The Sociological Approach as a Driver of Change in the Traditional Wedding Attire

of West Sumatra Indonesia: An Aesthetic Analysis

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Abstract

The rapid development of the modern era brings unavoidable concept shifts and poses challenges, especially in fashion. The objectives of this study are: 1) to examine the understanding of fashion designers, fashion stylists, clothing rentals, and customers; 2) to evaluate the aesthetics of Minangkabau wedding attire; 3) to analyze the driver's of changes in the design aesthetics elements of traditional wedding attire based on the sociological approach theory by Arnold Hauser. This study uses a mixed-method through open-ended structured questions and focuses group discussions with a descriptive approach. The findings of this study are to determine the driving force and aspects of aesthetic changes in traditional clothing. This study proposes a conceptual framework for a sociological approach of fashion adapted from Arnold Hauser's Theory. The results showed that self-concepts in fashion design, socio-cultural changes in clothing, the role of fashion and new inventions are drivers of changes in traditional clothing aesthetics.

Keywords: *Fashion Aesthetics, Traditional Wedding Attire, Culture, Sociological approach, West Sumatra, Indonesia*

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Introduction

Design and model of fashion continue to evolve from time to time. However, some cases succeeded in maintaining their original model, as illustrated in a study observing how traditional Korean culture's aesthetic characteristics from the past to contemporary fashion designs (Kwon and Lee, 2015). There is a combination of past and present culture in Korean outfits due to a mixture of western civilization, popular culture, and fashion and art. In history, styles distinguished social classes, and the appearance of ethnic and subcultural styles are among the characteristics of postmodern modes. In contrast, traditional wedding attire in the western region of Saudi Arabia, Hijaz, has a unique style and form of traditional wedding attire. The Hijazi community has succeeded in maintaining their bridal's original shape till now (Tawfiq and Marcketti, 2016). The two studies above show that design changes do not always occur.

An external factor also influences the design of traditional attire. For example, traditional Minangkabau wedding attire design influenced by other nations such as China, Arabic, Portuguese, and India during international trade (Navis, 1984). In addition, the entry of Islam into Indonesia with acculturation also affects the design of clothing such as *baju kurung* (long dress) with its characteristic do not reveal the body shape. The Minangkabau people who are predominantly Muslim have a customary philosophy, which binds the Minangkabau community inclusive in the design and manner of wedding attire according to the custom and dignity that conceived (Magriasti, 2011). Accordingly, Islam and fashion stand in a tense relationship, whereby Islam as the realm of the spiritual and the sacred, eternal values and virtues do not sit easily with fashion, which belongs to the field of surface and form, characterized by rapid growth change excellent fluidity (Moors, 2007). Culture is often taken as a historical given rather than a constructed system (Sartini et al., 2023) in which the portrait or the dress plays its constitutive part (Breward, 1998). Hence, Minangkabau's traditional attire was designed by tradition, socio-cultural norms, and Islamic concepts (Navis, 1984). However, with the rapid development towards the modern era, a shifting concept of *baju kurung* cannot be avoided and raises its challenges. The process of assimilation, such as mixing concepts in the design of traditional apparel with various customs from other regions, also becomes a challenge in maintaining the original image. The Minangkabau traditional leader states that the traditional wedding attire should not be changed or modified in any form because traditional wedding attire contains philosophical meanings and values of local wisdom. If there is a modification in its design, it might eliminate its sacred importance. Unfortunately, these changes are increasingly visible nowadays and considered as something normal.

The Minangkabau traditional leader stated that traditional wedding attire should not be changed or modified in any form. The Minangkabau traditional wedding attire contains philosophical meanings and values of Minangkabau traditional wisdom. If there is a change, it can eliminate its substance values. These changes are increasingly visible in wedding events and seem to have become commonplace and considered self-actualization that follows the times. However, the appearance of traditional Minangkabau wedding attire has been modified, according to Schein (Spencer-Oatey and Franklin, 2012). This research analyzes how changes and aspects affect the aesthetics of Minangkabau wedding attire to maintain this tradition and not shift too far into contemporary wedding clothes. Outside cultures also influence this phenomenon through the rapid development of science and technology, like social media through Instagram, Facebook, and other platforms accelerate information to the public.

Moreover, fashion designers, fashion stylists, fashion bloggers, celebrities, and influencers also contribute to the shifting values of culture, including the concept of traditional apparel. Therefore, this study carries three objectives; the first is to examine the understanding of fashion designers, make-up artists, and traditional clothing rentals regarding Minangkabau wedding attire from the past to the present. The second goal is to evaluate the aesthetics of Minangkabau wedding attire. The third objective is to analyze the influence of cultural shifts on the aesthetics of Minangkabau traditional wedding attire with the theory of the sociological approach by Arnold Hauser.

Theoretical Framework

Concept of Fashion

Fashion is the cultural construction of an embodied identity. It includes all form-creating activities from street fashion to high fashion created by designers and couturiers. But in general, fashion is known as the style or behavior of dressing at a specific period and often has implications for changes in style and behavior (Steele, 2017). Fashion has western phenomenon since the late middle ages, but China's Tang Dynasty (618-907) and Japan's Heian Period (795-1185) have embraced the concept of fashion. For example, in eleventh-century Japanese courts, the term "priestekashi" (up-to-date or fashionable) is used. Fashion has a very intimate relationship with the physical body and even the individual's identity. Although fashion is more concerned with the clothing itself, fashion also includes fashion in furniture, cars, etc.

Fashion changes reflect social change and the financial interests of fashion designers and producers. Stanley Lieberman's (2000) research into fashion with children's first names was unaffected by commercial interests. None of the advertisers promote name choices like Rebecca, Zoe, or Christopher, but they are still in vogue. However, internal taste mechanisms also encourage fashion change even without significant social change. Aesthetics is a part of the concept of beauty; thus, aesthetics is an indicator of the beauty of art. In his book Evolution in the Arts, Munro, a philosopher and theorist of art states that art is a tool made by humans to give psychological effects for those who see it (Munro, 1963). Accordingly, fashion, particularly in the applied art media, where the aesthetic elements of art in fashion. Edmund Burke Feldman (Bunkse, 1981) classifies the aesthetic concept of attire according to primary, social, and physical functions. In terms of the subjectivity of a fashion designer, the natural part of traditional apparel is the fundamental value inherent in every work of art created with the concept of thought, the purpose of creation, creativity as a form of visualization cannot be separated from the design elements.

Meanwhile, the theory of fine art elements by Jirousek and Charlotte in their blog Art Design and Visual Thinking states that the essential elements of fine art design are points, lines, shapes, spaces, changes, colors, and patterns (Jirousek, 1995). Moreover, Verganti (2013) describes that elements such as colors, lines, and shapes are developed based on a combination of materials and structures and considered symbols or messages. Huang (2015, cited in Jung, 2011) added that analyzing the elements that form aesthetic fashion is fundamental in examining apparel styles, including ideas and concepts, creativity, materials, colors, shapes and constructions, techniques, and human elements accessories. There-

fore, Cao (2011) divides the composition of clothing into two levels, namely the formal and technical levels and the level of cultural connotation (Yen and Hsu 2017). Cultural connotations are the essential elements of fashion, while forms and techniques represent the message.

Traditional Wedding Attire of Minangkabau

The Minangkabau tribe is located in West Sumatra and is one of the provinces located along the coast of Sumatra, Indonesia. Initially, Minangkabau wedding attire was the royal garment of the king of Pagaruyung and traditional stakeholders. The bride and groom wear traditional clothes during the wedding ceremony to preserve Minangkabau culture (Maresa, 2009). According to Firdaus (2009), before Islam entered Minangkabau, the clothes worn by Minangkabau women looked like Javanese and Balinese clothes known as *"kemben"* (Firdaus, 2009). Then the form has changed since the Padri period of 1803 (Islamic Reform I) due to cultural acculturation with the Indians, Middle East, Chinese, and Malays with clothing in the form of robes and veils (Fatimah, 2018). The model in that period was almost the same shape as Minangkabau women's clothing which developed around 1682.

Baju kurung is a wedding dress and traditional dress considered sacred to the Minangkabau community, not just to cover the body or as a part of aesthetics, but it is a symbol of civilization of the Malay community, especially the Minangkabau community. It contains Minangkabau values and philosophy, illustrated from every line and form of the design. The original design is large and loose on the body and sleeves, which symbolize that women provide serenity and peace for themselves, their families, and society. Women are also a symbol of the existence because, in Minangkabau society, women are the heirs and successors of descendants.

In Spain, the matador outfit influences the groom's attire. The wedding dress is named *roki*, made from velvet sprinkled with gold thread, and on the edge of the seam also uses gold thread. At the end of the sleeves and on the shoulders or collar are given *batanti* lace. Before putting the *roki* on, a white shirt must be worn first, followed by a vest, pants, and outerwear. The vest has the same material and color as the trousers, made from velvet. The groom's trouser is only up to the middle of the calf, then wearing white socks up to the knees (Maresa, 2009).

Figure 1. Traditional Minangkabau wedding attire (1860). Source: KITLV Leiden/M. Joustra (Joustra 1923).

Figure 2. Traditional Minangkabau wedding attire (1984). Source: Agusthi Evi Martala.

Traditional Minangkabau wedding attire changed the design and the times, both in shape, silhouette, color, and accessories. This change leads to a contemporary/modern bridal outfit, as can be seen from the following design images:

Figure 3. Traditional Minangkabau Wedding Attire (2010). Source: AdatIndonesia.com.

Aesthetics in Minangkabau Wedding Attire

Elements of line and direction, elements of shape and size, elements of texture, elements of color are the design elements which contain in traditional Minangkabau wedding attire. The line element is made based on a combination of horizontal, vertical, and diagonal lines formed in line with the life attitude of the Minangkabau people through courtesy in rela-

tionships that upholds culture and local values. The motive is made freely in the form of flora and fauna diversities. The combination of lines and directions that form a motif with the stylization process creates a new model but not far from the original form, such as the motifs embroidery. A meaning that can be captured from the embroidered motifs consisting of flowers or animals and circled with gold threads (Purnama et al., 2023) is a symbol of the woman's purity which becomes the bride (Ibrahim and Yunus, 1986). A woman in Minangkabau keeps herself from anything that can reflect her perfect name and always puts herself in the customary rules oriented to Islam's teachings.

The velvet material used is shiny when viewed. It looks luxurious with additional gold cloth decorations and typical *Padang* embroidery with shiny coarse-textured bead ornaments reflecting the character of Minangkabau women as a person who is respected, valued, protected, and role models as well. The element of color in Minangkabau traditional wedding attire in Padang serves the beauty of visuals and an identity. Colors commonly used are bold colors such as red, yellow, blue, purple, and black. Color in every culture is a symbol, a metaphor, and a part of an aesthetic system (Jones and MacGregor, 2002). The red color reflects the feeling of happiness, which means bravery. It is to be a brave act to start a new life in wedding attire. Usually, red which combined with gold symbolize immortality; hence it adds a graceful and elegant impression to the bride and groom. The black color portrays maturity and toughness in dealing with life's problems.

Arnold Hauser's Theory of Sociological Approach (1951)

The sociological theory approach consists of three aspects in developing a design idea, including elements of sociology, psychology, and style as the final direction in creating a design (Hauser, 2011). Arnold Hauser's theory is essentially a cognitive theory of art. However, due to the shift in various discussions of Hauser's views, there is a conflicting relationship between art, science, and technology. At first, this created tension in Hauser's work that he had to explain his assertion that there was a link between aesthetics and the cognitive realm. The emergence of the following study on Hauser's view and refinement of the social art constitution. He is well aware of the material and technological constraints that shape the art related to the modern era's existence, which gives rise to the mutual dependence between economic and technical arrangements. The understanding is that today's society by technological change. The Industrial Revolution produced modern art influenced by technology and modernization in mechanics reproduction. According to him, it would be more complicated if only the human mind's rapid development of technical phenomena in technology, where art itself is a manifesto in the emergence of impressionism (Gelfert, 2012). Departing from this, the theory of Arnold Hauser becomes a reference in this study. Based on this suitability, this study uses the theory of sociology of art from Arnold Hauser. In addition, the role in fashion and new inventions also affect the style in shaping the changes in the aesthetic elements of design. To that end, this study also proposes a conceptual framework adapted from Arnold Hauser's theory to find answers to the driving aspects of aesthetic change in Minangkabau traditional wedding attire.
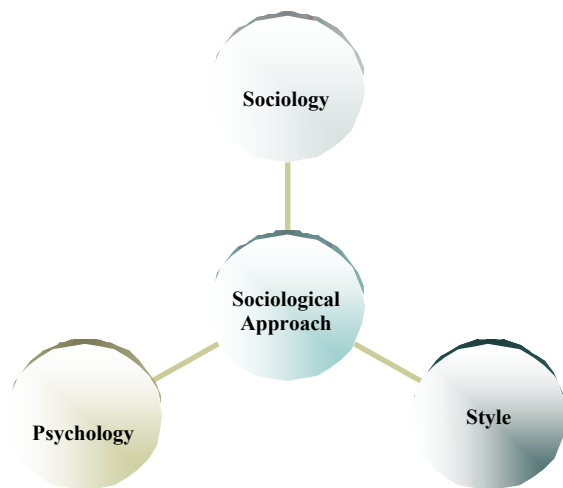
Figure 4. Three stages of the sociological approach by Arnold Hauser (1951).

Psychology
Self Concepts in Fashion Design
Elements of Psychology will explain in the form of self-concept. The self-concept is a primary determinant of people's self-presentation and the specific aspects of self that individuals wish to control and portray (McNeill, 2018). The broad topic of self-concept refers to the collection of attitudes people hold toward themselves. Self-concept includes self-esteem, or the value with which a person views him- or herself. It also provides self-image or people's perceptions of what they like. Self-concept is the sense of self-image that is of interest to marketers because many consumers select products and brands that fit or match their images (Goldsmith, Moore, and Beaudoin, 1999).

Furthermore, according to Barnard, Fashion Identity theory plays a vital role in conveying the identity and personality of each individual through what is worn, why it is not exciting, and will get a particular message or a specific image (Barnard, 2014). For example, wearing clothes that are famous with a logo that is well known and well-known will increase the confidence and social status of the wearer. It is related to how a person views himself, making him different from others. Previously, another opinion stated that various notions of self-identity from several experts. Self-identity is a concept used to express who they are and how their relationships and social status in society are; understanding what they are wearing, how they expect themselves, and choosing what is appropriate or not to wear in appearance. Mulyana is a self-presentation process that individuals usually use in impression management (Samovar et al., 2010). Weori Goffman introduces this dramaturgical approach through techniques used by actors to foster certain impressions in certain situations with specific goals. This approach is also related to controlling and projecting themselves from the image they want and present (Tseëlon, 1992). Indirectly, the social function of the dress will affect the feelings and ways of thinking of various community groups present at the party to influence their behavior when socializing (Kaufman and Feldman, 2004). A bridal dress is an art form shown to the broader community in the wedding procession. Morris classifies the function of clothing in three aspects, namely clothing for display, clothing for comfort, and clothing for modesty or appropriateness. The embodiment of apparel is by its function by paying attention to the visual elements of clothing (Morris, 2002).

Sociology

Socio-Cultural Changes in Fashion

Fashion is related to sociological discourse and empirical studies on culture, technology, mobility, etc (Kawamura, 2018). According to Davis, in the sociological interest in fashion, people communicate their personality through their outfits. Clothing symbolically represents a social structure or status claims and lifestyle attachments (Davis, 2013). Observation suggests that the world is moving towards globalization and overwhelming the national cultures and identity, pushing them farther toward the periphery of irrelevance (Bird and Stevens, 2003). Globalization generates a temporary society, where according to Crane, contemporary societies as "postindustrial" and their cultures as "postmodern," which implies a transformation in the relationship between various elements of social structure in the nature and role of culture (Crane, 2012).

Clothing is an instrument of communication; it is a social identity, not a personal identity (Noesjirwan and Crawford, 1982). Acculturation is the process of adaptation and change that occurs when two different cultures interact (Berry, 1995). The implication of the uni-dimensional approach is about acculturation and identities from heritage culture (Ryder, Alden, and Paulhus, 2000). Thus, the explanation of acculturation and cultural assimilation is also an integral part of cultural diffusion (Croucher and Kramer, 2017). Moreover, rapid communication and transportation technology developments have increased the interaction between people from diverse cultural backgrounds (Ward, Bochner, and Furnham 2020). In this context, according to historical records, traditional Minangkabau bridal clothing results from the acculturation process of apparel from various countries and a combination of customs from different regions in Indonesia.

Style

Roles in Fashion Design

Numbers of aspects take part in the world of fashion. A fashion designer has an essential role in creating attire. Several factors influence clothing purchase from particular designers: aesthetic elements, better material quality, and status or image (Fogel and Schneider, 2010). So, the task of a designer in adapting trends, following trends, and pouring them into a fashion work must have a sense of responsibility. A fashion designer does not work alone, but many parties participate and synergize in socializing the fashion itself, such as a stylist whose job is to create visualizations (Ro, 2014).

Besides, the celebrity also plays quite an important role. According to Till and Shimp, when a brand endorses a celebrity, consumers perceive that it is associated with the brand and remains in their memory (Till, 1998). This concept is instrumental in influencing consumers and has been used for a long time to inspire the public with messages (Dwivedi, Johnson, and McDonald, 2015). Therefore, Blumer expresses a strong relationship between what celebrities choose, like, and are interested in, and their fans will follow for sure (Blumer, 1969). The contemporary prominence of the fashion muse can be said to represent an impulsive trend in the mix of personal inspiration and public-facing advocates, where their public image with the designers they work with effectively "embodies" communication in fashion platforms and promotional discourse (Barron, 2019). In addition, there is also the role of fashion bloggers that they declare themselves as idealized fashion subjects by producing their own fashion-centered media formats. Through quality clothing and fashion disguises, they maintain a high agency level (Titton, 2015).

New Invention

The development of Science and Technology has facilitated innovation in fashion, such as fashion trends that keep changing through the existence of Mass Media in the order of people's lives or also often called Modernization. Modernization itself appears as a result of solid globalization and, in the end, has an impact on changes in all lines of society and causes the complexity of problems (Battersby and Siracusa, 2009). Fashion trends provide an insight into the style and color direction of future products (King, 2011).

Fashion trends move fast along with the development of technology, information, and innovation; hence, anyone can immediately access the messages and targeted goals. Mass media plays a substantial role in disseminating information, especially in digital media such as television, mobile phones, and social media platforms such as Instagram, Facebook, Pinterest, and other applications, thus making disseminating information even more unstoppable. According to Nayar, celebrity culture, production, dissemination, and consumption through global media have been genuinely global cultures in recent years (Nayar, 2009). Hirsch argues that we must consider the mass media as gatekeepers and the primary regulator of innovation as a counterweight. Indeed, publicized mass media reach a large audience and, therefore, can draw broad attention to progressive management rhetoric (Hirsch, 1972). Various publications can contribute directly to the spread of management modes (Abrahamson, 1996). In a new millennium era, television has a central role in circulating fashionable images and creating demand (Warner, 2014). The correlation between marketing and mass media is a kind of symbiosis mutualism (Khamis, Ang, and Welling, 2017). Media relies on advertising revenue for commercial viability, while advertisers have traditionally relied on media to address the audience (their potential consumers). To deliver messages to the audience, media organizations create interesting, engaging content, their primary objective. One type of content that has been broadly popular with audiences is a celebrity. There is a prominent marketing relationship between a brand, media, audience, and fame.
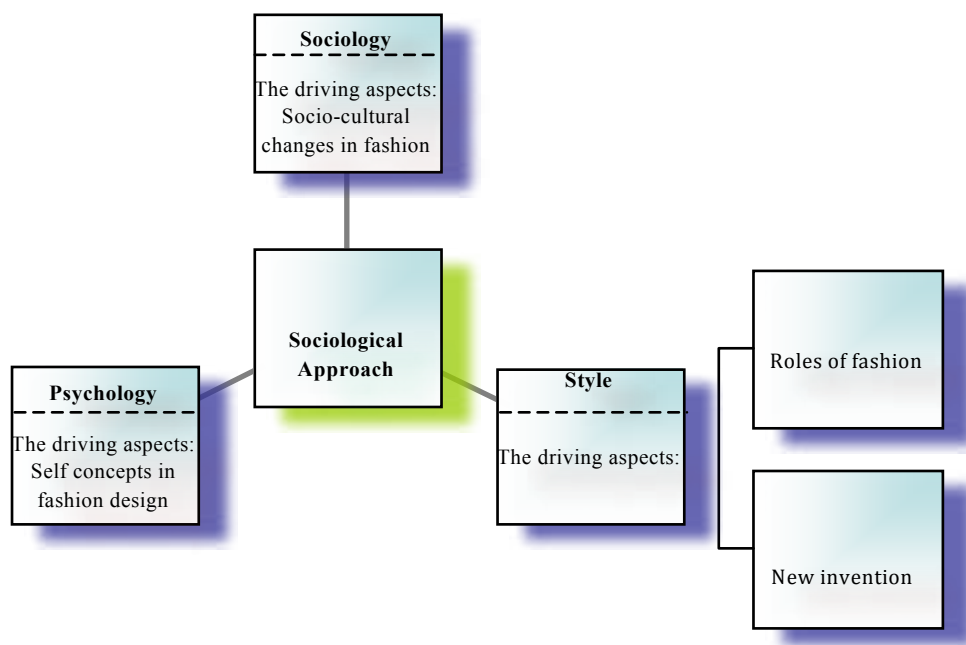

Figure 5. Proposes Conceptual Framework of the sociological approach in fashion. (Adapted from Arnold Hauser's Theory 1951).

Methodology

The method used in this research is a mixed-method with a descriptive approach. Data were gathered through open-ended structured questions and focus group discussions with a descriptive approach. To further deepen this research, additionally collect data in the form of theories and expert opinions, pictures from the literature, and documentation regarding Minangkabau traditional wedding attire to be discussed further through the interaction of experts in focus group discussions.

According to Marczak and Sewell, focus groups were initially called "focused interviews" or "in-depth group interviews," which developed in understanding how or why people hold certain beliefs about a topic of interest. Similarly, Hollander and Duggle by describe focus group discussions as a method for collecting data and information through social interactions between communities, in which individuals influence each other (Hollander, 2004; Duggleby, 2005). One of the advantages of using the focus group discussion method is that it provides richer data and added value that is not obtained when using different data collection methods, especially in quantitative research. Likewise, focus groups that good practice of face-to-face and online focus groups can build a stimulus for group involvement to contribute (Robinson, 2020). The topics discussed in the focus group discussions aimed to evaluate changes in the aesthetics of Minangkabau wedding dress designs, including shapes, lines, textures, colors, and accessories in Minangkabau traditional wedding attire and adapting the theory of the sociological approach by Arnold Hauser.

Participants

This study involved eighty-five fashion designers, fashion stylists, clothing rentals, and customers wearers selected as research subjects for the survey. Furthermore, this study selected 15 panels based on their expertise with the criteria of having more than ten years of experience as experts, especially local Minangkabau figures, fashion critics, fashion, fashion stylists, and make-up artists, make-up lecturers, fashion bloggers, and fashion influencers.

Data Collection

This study consists of 3 sources of data—first, open-ended structured questions. The first activity in this research project was to survey preliminary understanding of the subject matter of the study that is to examine fashion designers, make-up artists, and traditional clothing rentals regarding the knowledge of Minangkabau wedding attire from the past to the present. The second data was through a literature study and documentation—the third was collected through focus group discussions. The Zoom meeting application obtained data from 15 panels in a virtual May 2020 focus group discussion.

Data Analysis

This qualitative study explored the 85 representative respondents that was purposive, the next is analyzing data obtained from literature studies and the focus group discussion results.

Participants	*n*
Fashion designers	15
Fashion stylists	17
Clothing rentals	18
Customers	35
Working experience in years (Fashion designers, Fashion stylists, Clothing rentals)	*n*
35+	*5*
25-34	*9*
15-24	*10*
10-14	*12*
9 and under	*14*
Age	*n*
45-54	13
35-44	22
25-34	23
Under 25	27

Figure 6. Demographic breakdown of participants.

The steps are transferring raw materials from audio-visual data types and rewriting the recording as a whole (make transcript/verbatim). Then, look for prominent issues repeatedly, categorize answers to the topics discussed and refer to notes during focus group discussions. Then, made into paragraphs, analyzing and highlighting problems/topics mentioned and discussed by the panel and categorizing all panel answers into specific themes and issues to ensure that the data obtained from the informants are valid. Following the indicators expected in this study, the focus of this study is divided into two parts, namely the analysis of the design aesthetics elements, and the second theme is what aspects are a driving force in the changes of fashion aesthetics Minangkabau traditional wedding attire. Then each of these general themes is further divided into five sub-themes based on the dimensions of fashion aesthetics: shapes, lines, textures of materials, colors, and accessories for the first theme and self-concept, socio-culture, roles in fashion design, and new inventions for the second theme. This sub-theme guide is expected to fulfill the research objectives that have been determined previously.

Finding and Discussions

The first finding from the preliminary study in a survey is that only 30% of respondents know about traditional Minangkabau wedding attire. On the other hand, 70% of fashion designer respondents stated that they made designs based on orders. Seventy-five percent of customers ordered modified wedding attire from a clothing rental. Likewise, consumer data shows that 80% use modification wedding attire.

Results	Percentage (%)
Fashion designer Knowledge about traditional Minangkabau wedding attire	30
Fashion designer made designs based on customers orders	70
Fashion designer made designs based on their knowledge about traditional Minangkabau wedding attire	30
Customers ordered modified wedding attire from a clothing rental	75
Customers choosed modified wedding attire	80
Customers choosed traditional wedding attire	20

Figure 7. Participant survey results.

The second stage discusses the opinion of the informant, who shows a statement about the factors driving force in the changes of fashion aesthetics of Minangkabau traditional wedding attire in terms of the informant's point of view according to his expertise. The points are the changes of design aesthetics elements such as shapes, lines, textures, colors, and accessories. During the Focus Group Discussion, all participants were asked about self-concept, issues of socio-cultural change, the influence of fashion trends and mass media, how role models play a role in fashion, and the specific changes to the aesthetics of traditional wedding attire Minangkabau. The following discussion summarizes the panel's opinions categorized under particular themes.

For the theme of socio-cultural change in Minangkabau traditional clothing, several respondents from the fashion designer believe that there are positive and negative sides to globalization and modernization where people tend to choose which one is more practical. Globalization has led the acculturation and influences each other to be more open and flexible. For the theme of the influence of fashion trends and mass media, almost all respondents answered that science, technology, and media are an essential part of the fashion industry. People are wiser to choose new trends because the door to access information is getting wider, diverse, and spread rapidly. Fashion seems to be a lifestyle demand and always follows things considered attractive and popular. However, some people choose not to follow the trend because of their self-concept to their style and personality.

Regarding roles in fashion, some respondents stated that digesting trends will win and always try to innovate according to the latest popular tastes. In addition, if well-known brands use their styles services, it will accelerate the spread of new trends. Regarding the role of influencers on social media, such as fashion vloggers and bloggers, celebrities, and even outstanding athletes, they have a very significant role in grounding a fashion trend because of their large following on several social media platforms. However, if the influencer does not conform to cultural norms, it will directly impact the millennial generation; moral responsibility is a need in these conditions.

The following are some explanations from the panel's opinion regarding the theme of the influence of modernization on changes in the aesthetics of Minangkabau traditional clothing. All panels agreed that Minangkabau traditional wedding attire development is increas-

ingly diverse, and it is understandable if these trends affect shape, lines, textures or materials,, colors and accessories. However, Minangkabau traditional clothing has a distinctive style and should not be changed or omitted because it is fundamental and contains traditional philosophy.

Figure 8. Modification of Minangkabau wedding attire (2016). Source: Des Iskandar's photo archive.

Traditional Minangkabau Wedding Attire (bride)	Modification of Minangkabau wedding attire (bride)
Shape	Shape
1. Has waist-dart, T-shape 2. Two pieces, Baju Kurung Basiba and lower waist with '*songket*' 3. Long and big sleeves 4. It has *kikik* (seam) on the armpit 5. Has no buttons and zipper	- Has waist-dart (fit on the body) - L-Shape - Slim sleeves (fitted sleeves and showing arms) - Has no *kikik* (seam) on the armpit - Has buttons in the front - Transparant lace
Line	Line
- Round neckline	- Heart neckline (exposing the neck and chest)
Texture	Texture
6. Sateen silk (shiny, soft and stiff) with typical Minangkabau embroidery	- Lace (sheer and delicate fabric) with embroidery and beads
Color	Color
- Bold color	- Bold color and nude color
Accessories	Accessories
- Scarf on the neck selempang - Gold necklace '*pinyaram*' - Medium size of headpieces '*sunting*' - Simply bangles '*bapahek*' - The embellishment on the edge of the shirt that is given a gold wrapped threads	- Simply necklace - Simply headpieces - Simply bangles - beads on lace - The embellishment on the edge of the shirt with synthetic gold thread and sequins

Figure 9. Comparison of changes in Traditional Minangkabau Wedding Attire and Modification of Minangkabau wedding attire.

The open-ended data questions show that 82% of service users prefer to wear modified wedding clothes than traditional ones. The significant findings showed the change in Minangkabau traditional wedding dress from the past to the present from design aesthetics elements in the Minangkabau traditional attire in shape, lines, texture, color, and accessories. These changes result in modification and innovation. The quite noticeable difference is the coup at the chest part, which shows the shape of the wearer's body. In addition, the shape of the neck, namely the A-line neck, reversed A-line neck, scoop, square, off the shoulder, and Sabrina has also been modified with the appearance of the three-quarter arm (bell sleeve) a slim/long fitted sleeve. Color selection has also undergone changes where previously the colors commonly used were red, yellow, blue, black, gold, silver but now the colors are white, cream, light brown, pink, and peach. It is also the result of the acculturation process of western culture and culture from other regions in Indonesia. Likewise, what happened to the groom's apparel design was a cultural acculturation process that combined Minangkabau traditional wedding designs and different cultures. Still, sometimes the basic design was no longer used and even replaced with suits characteristic of western cultural fashion (Europe and America).designs and different cultures. Still, sometimes the basic design was no longer used and even replaced with suits characteristic of western cultural fashion (Europe and America).

Figure 10. Modification of Minangkabau Wedding Attire (2019). Source: www.thebridsdept.com.

During the discussion with focus group discussions, one particular point of view where tough arguments occurred between Minangkabau traditional leaders and opinions from fashion designers. According to the fashion designer, traditional wedding attire could be modified into trends of interest to the community in terms of practicality and influenced by socio-cultural changes, self-concepts, roles in fashion, and new inventions to make a creative idea in realizing their designs. But on the other hand, the local Minangkabau figures emphasized that it is appropriate for traditional bridal attire to be preserved by the original. Therefore, this research contributes to the Minangkabau community to filter out all these changes and maintain the cultural values in traditional Minangkabau wedding attire.

Conclusion and Suggestions
In conclusion, the main finding in this study is a change in the design aesthetics of the Minangkabau wedding attire. The driving aspects of this change include the self-concept of society as a form of expression and self-actualization of the ever-evolving fashion

orientation, where one's self-concept will influence behavior related to one's fashion. Another driving aspect that affects socio-cultural changes is diffusion, acculturation, and cultural assimilation both from the west and with the customs of the regions in Indonesia. The existence of role models such as fashion designers, fashion stylists, celebrities, influencers, the fashion business is also involved. In their view, it makes people quickly have new insights and want to actualize themselves into something like the results of globalization and modernization, namely fashion trends. The role of mass media in disseminating information from the roles of models or influencers is also significant.

Referring to the analysis results and discussion; the study suggests a couple of points as follows: firstly, fashion designers should design an attire, especially those that will be worn during sacred events such as wedding ceremonies, so they must pay attention to the fundamental elements that should not be omitted. Modifications may be made to other aspects, such as the decoration application, but do not change the shape of the traditional clothing so that it does not eliminate its philosophical meaning. So, designers should do some research before making a wedding dress design. Secondly, in terms of the use of clothing worn by the public, it is better to filter out the latest information and trends from the opposing side it causes. Fashion designers will create clothes according to user requests, for those users (consumers) are expected to help preserve their particular culture through traditional wedding attire.

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