized both by the regional government and nationally by the organization that houses the existing bridal makeup, namely the Association of Indonesian Bridal Makeup Experts (HARPI) "Melati" has a Branch Leadership Council in Jombang district. The data above shows that the *Jombang Kebesaran Arimbi* bridal dress is very urgent to be developed. this is based on the fact that most of the people in Jombang are Muslim and in accordance with the nickname of the city of Jombang is "the city of Santri". Likewise with the appeal DPP HARPI "Melati" which stated to DPC HARPI "Melati" that each region has a regional bridal dress [9].

Based on the background above, the formulation of the problem in this study are: (1) How to design a *Jombang Kebesaran Arimbi* bridal dress design?, (2) How to design *Jombang Kebesaran Arimbi* bridal dress accessories?, (3) How to design batik for the bride and groom attire?, (4) how to design gold thread embroidery pattern for *Jombang Kebesaran Arimbi* bridal dresses?.

The design objectives in this study are: to produce products that can be commercialized and can overcome the problems of DPC HARPI "Melati" in developing products based on local wisdom and modern technology to overcome problems in society in an effort to explore regional potential as strengthening social capital in developing the creative economy in the field of fashion, especially regional bridal dress. Thus this research aims to produce; (1) A pair of *Jombang Kebesaran Arimbi* bridal dresses, (2) A pair of ornaments/headaddresses for *Jombang Kebesaran Arimbi* bridal dresses, (3) Batik with special pattern for women's and men's bridal dresses, (4) Gold thread embroidery pattern for *Jombang Kebesaran Arimbi* bridal dresses.

2. METHOD

2.1. Types of Research

This research is a qualitative research in the field of art development, namely the fashion design of the *Jombang Kebesaran Arimbi* bridal dress. This research follows the stages of developing a work of art which consists of four stages, namely: exploration, planning, embodiment, and artistic testing [10][11]. The activities carried out in each development phase are as follows:

Phase I: Exploration

Activities carried out at this stage focus on finding ideas, inspiration, describing problems and finding solutions, as well as studying ideas. The activities carried out at this stage are:

- Studying the culture of East Java, especially in the Jombang area, focuses on studies covering the social life of the community, natural resources, artifacts and the history of civilization.
- Interview with HARPI Melati make-up association to explore the cultural characteristics of East Java which are embodied in traditional bridal dresses that have been worn.
- Interview with the local leaders, cultural observers in the Jombang area to study the values and norms that exist in bridal dresses. The result of the exploration is a description of the Jombang bridal dress concept.

Phase II: Design

Activities at this stage are focused on pre-design planning, making designs/works. The design is based on the concept description obtained at the exploration stage. At this stage generated:

- The design of the *Jombang Kebesaran Arimbi* Bridal Dress for Women and Men which includes; design *Jombang Kebesaran Arimbi* bridal dress, design ornaments/headaddresses for *Jombang Kebesaran Arimbi* bridal dresses, design batik cloth motifs for women's and men's bridal dresses, design gold thread embroidery designs/motifs for *Jombang Kebesaran Arimbi* bridal dresses.
- Jombang Kebesaran Arimbi* bridal dress portfolio design includes: clothing designs, accessories, batik pattern for women's and men's bridal dresses, gold thread embroidery designs/motifs for *Jombang Kebesaran Arimbi* bridal dresses.

Phase III: Embodiment

This stage is one of the production stages in addition to design. At this stage, the work was finalized in the form of "*Jombang Bridal Dress*". *Arimbi's* greatness

includes: Women's and Men's Clothing, Complementary clothing/accessories according to the design by applying gold thread embroidery decorations/designs inspired by local wisdom, namely the Arimbi Temple and the wealth of crops in the Jombang area.

Phase IV: Testing Creative Work and Outreach

At this stage, the quality of the work that has been created is considered. Approaches/methods in testing creative power, namely:

- Descriptive (objective exposure)
- Analytical (exposure based on aesthetic principles)
- Interpretive (exposure based on the observer's point of view)
- Assessment (exposure by value measurement)
- Interdisciplinary (exposure to various scientific disciplines)

2.2. Research Subject

Association of Indonesian Bridal Makeup Experts (HARPI-Melati) East Java community leaders, cultural observers, and students of the Fashion and Make-Up Study Program, Surabaya State University

2.3. Data Collection Technique

Data collection uses various techniques that are relevant to the required data. In the exploratory phase using interview techniques, observation, and document study. Portfolios are used in the Designing phase of the Jombang Kebesaran Arimbi bridal dress design. In the testing phase of the work using expert assessment techniques with a rubric to assess the design, and narrative comments to assess the final work (Jombang Kebesaran Arimbi Bridal Dress).

3. RESULTS AND DISCUSSION

Every region in Indonesia has local wisdom, including bridal make-up and clothes worn at weddings. In terms of ethnicity and culture, each region shows the characteristics of the diversity of traditional Indonesian culture, besides that these characteristics contain noble values that have local cultural wisdom resources. This is the case with the Jombang Kebesaran Arimbi bridal dress. [12] Philosophical value of traditional bridal dress is part of traditional clothing which is one of the important things used in holding bridal ceremonies, contains certain values and shows the identity of a region. Both the shape and pattern of the groom's and bride's dress have their own philosophical values that have been recognized by society.

In some areas, bridal dresses that already exist and are used for generations have standards or rules that cannot be changed because they contain sacred meanings. [13]

The standard for wearing the traditional bridal dress is a standard rule that has been set and cannot be contested, the standard is followed because there is a religious element, if the belief is not followed it can be disastrous. One of the inherited cultures is customs, rites and traditional knowledge which is one form of the applicative side of article 5 of the Law of the Republic of Indonesia Number 5 of 2017 concerning the Advancement of Culture. Customs,

Each region has a different order, dress and ceremony from one another. Each has its own majesty, uniqueness, beauty [14]. Jombang Kebesaran Arimbi bridal dress has the uniqueness referred to, including:

Table 1. Data on Research Results/Design of Jombang Kebesaran Arimbi Bridal Dress.

| Groom's Attire | Bride's Attire |
|---|---|
| <p>Clothing consists of 5 parts namely;</p> <ol style="list-style-type: none"> Suit / beskap Shirt Trousers with straight pipes Angkin/Big belt/Obi Using dodotanmodified arimbi motif <p>Jewelry/Accessories :</p> <ol style="list-style-type: none"> Hat / undercoat the same color as the jacket Chopsticks Pending Shoulder straps Waist necklace stacking 4 Slippers in the same color as the jacket / beskap Puffer Necklace from jasmine garnet Kris <p>Face Makeup:</p> <ol style="list-style-type: none"> Give light make-up on the face Give light make-up on the hands (outer palms) <p>Hair Make Up:</p> <p>Hair is generally trimmed short (if it is long it should be tied up and put in a Kuluk)</p> | <p>Clothing consists of 5 parts, namely:</p> <ol style="list-style-type: none"> Long sleeve vest Bustier/long torso Angkin/Big belt/Obi The typical Jombang aikon and arimbi motifs Using a modified Arimbi motif dodotan <p>Jewelry/Accessories:</p> <ol style="list-style-type: none"> Great Crown Godul Mentul Subang Necklace Brooch Stack 3 Pending Bracelet Ring Shoulder straps Necklace waist stack 4 Slippers the same color as the vest Jasmine ruffles on the bun Jasmine rumbling on the chest of the head Roses/Corsase rumblings Bloated <p>Make-up with criteria:</p> <ol style="list-style-type: none"> Use moisturizer and foundation powder Using loose and dense powder Wear blush Use lip blush Shaping Eyebrows |

| | |
|--|---|
| | 6. Using eye shadow 7. Apply eye liner 8. Wear false eyelashes 9. Wear mascara Hair Make Up: 1. Forming the hair, a combination of the goddess bun and the shape of the crescent moon 2. Attach the front crown 3. Wearing a mentul back 4. Pairing jasmine rhymes 5. Installing rosettes/corsages |
|--|---|

The thickness of Javanese culture can be seen from the many traditional ceremonies that continue to be carried out and carried out. [15] One of them is the Javanese traditional bridal ceremony. The traditional bridal ceremony is a sacred ceremony which contains expressions regarding customs, soul attitudes, thoughts and spiritual views that are rooted in culture. [16] The ceremony in Javanese culture is symbolized in the bridal dress worn, make-up, and the jewelry worn as well as the form of offerings and decorations in the room where the bridal ceremony is held. Likewise, the design of the Jombang Kebesaran Arimbi bridal dress was deliberately designed in accordance with the culture that is rooted in the community in Jombang district in general and is in great demand by Muslim women.

Thus, the bridal dress is an element of indigenous culture which is traditional knowledge and has high value benefits so it needs to be maintained and preserved, then the Jombang Kebesaran Arimbi bridal dress can become one of the characteristics or cultural icons for Jombang Regency which is of course very different from other regions. other, and can show a significant level of local community culture, if continuously explored and properly processed, it can make a significant contribution to the development of national culture, especially for culture in Jombang district in particular and East Java in general.

4. CONCLUSION

Design of Jombang Kebesaran Arimbi bridal dress with the aim of producing products that can be commercialized and can overcome the problems of DPC HARPI "Melati" in developing products based on local wisdom and modern technology to overcome problems in society in an effort to explore regional potential as strengthening social capital in developing the creative

economy in the field of fashion and fashion entrepreneurship, especially regional bridal wear. Thus this research aims to produce; (1) A pair of Jombang Kebesaran Arimbi bridal dresses, (2) A pair of Jombang Kebesaran Arimbi bridal accessories, (3) Batik with special pattern for Jombang Kebesaran Arimbi bridal dresses for women and men, (4) Gold thread embroidery pattern for bridal dresses Jombang Kebesaran Arimbi.

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