

## **The Study Form and Function of Kebaya Sunda in the present context**

Rika Nugraha M.Sn.

Lecturer of Textile Craft and Fashion Telkom University Bandung, Indonesia

*rika@tcis.telkomuniversity.ac.id*

### **Abstract**

This research study findings regarding the form and function of kebaya Sunda in Present Context . The problems studied , how kebaya Sunda shifting functional, aesthetic, and material in the present context ?. Secondly, how kebaya Sunda design development so that the lower new sub design of kebaya ?. Third, are old patterns kebaya Sunda is still maintained after it had been developed ?.

The purpose of this study: First, kebaya Sunda knowing who have progressive design, functional, aesthetic, and material. Secondly identify development kebaya Sunda so get new sub design of kebaya, third knowing old patterns kebaya Sunda still maintained after it had been developed.

The method used in this study is a qualitative method of interpretive approach to the analysis of cultural transformation that occurred in the Sunda region, and its influence on the development of fashion design as a traditional kebaya Sunda women both theoretically and practically. The data obtained through observation, interviews, library research study documentation whose validity can be accounted for.

Results from this study that the shift function kebaya has varied in the present implementation, not just in the context of the existence of kebaya, kebaya Sunda yet been made as a means of commodities and competitive for the connoisseur and businessman kebaya Sunda. Kebaya Sunda no longer function as a complementary fashion for formal events, penetrated as a vehicle for creative young designers in existence kebaya Sunda . The development of a more aesthetically kebaya Sunda refer to specifically look at the material used. A material shift in kebaya Sunda experiencing rapid development , such as the lifting of local cultural motifs in kebaya Sunda perform.

**Keywords:** Form and Function, Kebaya Sunda, Present.

### **1. Introduction**

West Java people always refer to themselves as the Sundanese, who have different customs and language of the people of Central Java or East Java. Sundanese people currently experiencing acculturation dynamic and participated positive influence on the development of fashion, both locally and nationally. In the application procedure of the traditional dress, women Sundanese has its own characteristics, which used sinjang and kebaya, with different models with conventional kebaya from other areas.

Kebaya is assimilation and modification of various tribes and ethnic entities that exist in Indonesia . It is at once also is a pride for the women when they wear kebaya Sunda, the kebaya has been grounded and given a feature of national identity and characterize Indonesian women. Kebaya undergone a process of enculturation and acculturation transformation . Start colonial era of the 1930s to the present, kebaya undergone many design changes. Innovations carried out by the kebaya designer, began to make a breakthrough that not only functioned as a sacred ritual costume (marriage and warnings specific days) but also capable of penetrating the event space, for example, can be used in informal, casual or office.

Diversity traditional fashion in the Sunda region is influenced by geographical factors, historical background , cultural and social life, economic society, and the cultural transformation that occurs during the later centuries gave new cultural characteristic kebaya Sunda.

The development of current fashions providing a wide choice for women to dress. But also wants to look fashionable and simple, a challenge that led to the use of kebaya fashion began to be abandoned by women. This phenomenon has been demonstrated that a change in the function of the kebaya because it is only used at certain events such as weddings, Eid, as well as formal events. This has led to the idea of the designer kebaya to make innovations and develop their creativity, in order to remain acceptable women's kebaya Indonesia. Changes in form, function, and material on the kebaya Sunda least affected by the phenomenon of ideology, lifestyle on society, polisensualisme, and hipernatural. Changes influenced by factors in the local tradition Sunda commonness.

## **2. Research Problem**

In accordance with the description on the background of the problem, the authors propose that the problem is formulated as follows :

1. How kebaya Sunda shift based on function, aesthetic, and material in the present context?
2. How kebaya Sunda design development so that the lower sub - sub design new kebaya ?
3. Is the old patterns still remain Sunda kebaya kebaya is maintained after experiencing growth ?

### **2.1 Review of Literature**

The Writing on the kebaya Sunda with other studies of which never raised in the thesis entitled " Study of Visual Design Kebaya Modification " by Irfa Rifaah at Bandung Institute of Technology majoring in Design in 2010. This thesis describes the identification characteristics and grip kebaya Indonesia, examines the causes of kebaya design modifications no longer characterize visual identity as National Indonesian, kebaya - documented traditional Indonesian kebaya , and modification of the 2000 era - late.

Writing about the Sunda kebaya form a thesis entitled " Design Kebaya Sunda 20th century Case Study in Bandung Year 1910-1980 " written by Irma Russanti the dressmaking department, State University of Surabaya in 2007. In the thesis discussed the characteristics of kebaya design Sundanese accumulated in 5 styles, namely : V neckline, wide samleh, samleh small, cowak, as well as the triangle bef. Both modernization in the form of education and mindset change, the development of fashion clothing and textiles, as well as technological developments making clothes is very influential on the Sunda kebaya design aesthetic shift causing changes in its design.

The writings are at least provide information on the existence of kebaya Sunda as a local cultural domination in support of national culture. In the context of visual culture, between traditional values that Indonesia has become the nation's wealth for centuries can be displaced. Therefore, the study of the form and function of the kebaya Sunda transformation in the context of cultural studies will be discussed, until now still no one has done more research.

Kebaya Sunda other writings, is a thesis entitled " Overview of Style Dress Kebaya Peranakan Chinese Identity Encim as in Java in the early 20th century ", which was written in 2002 Silvia Senjaya. She explained all about kebaya encim, and the Peranakan Chinese culture. Kebaya Encim design is the neckline with small neck folds, has a tight body pattern on the chest, wide in the hips, as well as the shape of the tapered bottom kebaya 'sonday ' . This thesis also describes the origins of Chinese Peranakan community, development, and culture. This paper into one of the references to see the cultural background of Chinese and Kebaya Peranakan fashion encim as characteristic of the community.

### **2.2 Research Objectives**

In accordance with the problems that have been described, the goal of this research is:

1. Knowing shift from the development of the Kebaya Sunda design, functionality, aesthetic, and material.
2. Knowing the Kebaya Sunda development resulting in lower sub - sub design new kebaya.
3. Knowing the preservation of old patterns Kebaya Sunda after experiencing growth.

### **2.3 Significance Of The Research**

The benefits of this research are expected to provide input , both theoretical and practical , as follows :

#### **a. Theoretical aspects**

Provide knowledge on the author on Kebaya Sunda generally very minimal based on literature data. This research would also be additional research capable, as well as a reference in the study of art, and are able to provide a theoretical understanding of the public understanding of the existence of the kebaya Sunda in West Java.

#### **b . Practical aspects**

- a. This study can be useful for presence information Kebaya Sunda rooted in Indonesian cultural traditions.
- b. Science contributes primarily related to Kebaya Sunda design in the present context.

### **3. Research Methods**

The method used in this study is qualitative interpretive method with a direct approach to the object made a direct approach to analyze the cultural transformation that occurred in the Sunda region, and to analyze its influence on the development of kebaya design. Cultural transformation occurs because people are inspired by the notion that changes in the present has been linked with the process of transformation that occurred in the past (Sachari: 2001) .Therefore, the process of cultural transformation can be assumed as a process of change in the total of a " cultural form " long on the figure of " new culture " to be established. Moreover, it can also be assumed as a final stage of a change. It can even be thought of as a process of gradually prolonged, or may also be a ' turning point ' fast (Kayam , 1990: 324 ; Kroeber 1948: 352-357 ; Whitehead: 109-210).

#### **3.1 Data Collection Techniques**

This study uses multiple data collection techniques, as follows:

##### **1. Observations**

The process of field studies related to trace the history of kebaya them by visiting:

- a. Kebaya Museum Encim Grahasurya Priangan, Jl . Nana Rohana No. 37 Bandung.
- b. Sampoerna Museum, Jl . No. 6 Taman Sampoerna Surabaya.
- c. Mama Leon PVJ Outlet Bandung, a retail store that makes Encim Sunda kebaya collection within a collection of clothing and has an international reputation in the realm of retail Indonesia.
- d. Kebaya outlets in Bandung New Market store (Katlya Kebaya, Floor 1 Block B2 47) .

##### **2. Interview**

In connection with information regarding the Kebaya Sunda and its existence until now, the interview is done by digging a number of information obtained by interviews with:

- a. Prominent Sundanese Ambu Ottih Rostoyati.

- b. Owner Kebaya Collection House Of Sampoerna Surabaya.
- c. Shop owners in New Market Kebaya Bandung.
- d. Kebaya designer in Bandung , Kebaya Katlya business communities.

### 3. Document

The lack of literature on the Kebaya Sunda as a source of data, researchers have obtained a number of documents from the library KILTV Library is located at Jl . Prapanca No.95A Raya Kebayoran Baru, South Jakarta.

## 4.Results

### A. Kebaya Sunda based analysis of Form

Analysis of the shape occurs due kebaya fashion trend world become role models in the community various parts of the world, combined with the local culture. The reality of the development of society brings a long conversation between the conservation of modern culture that has value. Traditional society more concerned with culture that has roots in Indonesia. Instead heavier modern society to enjoy and anesthetized in understanding western culture is always believed to be more popular. In terms of the culture of women's clothing kebaya Indonesia also strongly influences . Society that upholds the value of more traditional forms of kebaya value is maintained.

In contrast to the more urban communities who enjoy the products of modern culture has been able to produce various kinds of change forms kebaya a more fashionable taste follows the trend of the times with a variety of processed materials and cutting techniques.

The designers have more breadth of expression cultivation work unencumbered by a sense of deep fear, the freedom to show the style they want. As a result, a kind of flow timbulah cultural development is commonly known as ' multiculturalism ' or Pruralisme, ' who appreciate a work with any style and from any country.

Changes in the form of Kebaya Sunda is influenced by the following:

#### a. Designers

Kebaya modification touches on include the design and choice of materials. The designers from Sunda like Deden Siswanto, Ferry Sunarto kebaya pieces especially creative in the neck, chest and long kebaya. Shape the bottom and sleeve intentionally made longer in order to seem more graceful. While the top to grip the hips while maintaining existing kebaya silhouette. Identity kebaya be maintained, to show the impression of luxury and glamor, with applications lace (lace) and ornaments such as sequins, beads, rocks and pearls.

#### b. Mass Media

The presence of the mass media in public life go turn on the fashion world. Through television, magazines (especially fashion magazines) and performing arts, the development of fashion information can spread, either intentionally or unintentionally. Appearance fashion show at

Indonesia Fashion Week 2014 scheduled each year in the realm of fashion, kebaya load theme. Below the display Sunda kebaya designer in the arena of IFW 2014:



**Figure 1.** Kebaya Obin  
(Photo: Trend Kebaya Magazine, 2014)

#### c. Community Leaders

Rampant back kebaya fashion pride as Indonesia and even Asian women can not be separated from the role of community leaders (public figure) as the user kebaya. The community leaders such as high government officials, artists, and other community leaders are often in the public limelight through intermediate mass media.



**Figure 2.** Maudy Koesnaedy portrayed Inggit Garnasih  
In the film Sukarno use the kebaya Sunda Sartika  
(Photo: Trend Kebaya Magazine, 2014)

#### B. Kebaya Sunda based analysis functions.

Imaging as well as the existence of Indonesian kebaya socially acceptable in almost all regions of Indonesia. Kebaya has been able to color the way the charm elegance of dress that breathes eastern values. This is due to the kebaya has the ability to contact, mixed, assimilated,

collaboration with community supporters tastes desire. Assimilation in the use of its own memorable full kebaya varied, ranging kebaya which could give the impression feminine to the masculine impression.

There is a function in the kebaya Sunda imaging , namely:

### 1. Kebaya Sunda Feminine

Visual structure kebaya give a figure or figures of women look feminine. This is because the structure of the visual elements forming the basic symbol shape kebaya using curved lines, where the curved line has a feminine symbol value. It is stated implicitly use the palace as a traditional fashion kebaya reflect the meaning of motherhood, elegance, softness, and modesty.



**Figure 3. Kebaya Feminine**  
 (Source : Katlya Kebaya Collection)



**Figure 4. Kebaya Feminine**  
 (Source : Katlya Kebaya Collection)

### 2. Sunda kebaya Masculine

Kebaya modern, kebaya or modifications to the visualization more open to solid-match, its use without having fettered by rigid patrons. Advances in information technology and manufacturing technology strut along the information that is capable of hegemony trendsetters mind, the will, the image of womanhood aesthetic appreciation of the kebaya with exploit various sources of creative ideas and modifications, as stated by a leading designer Lenny Agustine kebaya which still konsinten with kebaya as a medium expression.





**Figure 5.** Masculine Kebaya Kebaya designer Lenny Agustin work  
 (Source: Lenny Agustin Collection, 2011)



**Figure 6.** Masculine Sunda kebaya use in activities  
 (Photo: Personal Collection, 2011)

### C. Materials kebaya Sunda based analysis

Processing kebaya creation of new creative look, either pattern, silhouette, pieces, and the material used. Kebaya not only made from silk, cotton, or velvet, but penetrated into the lane chiffon, shantung, lace, or other textile types are then improved techniques of embroidery, lace, gyre, and pleated. Not forgetting the full luster wide application sequin ornaments, crystal, or precious stones, so that the form of the kebaya reformation is no longer a fashion as a major function, but thrive on other values, namely the personal expression of the wearer's value because it is designed with its own peculiarities. Textile technology has implications for the use of materials in addition to the Sundanese kebaya kebaya in Indonesia. The quality of textile products is supported by engineering technology through improvements in textile (finishing).The

great variation in the process, either mechanically or chemically, creating a varied textile products. Man-made fibers such as rayon, acetate, silk, polyester, nylon and acrylic material kebaya affect either of raw materials, colors, fashion decoration, pattern pieces and sleeves.

## 5. Conclusions

Kebaya as one of the cultural products of national culture, its existence has never worn everlasting. Value - depth philosophy Indonesian kebaya makes it difficult for a woman her turn. On the other hand, the ability of the kebaya to be combined and match with other clothes design makes exclusivity value display kebaya be inclusive for anyone who fit it. The shift function kebaya has varied in the present implementation, not just in the context of the existence of kebaya, kebaya Sunda yet been made as a means of commodities and competitive for the connoisseur and businessman Sunda kebaya. Sundanese kebaya no longer function as a complementary fashion for formal events, penetrated as a vehicle for creative young designers in existence Sunda kebaya. The development of a more aesthetically kebaya Sunda refer to specifically look at the material used. A material shift in kebaya Sunda experiencing rapid development, such as the lifting of local cultural motifs in kebaya Sunda perform.

In the development of sub - Sunda kebaya there have been developments in customary fashion bridal Sunda capacity, some custom bridal fashion does not change the total due to philosophical value. Some Sundanese traditional wedding dress has a modified, either from the line design, material, color and form matching kebaya custom fabrics. Among the kebaya Sunda Princess Bride, kebaya Sunda Siger , kebaya Sunda Sukapura, kebaya Garut, kebaya Sumedang Cirebon. Kebaya Sunda traditional jet capable of wrestling, collaborative with the principles of modern design , resulting in a visualization kebaya full hue of meaning . Ranging from feminine to kebaya kebaya which has a masculine impression. Deep into the concept of creating a demand kebaya Sunda designer , so the aesthetics of kebaya not to finally be able to submerge the great value of his philosophy . New meanings about the identity of Sundanese woman basically has its own wisdom regarding the representation and the construction of female identity. Indeed Sundanese women have character formation in accordance with the socio - cultural background, making them have a new construction toward the formation of female identity Sundanese more positive. Thus the force be harmonized with intellectual power and spiritual power in building an active role Sundanese culture.

## References

1. APPMI. *Inspirasi Kebaya*. Jakarta: Gramedia Pustaka Utama. 2005.
2. Barnard, Malcom. *Fashion sebagai Komunikasi*. Yogyakarta: Jalasutra. 1996.
3. Benny, Cornelia Jane. *Pakaian Tradisional Daerah Jawa Barat*. Jakarta: Departemen Pendidikan dan Kebudayaan. 1987.
4. Caturwati, Endang . *Pesona Perempuan dalam Sastra dan Seni Pertunjukan*. Bandung: Sunan Ambu Press. 2009.



5. Condronegoro, Mari. *Busana Adat Keraton Yogyakarta, Makna dan Fungsi Dalam berbagai Upacara*. Yogyakarta: Yayasan Pustaka Nusantara. 1995.
6. Hardisurya, Irma. *Kamus Mode Indonesia*. Jakarta: Gramedia Pustaka Indonesia. 2011.
7. Hasyim, Henny. *Kebaya Encim dengan Bordir Klasik*. Surabaya: Tiara Aksa. 2007.
8. Hutabarat, Edward. *Pakaian Nasional Indonesia*. Jakarta: Departemen Pendidikan Indonesia. 2000.
9. Lystiani, Nana. *Buku Busana dan Kecantikan*, Jakarta: Gramedia Pustaka Utama. 2010.
10. Maxwell, Robyn. *Textiles Of Southeast Asia*. Jakarta: Periplus. 2003.
11. Maely M, Ginna. *Perancangan Kebaya Pengantin Sunda, Modern Inspirasi dari Daerah Sukapura, Cirebon dan Sumedang*. D-3. Bandung: STSI. 2013.
12. Sachari, Agus. *Budaya Visual Indonesia*. Bandung: Erlangga. 2007.
13. Sachari, Agus. *Pengantar Metodologi Penelitian Budaya Rupa*. ITB. Erlangga. 2003.
14. Suharsimi, Arikunto. *Prosedur Penelitian*. Jakarta: Rineka Cipta. 2002
15. Surjadi. *Masyarakat Sunda, Budaya dan Problema*. Bandung. Alumni. 2006.
16. Strinati, Dominique. *Popular Culture*. Yogyakarta : Ar-ruzz Media. 2009.
17. Pujiwati, Fensi. *Kebaya Pengantin Modifikasi*. Surabaya: Tiara Aksa. 2009.
18. Purwadi. *Busana Jawa, Jenis-jenis Pakaian Adat, Sejarah, Nilai Filosofis dan Penerapannya*. Yogyakarta: Shaida. 2007
19. Rifaah, Irfa. “ *Kajian Visual Desain Kebaya Modifikasi* “. Tesis. Bandung: Institut Teknologi Bandung. 2010.
20. Russanti, Irma. “ *Desain Kebaya Sunda Abad Ke – 20 – Studi Kasus Di Bandung Tahun 1910-1980*”. Tesis. Surabaya: Universitas Negeri Surabaya. 2007.
21. Zakaria, Liza. *Tata Rias Pengantin Sunda . Tradisional dan Modifikasi*. Jakarta: Gramedia Pustaka Utama. 2011.

## Acknowledgements

Rika Nugraha M.Sn is a Lecturer of Textile Craft and Fashion Telkom University Bandung, Indonesia, especially for courses jewelry design and fashion design. Riset activity: “Call for Paper Diseminasi Hasil Litbang Tekstil BBT” (2013), Internal Research “Klobot Waste corn as a raw material of textile clothing” (2012), Research Grant “The influence of color psychology in interior aircraft”(2012), Final Project “Utilization of waste klobot corn for textile interior of the apartment”(2002).