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The Aesthetic Usage Response of Baju Kurung in Palembang City Government Tourism Office in Emphasizing Regional Identity

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Abstract

BajuKurung is a traditional dress of the Malay community in several countries namely Malaysia, Indonesia, Brunei Darussalam, and southern Thailand. The traditional clothes worn by Palembang women including in the form of bajukurung. In the development era of bajukurung replaced by modern clothes. The modification of bajukurung is now made according to the tastes of customers with a variety of shapes and accessories. This study aims to analyze the aesthetic response to the rules of wearing Palembang's traditional clothing in service in the form of patterns, motifs, textures, and colors of clothes worn by employees. Through this interdisciplinary approach by using qualitative method. The data is presented in the descriptive form. The object of study was the employee's bajukurung in Palembang Government Tourism office. The research data sources are primary and secondary data. The data collection techniques are conducted by observation, interview, and document study. The analysis procedure is conducted by data reduction, data presentation, and data verification. The analysis was conducted with the aesthetic formalism theory, the validity of the data by triangulation of data sources. The results showed that the aesthetic response of the employees was expressed through patterns, motifs, colors, and textures of the bajukurung material that were modified with the addition of beads, sequins, and ribbons. The aesthetic response of the user to the style modification of the kurung displays the beauty of clothes but does not eliminate the original form. Modifications to the clothes do not interfere the activities of the employees while working.

Keywords: Bajukurung, Aesthetic response

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INTRODUCTION

One of culture elements is art. Art is one of the results of human creativity, taste, and intention which is realized in a work and has beautiful character. The function of the work of art are, (1) to satisfy individual needs regarding personal expression; (2) for social needs, namely display, celebration, and communication needs, and; (3) For physical needs regarding useful goods (Feldman, 1967: 23). Art that is defined by community contains aesthetic expression activities that are classified into integrative needs, namely needs that arise because of human willingness that essentially always want to reflect on their existence as moral, intelligent, and sentient human beings (Rohidi, 2000: 28).

Clothing is a work of art that is produced through human thought. Clothing is a cultural symbol that is passed down and shows the uniqueness of a particular culture and represents the characteristics and identity of the community who becomes the producer. Clothing will look normal when there is no cultural element in the visual, so it needs modification and addition of accessories to beautify the appearance of the clothes. It gives the meaning that culture is an influential variable in it (Triyanto, 1992: 8). Clothing can reflect personality, social status symbol, and position of someone in the community. In addition, clothing that is worn can also convey messages to people who see the user. Based on that reason, in wearing clothes there are many things to be considered.

Traditional clothing is clothing that has been worn from generation to generation. It has a characteristic that is the identity of an area and it becomes the pride of most supporters of the culture. Over the time, Palembang traditional clothing is now rarely used by the people in their daily life because it has been replaced by modern clothes. Bajukurung is one of Palembang's cultural products which is no longer functional and it has been abandoned by some people. This phenomenon is the background of this study, namely the problem faced in efforts to preserve the traditional clothes of bajukurung in Palembang with aesthetic elements, so that the

appropriate action can be taken to preserve, the existence and aesthetic elements of traditional clothing worn by the community Palembang, especially employees in the Palembang city government.

This study is expected to provide information to the reviewers and researchers and also increase scientific knowledge, especially in strengthening and developing the aesthetic concept of the shape and function of Palembang's regional clothing as a character of regional identity and its preservation. In education, this study contributes as a learning resource that provides an overview of people's appreciation of traditional clothing which is manifested in the modification of a local cultural wisdom. It is conducted to foster the appreciation of the younger generation of the aesthetic value of Palembang's bajukurung traditional clothes which serves as a guide of behavior and attitude in the community, as one form of appreciations for the arts in fostering creativity as one of the efforts to preserve the bajukurung as a local wisdom in the midst of globalization era.

The rules existence of the Palembang city government written in mayor regulation number 3 of 2018 for employees to wear traditional clothes as official uniforms on certain days, appears various modifications of bajukurung as a form of creativity in the form of work uniforms without leaving the original character of bajukurung so, researchers felt interested in analyzing various aesthetic responses in the use of bajukurung as one of the characters of the Palembang people's identity and as an appreciation of the users in the Palembang City Government Tourism Office for the mayor's rules so that can introduce traditional clothing worn in service to the community. The use of bajukurung as an effort to preserve these artifacts is very important if it considers that bajukurung have values and philosophy so that people do not neglect ancestral cultural heritage.

METHOD

This study uses an interdisciplinary approach which uses more than one discipline

into one unity (Rohidi, 2011: 61). The research method uses a qualitative method with a formalism approach that emphasizes shape as a source of subjective attraction rather than the content (Rohidi, 2011: 150). Researchers have a role as key instruments, namely researchers observed, adjusting to local time and place to obtain data (see Miles & Heberman, 1992; Rohidi, 2011).

The type of data collected is divided into two types, namely: the document data type and the event datatype. The research data sourced from primary data and secondary data. First, the primary data is obtained through direct observation and interviews. The form of the primary data in this study is in the form of oral information and actions of the research subjects. Second, the secondary data in the form of information material indirectly, collecting specific data from informants. Then the data is processed and analyzed until conclusions are obtained.

The data collection techniques consist of observation, interview, and document study. Observations were conducted by researchers to record events in situations related to wearing bajukurung in the field. Researchers need note taking and digital cameras that are used to record photographs related to the shape of the bajukurung and the aesthetic response of the users. The interviews used in this study are directed and not directed interviews. Interviews were conducted to determine the development of the bajukurung form and the aesthetic response of the users. Researchers conducted interviews with interviewees namely employees in the Palembang city government tourism office, Mrs. Maulidia, cultural observer R.M. Ali Hanafiah, YudhieSyarofi, chairman of the South Sumatra Arts Council Vebri Al lintani and the community.

RESULTS AND DISCUSSION

Forms of Baju Kurung Palembang

Clothing that is worn everyday is a combination of various forms, including: the outer shape of the clothing (silhouette), the shape of the neck shell, the shape of the collar, the shape

of the sleeve, the shape of the skirt, the shape of the pants, the forms of clothing decoration and fashion accessories. The term of "form" which is commonly used in fashion can be in geometric or free form. In the history of Palembang community which is a Malay ethnic, clothing that is commonly used by all groups of Malay community is the bajukurung clothes. The characteristic of the bajukurung is the loose design on the arms, abdomen, and chest. When it is worn, the bottom of the bajukurung is parallel to the groin and some are elongated to the knee. Bajukurung of Malay are not fitted with buttons, but it is almost similar to T-Shirt, aka collared shirts.

The bajukurung of Palembang city are divided into the top and the bottom parts of the clothes, but in this discussion, researchers only research the top part of the clothe that is considered to have different aesthetic uniqueness. In ancient times, the bajukurung was made from calico material which was sewn by themselves to the knee. For the long of hand, it can be made to the wrist. The pattern of the bajukurung has loose parts on the armpits, so that the shape is almost the same as the shape of the traditional bajukurung in Malay.

Basically, the bajukurung worn by women and men. The bajukurung for men in Palembang are called the *telokbelango*, while the designation of bajukurung is often associated with women. Some parts are often decorated with gold embroidery. The bajukurung of Palembang shows modesty values because they are designed neatly, loose shape, and cover genitalia. At first, the bajukurung was usually worn by women for the big event in the sultanate kingdom of Palembang Darussalam, it is worn with songket cloths as sarongs, kemben, various gold jewelry, and small bags or fans.

Most of Palembang people believe the teachings of Islam, so many women wearing bajukurung that is combined with *tengkolook*/veil, but some of them were not wearing it like the *cinorakit* women. Cinorakit women are women of Chinese descent who have lived in Palembang for long time from generation to generation. They traded and settled in the riverside raft house.

Regarding the length of the bajukurung that is until the knees was not worn by cinorakit women. The length of the bajukurung of cinorakit women is above the knee and the length of the hand of clothe does not reach the wrist. The bajukurung is worn by mothers in everyday life without luxury jewelry.

Bajukurung of Palembang has the concept and pattern of bajukurung from Malay . The bajukurung in the Palembang city have developed that follows the times and tastes of users but it still follows the rules of the traditional bajukurung. Many inspiration sources in creating fashion designs can basically be divided into three, namely: (1) Historical Sources and native People; (2) Nature Sources; and (3) Clothes Sources (Kamil, 1986: 30-33). Historical Sources and Native Peoples can be in the form of world national clothing or regional clothing. Nature Sources include natural objects namely various plants, various types of animals, ocean waves, and the contents, geometric shapes, and others. While the clothe source is used for work can be realized in clothing relates to the profession, sport, position, or signs of position. The point is that everything in nature can be used as a source of ideas in creating clothing designs.

The bajukurung as a work of art are arranged by many elements of shape and the principles in their organization or arrangement. Bajukurung as a work of art in the culture of Palembang community can be formulated into 3 types according to their use, namely: the traditional bajukurung of Palembang, the bajukurung used by employees of Government Tourism Office, and bajukurung of custom bridal costume. Each type of bajukurung are analyzed based on the elements and principles of artistry. Based on the design, it can be observed in the following figure.

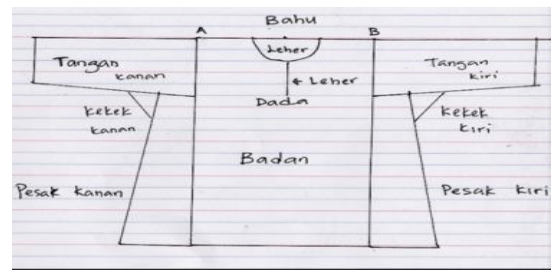


Figure 1. The design of baju kurung shape pattern in general (Source: Efriyeni, 2017).

Bajukurung in Palembang community is one of the applied art works which is manifested in three dimensional form. As a work of art, bajukurung has its own aesthetic form and value. This value is created because there are visual elements, which consist of lines, faces/ fields, space, texture, and color. In addition, there is organizing principle in structured organizing which can be analyzed from each type of clothes in bajukurung in Palembang community. The creation of works of art must consider the organizing principles, because it is considered to be very important and crucial in creating aesthetic forms. The work of art must be an organic roundness, each part or element playing a role that is not only in its own framework, but also in all other parts or elements (Liang Gie, 1996: 18-20). So, in this case there is no part that can be dependent, but must be together with other parts to be organic unity.

According to Djelantik, (2001: 37) structure or composition in art refers to how the basic elements are arranged until becomes an artworks. Bajukurung has a variety of motifs in each type and accessories. The motif created from the processing of visual elements to be a unity. It was achieved from the implementation of basic organizing principles in fine arts.

The harmony created in the baju kurung is because there is a counterweight, namely, accessories that becomes variations of artworks, variety is the counterweight of harmony, the other side of the organization essential to unity Ocvirk, et al (2001), which can be interpreted as variations that balances harmony. Variation functions to unite or organize various elements contained in the artworks. Variation as a

counterweight which can then create harmony, it can be seen in decorative motifs of baju kurung.

Bajukurung of Palembang community have varied ornamental motifs, it can be seen in one type of bajukurung which have varied decorative motifs. As explained by Susanto (2011: 419) that variation is diversity, various kinds in an effort to offer a new alternative that has a form in its difference. Variations can be created by combining several types of fine arts elements. In bajukurung, some elements of the shape are arranged with consideration that can form a motive. The motifs in the bajukurung are combined based on their shape, size, and color, thus the elements of the shape that form a motif are composed and varied in such a way as to create an aesthetic shape.

The varied motives can be considered based on their shape. In one type of motives create different shapes. The size can be varied based on the size of motive. Likewise the color that can be varied with the use of different colored threads and basic colors of clothing material. In creating bajukurung harmony, it should pay attention to the principles of organizing fine art elements. As stated by Ocvirk, et al (2001: 33) the composition of an element in an artwork must pay attention to the five principles of composition, namely balance, proportion, dominance, movement, and economy. The fine art elements consisting of lines, expressions/ fields, textures, and colors, as well as the principle of the motifs composition in bajukurung that consists of balance, proportion, dominance, and movement. The analysis of the four elements of fine arts and the four organizing principles taken from the concept of Ocvirk, et al creates harmony in each type of work in bajukurung. It can be explained that the pattern or shape of the bajukurung of Palembang has similarities with other clothes in terms of form. At the initial observation, it appears that the bajukurung of Palembang city has modified namely the addition of ribbons at the waist, neck, and wrist cavities are given lace or sequins/ beads, zipper fixing on the back of the clothe replaces the *ceteg* buttons in the old traditional of bajukurung.

Modernity and the current of globalization bring the concept of variety of clothes that look beautiful and elegant without ignoring the concept characteristic of the traditional bajukurung. It can be seen in the Palembang city government regulation that promotes the use of clothes as daily work uniforms on certain days. The simple concept of the bajukurung makes the rules on the use of the bajukurung has no significant obstacles, even it is well considered workers or employees in the Palembang city government. Many positive responses from the community namely government officials who are required to wear bajukurung in their work, they said that they were very happy to wear it and it did not hamper their work. This positive response was also stated by one of Palembang's cultural practitioner namely H. R.M. Ali Hanafiah who saw that the regulation was very good for the preservation of the bajukurung as one of Palembang's polite and modest identities.

The shape development of the bajukurung which are much influenced by Middle Eastern customs now follows the fashion nowadays, but it does not significantly influence the pattern of the traditional bajukurung. Bajukurung of Palembang has experienced many developments in the addition of accessories namely beads or sequins, so the impression is luxury and glamorous (Hassan, 2016:63-94). It can be seen the clothes worn by Palembang city employees below:



Figure 2. Beads / sequins on the hand of the clothe (Photo, Efriyeni: 2019).



Figure 3. Lace on the neck and ribbon on the wrist (Photo, Efriyeni: 2019).

In accordance with the times, bajukurung of Palembang have now been modified into surface design. So far, the surface design is suitable for clothing visualization but it does not change the appearance of the original shape. The shape appearance of the bajuKurung of Palembang cannot be separated from the aesthetic principles contained in the visualization of the bajukurung that relates to the rules of fine art, namely: the shape, texture, and color which are the aesthetic constituents of the bajukurung.

Aesthetic basic elements of the bajukurung;

Texture

Every line, shape, and area has a surface. Some are smooth, rough, and slippery. The surface character of an object is called textures. Textures can be seen and touched/ felt, for example soft, stiff, thick, rough, thin, translucent, shiny, furry, and others. Effect of texture on the clothes user: (1) Texture that sparkles a lot of reflecting light makes the user look fat. (2) Dull texture has the character of reducing the size of an object so it suitable for fat people. (3) stiff texture can hide or cover the body. The rigid material that does not follow the shape of the body will makes someone looks fatter. (4) The rough texture will put pressure on the user so it will look fat, otherwise the soft textured material will not affect the shape of the size as long as it does not sparkle. (5) translucent texture cannot be used to cover up a person's deficiency. This material is not suitable for fat or thin people. (6)

Patterned textures are used to obtain certain textures (Sawitri, 2004).

The texture of the bajukurung of Palembang city that are used for the traditional wedding dress has a coarse fiber yarn with thick fabric quality. The rough and thick texture gives the impression of an elegant and luxurious. Large fiber yarn makes the bajukurung looks big and luxurious (Widyokusumo, 2013: 339-347). The picture of the traditional bajukurung of Palembang that are used by the bride is as follows;



Figure 4. The Bridal Custom BajuKurung in the Museum of Sultan Mahmud Badarudin II Palembang (Photo, Efriyeni: 2018)



Figure 5. Angkinan BajuKurungin theMuseum of Balaputradewa Palembang(Photo,Efriyeni: 2018)

The bajukurung of Palembang that is used for traditional wedding ceremonies are slightly different from the bajukurung that is used for daily or service uniforms. The bajukurung for the

traditional wedding ceremony is called *angkinan* clothe that uses velvet material and cotton as the basic material with gold yarn, the basic color of the dark red patterned *talam* porridge that has been characterized with four petals flower. In four corners, it consists of metal beads sprinkling from star flower motif. The bajukurung that is used as uniforms of Palembang city government employees in this study are government tourism office employees. It consists of the top part of the clothes with softer clothing material. Most of it uses satin fabric, tapeta, or cotton fabric with the shape or pattern of stitching traditional bajukurung. The bajukurung of the Palembang city government employee uniforms have stitching patterns like traditional bajukurung that are made or designed by considering clothes that are comfortable to be used in work without using accessories that can interfere the work (Yuliati, 2007: 173 - 184).

The bajukurung used as uniforms of Palembang city government employees are shown in the picture below:



Figure 6. Palembang City Government Tourism Office Employees wearing BajuKurung (Photo, Efriyeni: 2019)

Based on the picture above, it can be seen that the bajukurung worn by female employees are made of soft and light-weight ones. Using bajukurung on certain days as official clothing according to the rules of using the bajukurung on Palembang city government employees was welcomed by all Palembang city government tourism office employees. It is a positive feedback

or response from Palembang city government employees to the Palembang city government regulations written in mayor regulation number 3 of 2018.

Color

Color is an impression caused by light to the eye. The choice of color in clothing is as important as choosing the texture. The right color for clothes will add a more beautiful impression. Color can be used to create illustrations as long bajukurung in plain color gives the impression of the user that looks taller. Dark colors give the impression of slimming compared to bright colors (Sawitri, 2004).

Color is always related to someone's subjective taste. Subjective color selection is influenced by various things, one of them is emotional and favorite (Meilani, 2013: 326-338). Likewise with the color selection of the top part of bajukurung of Palembang city. The dominant color of the bajukurung is red and gold, it is supported by a thick texture that gives a majestic and luxurious impression. It is different with the uniform bajukurung of Palembang city government employees. In accordance with the attachment guidelines for the use of traditional clothes as official uniform is bajukurung with dark red color. But in fact, researchers saw that the color selection was adjusted to the preferences and tastes of each employee, so that it looked diverse.

Based on the observations of researchers and interviews with Mrs. MaulidiaWahyuni, as the head of the creative economy department of tourism, the color of the bajukurung worn by employees as service uniforms is light brown, but the employees have several clothes with tastes of colors namely blue, green, maroon, dark red, purple, and dark brown. The bajukurung of the Palembang city employee uniform are plain textured and not too thick, it is applied to provide comfort when worn and avoid the impression of being too modern in the uniforms of Palembang city government employees.

The meaning of the bajukurung of Palembang city in addition to being seen from the position of community acceptance, it can also be

seen from the basic color of the bajukurung, the colors of the traditional bajukurung of Palembang are red and dark red, which implies a happiness and luxury, although the development of the bajukurung of Palembang city has experienced a significant development rapidly (Bahfiarti, 2013: 54-62). The colors used are not only using red or gold but also using colors that have patterns and motifs which contain the meaning of simplicity and holiness of the Palembang community.

The color selection for these bajukurung generally uses bright colors namely red, yellow, orange, purple, and light blue. These colors have a cheerful impression and add enthusiasm to work, especially added by a variety of beads or sequins and accessories namely *tapakjajo* necklaces that show the aesthetic response of employees of the Palembang city government tourism office. The desire to add accessories to the bajukurung shows the enthusiasm of the Palembang city government tourism office staff aesthetically and applied to the visualization of the bajukurung uniforms of the Palembang city government tourism office staff (Indriyati, 2013: 150-168).

Employees Aesthetic Response of Palembang City Government Tourism Office

Based on the desire of supporting communities who maintain the existence of the bajukurung of Palembang City were welcomed by the Palembang city government, namely by issuing a mayor's decree about the use of the bajukurung of Palembang city as work uniforms of Palembang City government employees. It adds value to the bajukurung of the Palembang city in the life of Palembang city community.

The response to the bajukurung appeared in a variety that represented by the supporting community as uniforms of the government employee's office and the City Tourism Office which then appeared to have mixed responses from the Palembang City tourism range. The responses from the Palembang City Government Tourism Office employees are influenced by the aesthetic taste of each employee and the aesthetic response to the bajukurung of Palembang city is a

media of creativity for each Palembang City Tourism Office employee.

Creativity in modifying and adding accessories in baju kurung is one example of the aesthetic response displayed by users on the wrists of the hand part of the clothe, neck, chest or underside, it can be seen in the example below:

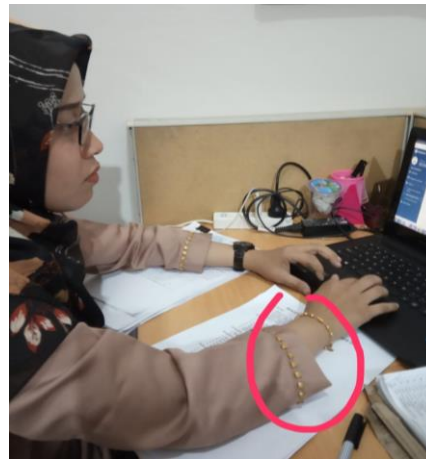


Figure 7. Modified motive on the wrist (photo, Efriyeni:2019).

Based on the picture, a modification on the wrist with rice motifs arranged up to a circle form on the wrist, the golden yellow hard texture of the rice motif is arranged with regular repetition by using the model of the stitching stitch made one full circle. In addition, other employees add lace to the wrist. This visual display has an aesthetic impression for those who see it and it does not interfere with the position of the hand when working.



Figure 8. The addition of sequin and lace on the wrist (photo, Efriyeni: 2019)

The next is modification on the neck part of bajukurung in the form of beads, sequins, or stones that are also darned in a circular or semicircle on the front of the neck with a geometric motif and there are also those who are add with embroidered patch techniques or embroidered on clothes.



Figure 9. The addition of lace on the neck and the wrist part (photo, Efriyeni: 2019).

The addition of these accessories has the function of the aesthetic form of an art that has value of modesty in the way of dressing (interview Lintani, 2019). In accordance to Triyanto (2008: 5) explained that art as an embodiment of one of the cultures of the Indonesian people who have ideas, processes, forms, and functions that cannot be separated from influence and even reflect cultural values that are mystical, cosmic, and religious.

The addition to the bottom of the clothe is also mostly done by government tourism office namely motifs from beads, stones, or embroidery. The addition of accessories to the bottom seam of the clothe is only on the front of the dress that is darned or sewn half the circumference of the clothe while the back is not added because it is feared that it will interfere the comfort when sitting



Figure 10. The addition of beaded motif on the bottom part of the clothe(photo, Efriyeni: 2019).

The aesthetic response to color selection is very varied due to the existence of cultural movements which are considered by supporter community to be dynamic in culture. Changes or the development of the colors of clothes that are used do not eliminate the characteristics of the shape of the bajukurung, as was done by employees of the Palembang city government tourism office. The color selection is the subjectivity of the employee. The variety of clothes colors in every Thursday looks lively and adds enthusiasm to work. As stated by Mrs. Maulidia (interview, 2019), an employee of the Palembang city government tourism office explained that always enthusiasm on Thursday, because the diversity of the colors of the bajukurung makes the office atmosphere lively and adds enthusiasm to work. The employees have more than one color of bajukurung. The bajukurung worn by the employees looks modern, eye catching but does not ignore their traditional characteristics. It shows appreciation of bajukurung as a traditional art that had old culture character of Palembang city.

Analyzing the results of interviews with Mrs. Maulidia as a supporter community of bajukurung, it can be concluded that the aesthetic response of Palembang City government tourism office employees remains to maintain and preserve textile crafts as a form of art. The aesthetic response shown by Palembang city government tourism office employees in color

selection is influenced by the colors preferred by each Palembang city government tourism office employee. The selection tends to bright colors from the middle east nuance, China, and India as a multicultural cultural influence

The selection of diverse colors shows the diversity of cultures in the Palembang city, with the aim of maintaining identity in terms of clothing. The baju kurung worn by Palembang City Government Tourism Office employees are intended to unite the diversity of the characteristics of the employees. The essence of creativity of the aesthetic response of the Palembang city government tourism office employee lies in the idea of developing traditional baju kurung without out of the zone of tradition that has been held tightly as the culture of the Palembang city.



Figure 11. Several colors of employee's bajukurung (photo, Efriyeni: 2019).

The next aesthetic response is in the selection of a variety of bajukurung's fabric texture. Texture is material from the fabric used to make bajukurung. The texture of traditional bajukurung is different from the textures of modern bajukurung. The texture of traditional bajukurung as worn for traditional wedding ceremonies uses thick velvet material with large and soft fibers, while the bajukurung that are used for traditional bajukurung use satin, silk, cotton or rayon.

The texture of the bajukurung of Palembang City will be stronger with the choice of colors, so that it will look different visualization. In the velvet texture, the bajukurung supports the body to look fatter and more elegant, while the ordinary one uses cotton that looks more simple and elegant. So it can be concluded that every texture used for the material in the bajukurung of Palembang City strengthen the user to look more elegant. The texture of the bajukurung that are often used by government tourism office employee is the texture of satin, cotton, and tapeta. These materials are the most comfortable material to be used. Soft material absorbs sweat, not stiff, and not hot.

Baju Kurung of Palembang as an Identity

Palembang is a fairly old ethnic group and has a variety of cultures namely culinary, carved crafts, and so on. Bajukurung as one of the identities of Palembang city of make the bajukurung as the center of attention, both in terms of clothing patterns or shapes, color selection, material selection, and accessories added, harmony, and comfort. At a glance, the bajukurung has the center of attention on the long pieces of clothing that vary for each dress is adjusted by the user's height.

Now, modern culture is developed more rapidly but bajukurung of Palembang are gradually being recognized, even though they have been modified in their use. Starting from the employees in the Palembang city government environment while for BUMN and other private sector employees of the Palembang city government still appealed for the use of Palembang's traditional clothing/ traditional

clothes to be preserved in all aspects of community life. Reviewed from the perspective of social science, it is often referred as an existence (Kurniawan, 2017), namely the ups and downs of a culture in this case often occur in a support group, so that creativity is needed in preserving cultural traditions.

CONCLUSION

Based on the results and discussion of the study in the previous chapter, the following conclusions can be made. First, the form of bajukurung of Palembang city is divided into three, namely traditional bajukurung, custom bridal's bajukurung, and employee's bajukurung. The modernity and globalization era bring a concept that has a variety of clothes that look beautiful without ignoring the traditional characteristics of the traditional bajukurung. Bajukurung is now experienced development with a variety of modifications, there are variations in the form of clothing patterns, application of motifs, choice of materials, and a variety of colors and the addition of accessories that create the impression of elegance, luxury, and create admiration for those who see it. The custom bride's bajukurung have a loose shape, a rough texture, and a patent color that is red and gold which has the meaning of happiness and luxury. Second, the government regulation issued by the Palembang city government regarding the bajukurung that shows the firmness and seriousness of the Palembang city government in maintaining the preservation and existence of the bajukurung as an identity and cultural heritage that must be maintained and preserved. Palembang city government tourism office employees consisting of twenty five female employees, welcomed the Palembang city government regulations by using bajukurung on certain days by giving an aesthetic touch to the bajukurung they worn. The aesthetic response adds to the function of the bajukurung of Palembang city, which is not only a traditional ritual dress, but is an official attire or uniform of Palembang city government employees on a daily

basis to reinforce the identity of the Palembang city.

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