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# Modification of Walimomo Hijab for the Gorontalo Nese Bridal Dress

Hariana<sup>1\*</sup>, Trifandi Lasalewo<sup>2</sup>

<sup>1</sup>*Fine Arts and Design, Universitas Negeri Gorontalo, Gorontalo, Indonesia*

<sup>2</sup>*Industrial Engineering, Universitas Negeri Gorontalo, Gorontalo, Indonesia*

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## **Keywords**

*Hijab; Walimomo Costume; Brides*

## **\*Correspondence Email:**

*hariana@ung.ac.id*

## **Abstract**

The walimomo traditional costume for the Gorontaloese bridal dress is worn at the event of akad nikah, or commonly known as the marriage solemnization or wedding vows. The development of the costume results in a variety of modifications. The structure of walimomo costume which undergoes some modification and serves as the focus of this study was the visualization of the trendy hijab. The phenomenon of trendy hijab was analyzed from the aspects of shape, material, color, accessories, and formation process. The research analysis employed a multidisciplinary approach, including aesthetics, sociology, and technology. All the three approaches were used to assess the aesthetic values of the walimomo-style trendy hijab and the factors influencing its creation. The data were analyzed using the theory of function complex (Papanek, 1985) and the theory from (UNESCAP, 1989) (United Nations Economic and Social Commission for Asia and the Pacific). The Papanek's theory was applied to find out the aesthetic values of the trendy hijab, while the UNESCAP's theory was employed to identify the factors which influence the creation of the walimomo-style trendy hijab. The study objects included the photos of Gorontalo people's wedding by selecting two designs of trendy hijab. The selected designs were photos which represented the trendy hijab of 2015-2016 in Gorontalo. The analysis results found the aesthetic values of trendy hijab and the connection between sociological and technological aspects and the phenomenon of the walimomo-style trendy hijab worn by the Gorontaloese brides.

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## **1. Introduction**

Clothes are a basic human need, which is related to the ethical, aesthetic, and socio-cultural aspects. The traditional costume as a cultural object or artifact is a signifying system which is visible from outside by a particular group (Van Diik in Nordholt, 1997). The development of costume makes its visualization more diverse so that the aesthetic interpretation also has an impact on it. The Moslem costume is one form of clothing that has experienced rapid development. Moslem clothing is not only to express the identity of adherents of Islam, but also to display a variety of costume aesthetics. One form of Moslem costume that undergoes many

aesthetic changes and the meaning of clothing is baju kurung (Hassan, 2016). Similarly, the walimomo costume for the Gorontaloese brides is now undergoing some modifications, especially in the form of trendy hijab style.

Factors that support the creation of the walimomo-style hijab include the development of technology and social media. The technological developments are a sign that the society has undergone the development and alteration in the use of simple and traditional techniques to the use of scientific knowledge (Weiner, 1977). Technological factors are associated with the tools and materials to make hijabs more diverse. Similarly, social media also plays a significant role in providing a lot of clothing or fashion information. Costume in the sense of clothing is a fashion/style which is frequently changing in line with the demands of society, trends, or seasons (Sachari & Trisnawati, 1998). The contemporary hijab styles give a young impression on the wearers. Hijab styles which follow the latest development of fashion have encouraged young people to appear more fashionable. The increased wearers of hijab make the clothing industry grow.

The sociological and technological aspects are two factors that influence the development of art products (Hariana, 2016). These two aspects also influence the phenomenon of walimomo-style trendy hijab. Both aspects are summarized in the Papanek's (1985) theory which is used in addressing the problem statements. The theory of function complex (Papanek, 1985) is used to examine the aesthetics of the walimomo-style hijab. There are six elements to realize the function complex, i.e. method, association, aesthetics, need, telosis, and use (Papanek, 1985). These six elements are included in the sociological and technological aspects. The analysis of sociological and technological aspects employs the theory from UNESCO (United Nations Economic and Social Commission for Asia and the Pacific). The four basic components of technology, according to UNESCO, include technoware, humanware, infoware, and orgaware. The technological aspects are employed to examine the factors which influence the creation of the walimomo-style hijab.

### **1.1 Literature Review**

The issue of walimomo-style trendy hijab in this study was addressed according to Papanek's theory (1985) "The Function Complex" and the theory from UNESCO (United Nations Economic and Social Commission for Asia and the Pacific). A fashion is embodied through the design process, including pieces, models, shapes, good, nice or beautiful shape (Tahid & Nurcahyanie, 2007). Artwork is created through a design process that can produce different interpretations for art connoisseurs. Papanek, (1985: 4) points out that design is the conscious and intuitive effort to impose a meaningful order. The design is made from a variety of considerations to realize the work that contains meanings and values of art. The values of art can be observed through the elements of fashion and aesthetics.

Art, as understood by general people today, is related to the aesthetic or beauty notions, whereas beauty is understood as a certain quality or trait contained in a form or visual elements of art (Simatupang, 2013). Thus, an aesthetic value exists because of a form of art through the process of its creation. An artwork can be seen from its beauty aspects or from the significances of the art itself. Beauty is the unity of form relationships existing in our sensory perceptions (Read, 1959). An aesthetic understanding is needed in this study to find out the parts of hijab which give artistic values according to the interpretation of the art connoisseurs.

Aesthetics is a theory that includes an investigation into the beauty, the underlying principles of art, and the experience related to art, the creation of art, the judgment of art, or the contemplation of art (Kattsoff, 2004). An aesthetic theory is required to interpret the visualization of walimomo-style hijab. The overall fashion design includes the visual elements of fashion, aesthetic aspects, and functional aspects. The functional aspects can be realized by taking into account the six elements, namely method, association, aesthetics, need, telosis, and use. The six elements are described in Figure 1 (Papanek, 1985: 7).

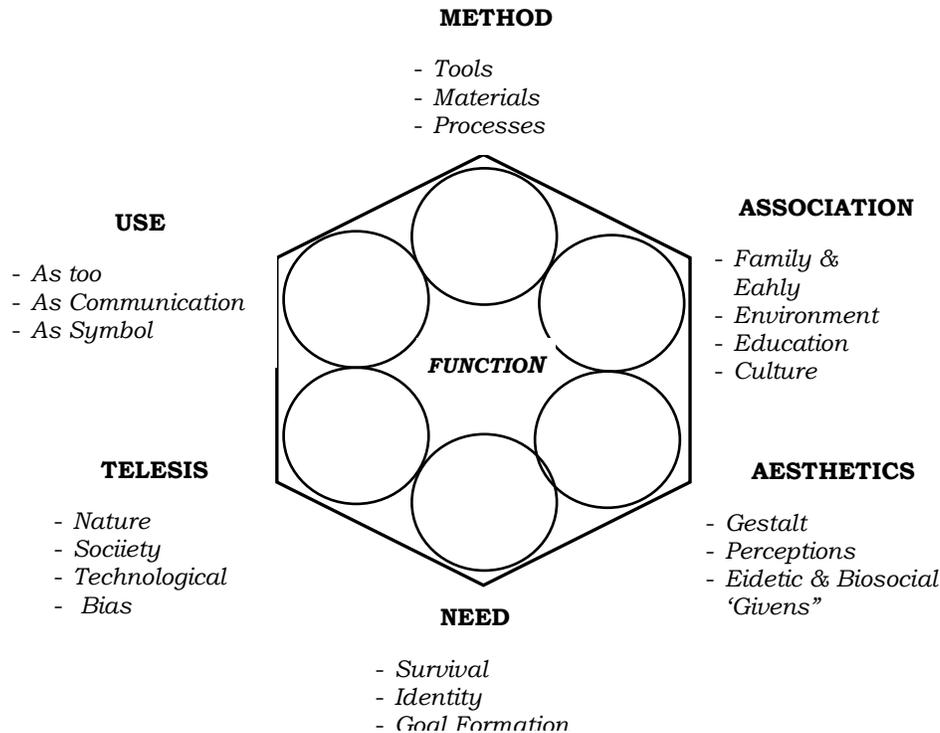


Fig 1. The Function Complex and to Define Each of its Aspects, Papanek: 1987

The six elements according to Papanek (1985) include: (1) method, including tools, materials, processes; (2) association, including family, early environment, education, culture; (3) aesthetics, including gestalt, perception, impression, biosocial givens; (4) need, including survival, identity, goal formation; (5) telesis, including nature, society, technological bias; (6) use, including as relationship, as communication and as symbol. Analysis in this study applied the theory of function complex, including: (1) method aspects, i.e. the interaction between materials and processes of creating a hijab; (2) use aspects, concerning the role of family, environment, and culture in following the trendy hijab; (3) aesthetic aspects, including the aesthetic values of the trendy hijab; (4) need aspects, including the social and lifestyle aspects; (5) telesis aspects, i.e. the way of thinking in creating the trendy hijab; (6) association aspects, i.e. emphasizing on the aesthetic values of the trendy hijab. The Function Complex, according to Papanek, includes the technological aspects and sociological aspects. Technology is the results of knowledge and skills which are practiced in various human interests and have an impact on the economic development. Technology evolves with the ultimate goal of promoting prosperity based on culture/society, nature, environment, and research and development (Tahid & Nurcahyanie, 2007: 12).

The four basic technological components according to UNESCAP include technoware (materials, equipment, tools); humanware (knowledge, skills, creativity, and human experience); infoware (information relating to the processes, techniques, and methods used); and orgaware (organizational interests) (Lasalewo, 2010: 66). The basic components of this study include: (1) technoware, including tools, materials, and the process of forming the trendy hijab styles; (2) humanware, concerning the ability of designers in embodying their ideas in the hijab design; (3) infoware, relating to the ideas of the creation of hijab; and (4) orgaware, relating to the role of textile industry in the presence of the trendy hijab.

## 2. Research Methods

The observation of walimomo-style trendy hijab used by the Gorontaloese brides was based on two selected designs to find out the aesthetic values of the hijab and to comprehend the influence of sociological and

technological factors on the creation of the trendy hijab. To observe a design totally, a work of art needs to be placed as a valuable object which has various interests in it. According to Sachari (2005: 149-150), an object of design can be observed through several approaches such as politics, culture, environment, technology, aesthetic value, communication, social, and economy.

This study employed a multidisciplinary approach, i.e. aesthetics, sociology, and technology. This multidisciplinary approach was expected to reveal the phenomenon of walimomo-style hijab. The aesthetic approach was aimed to find out the aesthetic values of the trendy hijab through the aspects of shape, texture, color, accessories, and the formation process.

A sociological and technological approach was applied to discover the factors that influence the creation of the trendy hijab. A sociological review means a spotlight based on the human relationships, intergroup relationships, and relationships between people and groups, in the process of community life (Soekanto & Sulistyowati, 2013:391). One of the factors which leads to the modification of the Gorontalo wedding dresses is the widespread population of the Gorontalo people outside their area of origin. Gorontalo people living outside their region are influenced by the development of fashion so that the Gorontalo wedding dress comes up with a variety of modifications (Hariana, 2012: 2016). In addition, the modification to walimomo traditional costume cannot be separated from the role of many parties, including fashion designers and fashion studios. The collected data were analyzed using an interactive qualitative method whereby the data were reinforced from books, journals, and previous research reports.

### 3. Result and Discussion

The modification to the hijab was analyzed according to the two designs with different aesthetic visualizations. The first hijab design is made up of three colors of textile materials, in which two of which are more dominant, i.e. golden yellow and silver. The first hijab design is described in Figure 2.

#### The Aesthetic Analysis of Hijab Design 1



*Fig 2. Hijab Design 1  
(Photo Collection of Agustina Rasyid's Wedding, April 25, 2015)*

#### Material Type, Texture, and Color

The types of textile materials used are spandex fabric and tile fabric. The spandex fabric serves as an inner head cover as well as an artificial hair bun wrapper. The fabric is elastic, smooth, supple, absorbing water, and shiny. It is made of non-natural elements containing silk materials. It is also easily expandable so it has to be treated properly. Meanwhile, the tile fabric consists of golden yellow and silver colors with a rectangle shape. The size of the silver fabric is smaller than the golden yellow one. The tile fabric has small hollows with a hexagonal shape.

#### Accessories

The hijab accessories are composed of a ribbon made of tile fabric, embroidered flower, chain composition, and beads. The ribbon is made of golden yellow tile fabric, while the silver tile fabric is to cover the neck. The chain is laid in rows with the tile ribbon. The silver embroidered flower is attached parallel to the chain. The silver beads are then attached and allowed to hang down loose.

**Formation Process**

The hijab is formed through four stages: (1) the spandex fabric is worn to cover the head. This spandex fabric will make it easier to wear hijab; (2) the silver tile fabric is wrapped around the neck; (3) the golden yellow tile fabric with a rectangular shape is worn by wrapping it around the head which has been already covered by the spandex fabric. The golden yellow tile fabric is allowed to hang down loose; (4) after the spandex and tile fabrics are arranged, then the mounting is attached to the hijab to adorn the tile fabric, chain arrangement, beads arrangement, and embroidered flower. In detail, the aesthetic of the hijab model can be seen in Table 1.

*Table 1. The Aesthetic Analysis of Hijab Design 1*

<b>Hijab Design</b>		
		
Material type, texture, and color	Accessories	Formation process
 <p style="text-align: center;">The tile fabric The spandex fabric</p> <ul style="list-style-type: none"> <li>- Using the t-shirt, spandex, and tile fabrics.</li> <li>- The spandex fabric has elastic and sparkling properties.</li> <li>- The tile fabric has a rectangular shape and a perforated, shiny, and soft surface.</li> </ul>	 <p style="text-align: center;">Chain, embroidered flower, and silver beads</p> <ul style="list-style-type: none"> <li>- Ribbon-shaped accessories are made of golden yellow tile fabric.</li> <li>- Chain, embroidered flower, and silver beads.</li> </ul>	<ul style="list-style-type: none"> <li>- Black spandex fabric is formed to wrap the konde (artificial hair bun).</li> <li>- The golden yellow tile fabric is used by wrapping it around the head and let it hang down on the left cheek and right cheek.</li> <li>- The arranged tile fabric is then attached to the tile ribbon, chain, embroidered flower, and silver beads. This arrangement will look like an arrangement interlinked ornaments.</li> </ul>
<b>Aesthetic value</b>		
<ul style="list-style-type: none"> <li>- The black spandex fabric gives a neutral impression combined with golden yellow tile fabric and silver hijab accessories.</li> <li>- The golden yellow tile fabric gives the impression of luxury, cheerfulness, and has a strong appeal so that it is matched to be combined with black and silver colors.</li> </ul>		

- The tile ribbon fabric has an elegant impression.
- The visualization of an artificial hair bun (konde) gives the impression of hair wrapped in a spandex fabric, which serves to stick the nine pieces of sunthi.
- The silver sunthi functions as a sign for a bride.
- The arrangement of chains and beads gives the impression of glamor in accordance with the character of silver decoration.

### **Conclusion**

The selection of golden yellow and silver colors in walimomo-style hijab indicates a glamorous and luxurious aesthetic value for silver and gold jewelries are considered as something highly valuable and are used specially on certain occasions. A hijab decorated with the ribbon, flower, chain and bead arrangements belongs to a more varied style.

### **The Aesthetic Analysis of Hijab Design 2**

The second hijab design is made up of two colors of textile materials, i.e. green and golden yellow. The green is more dominant than the brown, while the hijab decoration uses a single color, i.e. silver. The second hijab design is described below.



*Fig 3. Hijab Design 2  
(Photo Collection of Nurhayati Dawali's Wedding, July 14, 2015)*

### **Material Type, Texture, and Color**

The design of the third hijab model uses the spandex fabric, satin fabric, and tile fabric. The green spandex fabric has a smooth, slick, and elastic surface. The fabric is made of a non-natural material mixed with the silk material. Meanwhile, the black satin fabric is shiny and has a smooth texture but not easily wrinkled. The golden tile fabric has the small hollows on the surface. Only soft tile fabric is chosen to make a walimomo-style hijab.

### **Accessories**

The third hijab design uses a silver crown, five pieces of sunflower-shaped silver sunthi, and a silver pendant-like gem arranged in the center of the head and is allowed to dangle over the forehead.

### **Formation Process**

The formation of the third hijab design is processed through three stages: (1) using a head cover made of the green spandex fabric, in which the back of which is an artificial konde attached to the spandex fabric. The artificial konde serves as the crown support/base after putting the satin fabric on; (2) the satin and tile fabrics are wrapped alternately in crossed shapes. The crossed visualization appears at the top of the middle of the head. The black satin fabric is allowed to hang down looser compared to the golden tile fabric; (3) after the textile material is arranged, then the crown is placed on the front side of the konde, and then sticking the sunthi over the artificial konde. The five pieces of sunthi are already strung so that it is now easy to wear them without having to stick them one by one. An arrangement of pendant-like gems is allowed to hang down in the center of the forehead. In detail, the aesthetic of the third hijab model can be seen in Table 3.

Table 2. The Aesthetic Analysis of Hijab Design 2

<b>Hijab Design</b>		
		
<b>Material type, texture, and color</b>	<b>Accessories</b>	<b>Formation process</b>
 <ul style="list-style-type: none"> <li>- Textile materials are composed of spandex fabric, satin fabric, and tile fabric.</li> <li>- The green spandex fabric has a smooth, soft and elastic texture.</li> <li>- The black satin fabric has a smooth, shiny texture and is not easily wrinkled.</li> <li>- Meanwhile, the golden yellow tile fabric has shiny small hollows on the surface.</li> </ul>	 <p>The arrangement</p> <p>Sunthi</p> <p>The crown is silver</p> <ul style="list-style-type: none"> <li>- The five pieces of sunthi are all silver and sunflower-shaped.</li> <li>- The arrangement of the silver gems resembles pendants.</li> </ul>	<ul style="list-style-type: none"> <li>- Covering the head with the spandex fabric that blends with the artificial konde.</li> <li>- The satin fabric and the rectangular tile fabric are wrapped crossing alternately.</li> <li>- The satin fabric also covers the neck. The black satin fabric is allowed to hang down loose, while the tile fabric is allowed to attach to the spandex fabric.</li> <li>- After the textile materials are arranged, then the crown is placed in front of the konde and the sunthi is stuck behind the crown.</li> <li>- The pendant-like gems are then stuck in the forehead and are allowed to hang down.</li> </ul>
<b>Aesthetic value</b>		
<ul style="list-style-type: none"> <li>- The satin textile gives the expensive impression because the fabric is shiny, smooth, and soft.</li> <li>- The selection of black, golden yellow, and green colors gives the impression of color resemblance to the color of walimomo traditional costume.</li> <li>- The black color gives the impression of strength, combined with the golden yellow and silver colors, which give the impression of luxury with the radiant sparkle.</li> <li>- The green color is deliberately displayed as the accent/center of attention of the front side, and also as a resemblance to the color of walimomo traditional costume.</li> <li>- The pendant-like gem is the hijab accent. An artificial konde gives the impression of a bun wrapped in spandex fabric, serving as the crown support/base.</li> </ul>		

- The crown and sunthi give an impression different from others. The crown symbolizes a queen on her wedding day.

### Conclusions

Black, silver, and golden yellow are neutral colors. The third hijab model has a simple design but looks luxurious and modern with the silver crown and sunthi accessories. The black color has a strong impression, golden yellow color has an expensive impression, and the green color has a natural impression. Another aesthetic includes the suitability between the blend of hijab color and the color of walimomo costume.

### Sociological and Technological Factor Analysis on the Modification of Walimomo-Style Hijab

The walimomo traditional costume previously uses a bun decorated with serunai flower-shaped sunthi. As time goes by and due to the development of fashion, the walimomo costume also experiences some changes. The most prominent development of walimomo costume lies in the head part (i.e. the trendy hijab). The aspects that contribute to the walimomo-style hijab style today include the sociological and technological aspects.

### 4. Conclusions

The phenomenon of walimomo costume modification for the Gorontaloese bridal dress is a creative idea of Moslem fashion designers. The Moslem fashion designers always try to show their designs in accordance with the development of fashion. The walimomo-style hijab is designed with a various aesthetic impression. However, the aesthetic values in the walimomo-style hijab do not disregard the cultural values of Gorontalo people. Walimomo costume along with its typical characteristic and symbolic meanings is reflected in the sunthi worn on the head, fashion structure, and accessories which complement the dress. These aspects are still found in walimomo costume today. The modified aspects are found in the types and colors of the materials used to make the hijab and the way they are formed.

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