

## THE EVOLUTION OF DESIGN CONCEPTS IN MINANGKABAU TRADITIONAL WEDDING ATTIRE

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### Abstract

*The Minangkabau traditional wedding dress has changed, although it still maintains its customs. Literacy of publications and documentation regarding traditional Minangkabau wedding attire is needed but still lacks attention. The primary purpose of this study is to identify the traditional wedding attire of Minangkabau brides and their changes from 1890 to 2021. This study uses qualitative research methods. Data collection was conducted through observation, interviews, documentation, and focus group discussions. This study aims to add references to the cultural repertoire of Minangkabau brides through attire as a form of preserving traditional clothing in maintaining cultural values to be used by future generations.*

**Keywords:** *Traditional Wedding Attire, Design Concepts, Evolution, Minangkabau*

### Introduction

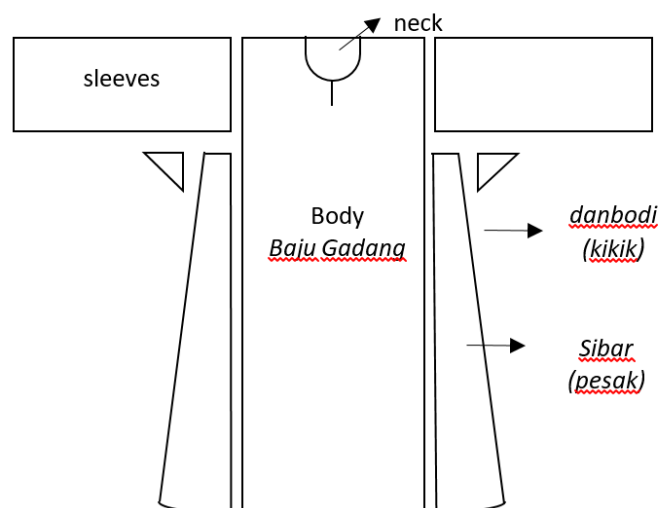
Clothing is generally associated with tradition, concepts/aesthetics, function, and others. Traditional clothing (also folk clothing, regional clothing, national clothing, or traditional clothing) is a costume that expresses identity, which is usually a view of life, events, position or status, and identity (Kuper 1973). According to aesthetics, it is related to the value of beauty in clothing, such as elements and principles of design, silhouette, color, line, texture (Yen and Hsu 2017). Clothing from its function is related to the use of the clothes in this case. Culture is part of history, as is clothing and has an important role in the culture of an area (Breward 1998). As well as Minangkabau traditional clothes are designed according to tradition, socio-cultural norms and Islamic concepts (Navis 1984). Bridal attire is part of traditional clothing that covers the genitals and has a traditional role and has the meaning of philosophical values, aesthetic values, and functional values, namely the value and importance of sacredness in traditional wedding attire and its accessories (Rana and Ha-Brookshire 2019).

### **Minangkabau Wedding**

At first, the bride and groom wear traditional clothes during the wedding ceremony to preserve Minangkabau culture. *Baju kurung* or *Baju Kuruang Basiba* are Minangkabau women's clothing. At the beginning of the 20th century, Wahhabi Islamic clothing changed to *Baju Kurung* with head coverings. The 20th-century model is almost the same in shape as Minangkabau women's clothing which developed around 1682. The emergence of the *Baju Kurung Basiba* was popularized by the Rahmah College, no longer following the 19th-century Padri model (Maresa 2009).

### **Minangkabau Traditional Wedding Attire**

The bride's attire is wearing a *Baju Kurung*. *Baju Kurung* is a traditional wedding dress sacred to the Minangkabau community, only to cover the body or as part of aesthetics, but it is a symbol of civilization Minangkabau community. *Baju Kurung* is a symbol that contains Minangkabau values and philosophy. Every line and shape included in the *Baju Kurung* has a philosophy and meaning. "*Babaju kuruang gadang langan, pa apuih miang dalam kampuang, pangipeh angek naknyo dingin, siba batanti timba baliak*".



Picture 1. *Baju Gadang* Pattern

*Baju Kurung* on the body and arms symbolizes that woman in *Baju Kurung* provide coolness and peace for themselves and their society. The *sibar* was to increase the flexibility of the *Baju Kurung*. The design the oversized and loose. The *Baju Kurung* is worn with embroidery and gold or silver plates. The gold is a symbol of prosperity or a sign of existence. At the bottom, the bride is good at wearing *songket* weaving, *Pandai Sikek Padang*. There are philosophical meanings and life values contained in the *Padang songket* cloth. *Songket* is usually worn together with *Baju Kurung* at various traditional events and also at weddings. In the headdress, the bride wears *sunting*. The motifs used are not only in the form of flowers, but also using motifs that are in the sea because nature guides them around the coast following the Minangkabau life view of the *Alam Takambang Sebagai Guru*, which means learning from nature.

#### **Minangkabau Wedding: Publication and Documentation**

In Minangkabau wedding, the discussion is more focused on the wedding from the history of traditional Minangkabau clothing contained in the book *Pakaian Pengantin dalam Perkawinan Masyarakat Minangkabau Padang* by inventory of Diknas (1985), and the book *Pakaian Pengantin dalam Perkawinan Masyarakat Minangkabau Padang* by AE Marthala (2015) explains about traditional Minangkabau wedding attire. In the book *Estetika Simbolis Dalam Busana Pengantin Adat Minangkabau Di Padang* by A Maresa (2009) explains the meaning of each symbol in traditional Minangkabau wedding attire. Further from the article *Innovation and Tradition Value Change of Minangkabau Wedding Dress at Padang City* by Jenny Febrima Gusti (2017). This article only shows the abstract and has not discussed the changes in design elements in detail. Next are several articles and books that discuss about wedding reception ceremonies, aesthetics, symbolic meanings, and explore the customs and philosophies of clothing according to

the regions called *Nagari*/district in Padang. Some of these articles and books include the title *Degradasi Makna Simbolik Busana Adat Minangkabau (Studi Tentang Kasus-Kasus Busana Adat Dalam Tari Dan Penyambutan Tamu)* By Afifah Asriati (2011), The Article Is Entitled *Changes In Bride's Clothing Of Nagari Taluak, Batang Kapas District, South Coastal Regency, West Sumatera* by R Andriani and MP Budiwirman (2016), *Ungkapan Rupa Pakaian Pengantin Perempuan Ditinjau Dari Bentuk, Motif, Dan Warna Di Nagari Manggopoh Kecamatan Lubuk Basung* by MP Zubaidah (2017), next study on Kurai Bukittinggi Traditional Bridal attire by RR Yunus, A Efi and Y Yuliarma (2014), article entitled *Makna Pakaian Pengantin Wanita Tradisional Pariaman Di Kota Pariaman* by E Balqis (2020). There is also a study entitled *Pengantin Perempuan dalam Tradisi Manjalang Mintuo di Kelurahan Balai Gadang Kecamatan Koto tangah Kota Padang* by R Husni (2017) and the article entitled *Makna Pakaian Pengantin Wanita Tradisional Pariaman di Kota Pariaman* Elisa Balqis (unknown year). The majority of the article and book, the writing, detailed documentation, and scientific writing on the evolution of Minangkabau traditional clothing do not discuss the evolution of Minangkabau traditional wedding attire based on elements of design analysis in detail.

### ***Issues on Minangkabau Traditional Wedding Attire***

Minangkabau traditional wedding dress has a strong meaning and philosophy. The philosophy of *adat basandi syarak, syarak basandi Kitabullah* (customs adhering to the right, true to adhering to the Qur'an) is a way of life for the Minangkabau people; the arrangement and manner of wearing bridal attire are regulated according to customary guidelines by the philosophy and dignity of the people conceived (Magriasti 2011). So that, The design of Minangkabau traditional clothing adapted to socio-cultural norms (Navis 1984). In the opinion of Minangkabau traditional leaders, traditional wedding clothes should not be changed or modified in any form, especially showing the shape of the body and body parts. According to Sayuti Datuak Rajo Panghulu (head of the Minangkabau traditional institution), the reason is that the traditional Minangkabau wedding dress contains philosophical meanings and values of Minangkabau traditional wisdom. If there is a change in it, it will eliminate its sacred importance (Wibowo 2018).

However, along with technological developments, changes in traditional Minangkabau wedding clothes are increasingly visible at wedding events and, as is already commonplace, causing changes to the modified Minangkabau traditional dress designs.

### **Method**

This study use theory by Erwin Panofsky to find the form and content of the Minangkabau traditional wedding attire. The data used are in the form of publications in the form of photographs and documentation collected from 1860 to 2021. The study follows the stated theory that consists of three levels a)Pre-iconography description, b)Iconographical analysis, and c)Iconological interpretation (Panofsky 2018). Furthermore, to get an in-depth study, the method used is through observation, interviews, documentation, and focus group discussions on gaining deep insights from experts in the fashion field and religious leaders. The informants select according to the purposive sampling technique.

**Table 25** Theory to Interpretation Material Culture Of Minangkabau Traditional Attire

<b>Object of Interpretation</b>	<b>Action of Interpretation</b>	<b>Interpretation Tool</b>	<b>Accepted</b>
<b>The primary or natural; 1) factual, and 2) expressional subject matter composes element design</b>	Pre-iconography description	Practical experience (familiar with objects and events)	This level identifies design elements and principles such as shapes, lines, textures, colors and accessories and accessories worn by Minangkabau brides in the wedding ceremony.
<b>The secondary or conventional subjects, compiling pictures, stories and allegory</b>	Iconographical analysis	Knowledge of literary sources (familiar with specific themes and functions)	A more in depth-understanding of the facts presented and the material, which involves an understanding of the material. The next step is to analyze the pre-iconographic material, which was obtained by discussing the concepts and issues regarding Minangkabau traditional clothing through the introduction of content based on external sources. In this case, the researcher interprets in detail through sorting and grouping factual pictures and documentation chronologically from 1860 to 2021. The researcher conducted an in-depth interview process and a focus group discussion through pictures/photos obtained from journals, books, and websites in the identification stage. Furthermore, we continued to discuss with several experts in fashion, traditional leaders, make-up artists, and fashion lecturers in-depth about the changes that occurred by analyzing changes in design elements and principles and accessories through the pictures/photos presented.
<b>The intrinsic meaning or understanding of the development of content of the artwork.</b>	Iconological interpretation	Synthetic intuition that defines form and content	The researcher makes observations and focuses on interpretation by looking at the various historical conditions of the human mind's general and essential tendencies by specific themes and concepts related to the research objective in identifying the evolution of Minangkabau traditional wedding attire. Then, the researcher managed to find the meaning of the relevant form.


Adapted from Iconography by Panofsky (1940)

## Result and Discussion

This research focuses on the principles and design elements in the details of the Minangkabau bride's traditional wedding attire, such as; traditional wedding attire from time to time, dress styles, and other changes that occur in evolution interpreting and analyzing visually. Samples of selected Minangkabau wedding attire collect from 1890 until 2016 through several sources such as magazines, the web, social media, and

clothing rental studios. Data were collected through observation, interview, documentation, and focus group discussion. The selection followed the criteria of background, knowledge, experience, and work in traditional wedding attire. The analysis results identified a visible evolution of changes and modifications of Malay wedding dress styles from time to time, including characteristics, materials, shapes, colors and silhouettes, and the use of accessories.

**Table 26** Table 1. Minangkabau Wedding Attire (*Busana Anak Daro*)

Style of Minangkabau Bride	Descriptions
 <p><b>Year : 1860</b> <b>Source : KITLV Leiden/M. Joustra (Joustra 1923)</b></p>	<p><b><i>Baju Gadang</i></b></p> <p>Shape</p> <ul style="list-style-type: none"> <li>- Loose cutting, T-shape, Long and big sleeves, Shirt length to thigh</li> <li>- Two pieces, <i>Baju Gadang</i> and lower waist called <i>Songket Pandai Sikek</i></li> <li>- Has <i>kikik</i> on the armpit, has <i>sibar (pesak)</i> and has no buttons</li> </ul> <p>Line</p> <ul style="list-style-type: none"> <li>- Round neckline</li> </ul> <p>Texture</p> <ul style="list-style-type: none"> <li>- Beludru (shiny, soft and stiff)</li> </ul> <p>Color</p> <ul style="list-style-type: none"> <li>- Bold color (black)</li> </ul> <p>Accessories</p> <ul style="list-style-type: none"> <li>- Large and heavy gold necklace (<i>kalung gadang</i>)</li> <li>- Big bangles (<i>gelang gadang</i>) and small size of <i>sunting</i></li> </ul>
	<p><b><i>Baju Kurung Traditional</i></b></p> <p>Shape</p> <ul style="list-style-type: none"> <li>- Loose cutting, T-shape, Long sleeves</li> <li>- The length of the <i>Baju Kurung Basiba</i> up to the knee</li> <li>- Two pieces, <i>Baju Kurung</i> and lower waist called <i>songket</i></li> <li>- Has <i>kikik</i> on the armpit, has <i>sibar (pesak)</i></li> </ul> <p>Line</p> <ul style="list-style-type: none"> <li>- Round neckline</li> </ul> <p>Texture</p> <ul style="list-style-type: none"> <li>- Beludru (Shiny, soft and stiff)</li> </ul> <p>Color</p> <ul style="list-style-type: none"> <li>- Purple and gold</li> </ul> <p>Accessories</p> <ul style="list-style-type: none"> <li>- Scarf on the neck (<i>salempang/selendang/tokah</i>)</li> <li>- Large and tiered necklace (<i>kalung gadang</i>)</li> <li>- Have many bracelets (<i>gelang bapahek</i>)</li> <li>- Large size of <i>sunting</i>, and belt</li> </ul>



**Source : (Pinterest, n.d.)**



Year : 1984

Source : (Marthala 2015)

#### Shape

- Has waist-dart, T-shape
- Two pieces, *Baju Kurung Basiba* and lower waist with *songket*
- Long and big sleeves
- It has *kikik* on the armpit
- It has *sibar/pesak*
- Has no buttons and zipper

#### Line

- Round neckline

#### Texture

- Sateen silk (shiny, soft and stiff) with embroidery and *sulaman* of Minangkabau

#### Color

- Bold color (red)

#### Accessories

- Scarf on the neck *selempang*
- Gold necklace *pinyaram*
- Medium size of *sunting*
- Simply bangles *bapahek*
- The embellishment on the edge of the shirt that is given a gold thread *minsie*

### **Baju Kurung Modification**

#### Shape

- Loose cutting
- Top
- length to thigh
- T-shape
- Two pieces, *Baju Kurung Batabua* (it has beads decorations) and lower waist with *songket*
- Long sleeves
- Has no *kikik* and *sibar/pesak*
- Gold embellishment on the edge of the top called *minsie*

#### Line

- Round neckline

#### Texture

- Sateen silk (shiny, soft and stiff) with embroidery and *sulaman* of Minangkabau

#### Color

- Bold color (red and gold)

#### Accessories

- Scarf on the neck *selempang*
- Gold necklace *pinyaram*
- Arge size of *sunting*
- Long bangles mitation



Year : 2010

Source : ("Minangkabau Bride's Wedding Attire" 2019)





Year : 2014

Source : (Pinterest 2021)

#### Shape

- Has waist-dart (fit on the body)
- The length of the shirt to the hip line
- Two pieces, *Baju Kurung Batabua* (it has beads decorations) and lower waist called *Songket Pandai Sikek*
- Slim sleeves (fitted)
- Has no *kikik* and *sibar /pesak*
- Gold embellishment on the edge of the shirt *Minsie*
- Has zipper on the back opening

#### Line

- Round neckline

#### Texture

- Sateen silk (shiny, soft and stiff) with embroidery and *sulaman* of Minangkabau

#### Color

- Bold color (black and gold)

#### Accessories

- Scarf on the neck *selempang*
- Gold necklace *pinyaram*
- Medium size of *sunting*
- Simply bangles *bapahek*

#### Shape

- Has waist-dart (fit on the body)
- Shirt length to thigh
- T-shape
- Two pieces, *Baju Kurung Batabua* (it has beads decorations)
- and lower waist called *Songket Pandai Sikek*
- Long sleeves (fitted)
- Has no *kikik* on the armpit
- Has no *sibar (pesak)*
- Gold embellishment on the edge of the shirt *Minsie*
- Has zipper on the back opening

#### Line

- Round neckline

#### Texture

- Sateen (shiny, soft and stiff) with embroidery and *sulaman* of Minangkabau

#### Color

- Grey silver and pink

#### Accessories

- Simply gold necklace (*pinyaram*)
- Medium size of *sunting*
- Silver bangles



Year : 2015

Source : (Pinterest, n.d.)

### ***Kebaya Panjang Modification***



**Year : 2016**

**Source : (Pinterest, n.d.)**

#### **Shape**

- Has waist-dart (fit on the body)
- The length of the *Kebaya Panjang* up to the floor
- L-shape
- Two pieces, *Baju Kebaya Panjang* and lower waist called *Songket Pandai Sikek*
- Slim sleeves (fitted)
- Has no *kikik* on the armpit
- Has no *sibar/pesak*
- Has hook button opening on the front

#### **Line**

- V neckline

#### **Texture**

- Sateen (shiny, soft and stiff) with beads

#### **Color**

- Green and gold

#### **Accessories**

- Silver necklace
- Medium size of *sunting*
- With hijab look



**Year : 2018**

**Source : (Pinterest, n.d.)**

#### **Shape**

- Has waist-dart (fit on the body)
- The length of the *Baju Kebaya Panjang* up to the Floor
- L-shape
- One piece dress without songket
- Slim sleeves (fitted)
- Has no *kikik* on the armpit
- Has no *sibar (pesak)*
- Has zipper on the back opening

#### **Line**

- Round neckline

#### **Texture**

- Brocade (smooth and lustrous) with beads

#### **Color**

- Nude brown and gold

#### **Accessories**

- Simply bracelet
- Large size of *sunting*
- Simply gold necklace *pinyaram*
- With hijab looks





Year : 2020

Source : (Arthasalina 2020)

#### Kebaya Modification

##### Shape

- Has waist-dart (fit on the body)
- The length of the *Baju Kebaya Panjang* up to the Floor
- Hourglass body shape
- One piece dress with songket
- Slim sleeves (fitted)
- Has no *kikik* on the armpit
- Has no *sibar (pesak)*
- Has buttons on the back opening

##### Line

- Off-shoulder neckline

##### Texture

- Brocade (smooth and lustrous)

##### Color

- Red and gold

##### Accessories

- No necklace
- Simply bracelet
- Large size of *sunting*



Year : 2021

Source:([www.bridestory.com](http://www.bridestory.com) 2017)

##### Shape

- Has waist-dart (fit on the body)
- The length of the *Baju Kurung* up to the knee
- Hourglass body shape (mermaid/trumpet)
- One piece dress without *songket*
- Bell sleeves
- Has no *kikik* on the armpit
- Has no *sibar/pesak*
- Fitted on the body
- Has zipper on the back opening

##### Line

- Low cut v neckline

##### Texture

- Thai silk (shiny, soft and stiff), brocade with embroidery and beads

##### Color

- Red and gold

##### Accessories

- Silver simply necklace
- Small size of *sunting*



Year : 2021

Source : (Risna Halidi dan Dinda Rachmawati 2021)

#### Shape

- Has waist-dart (fit on the body) The length of the *Baju Kurung* up to the ankle
- Y-Shape
- Two pieces, *Kebaya* and lower waist with *Songket Pandai Sikek*
- Slim sleeves (fitted)
- Has no *kikik* and no *sibar/pesak*
- Has buttons on the back opening

#### Line

- Heart neckline

#### Texture

- Lace (sheer and delicate fabric) with embroidery and beads

#### Color

- Maroon and silver

#### Accessories

- Simply necklace
- Medium size of *sunting*
- *Minimalis belt*

There are five types of styles that have been worn by Minangkabau brides during wedding ceremonies such as bridal *Baju Gadang*, bridal *Baju Kurung* Traditional, bridal *Baju Kurung* Modification, bridal *Baju Kebaya* Traditional, and bridal *Baju Kebaya* Modification. In the beginning, the Minangkabau wedding dress was the *Baju Gadang*.

Another bride's dress worn by Minangkabau in era 1980 is *Baju Kurung* Traditional. At first, the Minangkabau wedding attire was the *Baju Gadang*. The bride's attire consists of 2 parts, namely *Baju Kurung* at the top and *Songket* at the bottom. The design elements include the shape, the *Baju Gadang* is a loose cutting, shirt length to thigh, T-shape, long and big sleeves, there is a *kikik* pattern on the side near armpit and a connection with the sleeves which aims to provide flexibility and flexibility in moving, as well as *sibar/pesak*. This *Gadang* shirt does not have buttons. In terms of line, namely at the neck forming a round neckline. The velvet material shows a shiny, soft and stiff texture. The last is the color element, namely black by symbolizing one of the main colors or one of the three colors of greatness called *Marawa*. In *Marawa*, black symbolizes resilience accompanied by a wealth of reason and wisdom. The next thing that cannot be separated from the whole bridal style is the use of accessories. In the past, Minangkabau brides wore edits that were not too big, but wore decorations such as large necklaces and big bangles.

In the year 1970s, Minangkabau brides started to wear bridal *Baju Kurung Basiba* Traditional. This attire has loose cutting shape and the length of the *Baju Kurung Basiba* up to the knee, but in 1980s the attire has waist-dart. The silhouette of this attire is T-shape. The attire consists of two pieces, at the top called *Baju Kurung* and lower waist called *Songket Pandai Sikek*. It has long sleeves, *kikik* on the armpit and *sibar (pesak)*, but it does not have buttons and zipper. It also has round neckline and the texture from beludru textile are shiny, soft and stiff, but in 1980s where it uses sateen silk (shiny, soft and stiff) with embroidery and sulaman of Minangkabau. In the 1980s, the attire has embellishment on the edge of the shirt that is given a gold thread *minsie*, it also has scarf on the neck *selempang*, gold necklace *pinyaram*, medium size of *sunting*, and simply bangles *bapahek*.

From some literature on Minangkabau traditional wedding dress, it is not known exactly when the traditional and modified brackets began. However, what was found from the existing literature, in 2010 started using a modified jumpsuit even though in the previous year it may have been used, but due to the limitations of some of the available literature and documentation.

During the era of 2010s until the year 2016, the Minangkabau bridal has been created and was evolved from bridal *Baju Kurung* Modification. There are two pieces, namely *Baju Kurung Batabua* that has beads decorations and lower waist with *songket* and gound neck. It has loose cutting, but in 2014s, it has waist-dart (fit on the body). In 2010s era, the top length to thigh and it has neckline but in 2014, the length of the shirt to the hip line. However, it has waist-dart (fit on the body). The silhouette is T-shape, long sleeves. The attire does not has *kikik* and *sibar/pesak* however it has gold embellishment on the edge of the top called *minsie*. The textures of sateen silk textile are shiny, soft and stiff) with embroidery and *sulaman* of Minangkabau and has bold color (red and gold). The accessories such as; scarf on the neck *selempang*, gold necklace *pinyaram*, large size of *sunting* and long bangles mitation. Meanwhile, the skirt length of 2010s was from a bride's waist the shape. It still has no *kikik* and *sibar/pesak*, gold embellishment on the edge of the shirt *minsie*, and also has zipper on the back opening. It has round neckline and use sateen silk textile with embroidery and *sulaman* of Minangkabau. From the color is use bold color (black and gold) that was has phylosophie. The Accessories are scarf on the neck *selempang*, gold necklace *pinyaram*. It has medium size of *sunting*, simply bangles *bapahek* and also silver bangles. The colour of *Baju Kurung* modification are red, black and gold, grey silver, and pink.

The Minangkabau brides wore lots of bridal *Baju Kebaya* modification. It was collected from 2016 until 2021. This attire has waist-dart (fit on the body), the length of the *Kebaya Panjang* up to the floor, but it can be up to ankle and also up to knee. The silhouette are L shape and this L shape is favourite for hijab, meanwhile there are hourglass shape, Y-shape and others. This attire has two pieces, such as; *Baju Kebaya Panjang* and lower waist called *Songket* and also just one pieces. Mostly it was slim sleeves (fitted). It does not has *kikik* no *kikik* and *sibar/pesak*. It has hook buttons opening on the front. This attire use the V-neckline, round neckline, Off-shoulder neckline and it could be another neckline models. It has zipper on the back opening and also buttons on the front or back opening. The textures of this attire are shiny, soft and stiff with beads (sateen), smooth and lustrous (brocade) with beads. The color is more varied depending on the customers' tastes, like green, nude brown, gold, and others. The accessories was silver necklace, simply necklace *pinyaram* and even without necklace to make it seem more simple and minimalist. It has small, medium and large size of *sunting*. In this range of the year, the Minangkabau traditional wedding attire is the most fashionable.

## Conclusion

This study concludes that there are changes in design elements concepts every year and in each era, namely shape, line, texture, color, and accessories. For this reason, this research will be useful for students, and fashion designers will better understand the evolution of traditional bridal clothing from 1860 to the present. These findings will be used as a guide in making designs to balance the power of creativity but by not releasing the elements of philosophy and norms adopted in Minangkabau traditional clothing so that Minangkabau traditional clothing can continue to be preserved for the next generation.

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