

Hijab Design and Style in Indonesia which Influenced by Hijabers Community

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Abstract

The idea of Indonesia becoming the center of influence in world Muslim *fashion* in 2020 by *Indonesia Islamic Fashion Consortium (IIF)* is strongly feasible, where the industry has been growing significantly since 1990's (Warta Ekspor-Indonesia Ministry of Trade, 2015). This is an interesting phenomenon to be noticed, especially related to hijab (head cover) that has many designs and styles (Rahayu, 2016). Nowadays, hijab has reached a certain prestige as a globalization sign, a symbol of Indonesian Muslim towards other Muslim in another country in a modern world (Ibrahim, 2011). The latest hijab trend in Indonesia appears as a manifestation of paradigm shift of wearing hijab. There is *Hijabers Community* (HC), a Muslimah community founded in 2010 in Jakarta that accommodates hijab and Muslimah related activities. One of this community's taglines is "From fashion to islamic studies, from hijab style to learning Islam, anything that will make us a better Muslimah insya Allah". Referred to this tagline, through the design and style of hijab which displayed, HC wants to change the view of the hijab that is synonymous with traditional and ancient, into something modern, fashionable and dynamic (Setiadi, 2013). Some of the initiators of the community are fashion designers who become the influencers towards Indonesian Muslim fashion industry. This research focuses on how hijab design and style changed after HC has been founded in Indonesia and what kind of design aspects which influenced the changes.

Further, this is a qualitative research where primary data are gained through field observation and events, as well as interview with respondents HC member and fashion designer. While secondary data gained from related literature review. Finally, result of this research is classification of hijab design and style that is influenced by HC along with its elaboration and conclusion that are related towards the impact of these changes.

Keywords: design, hijab style, Muslim fashion, Indonesia

1. Introduction

The development of Muslim fashion Industry in Indonesia has grown rapidly in recent decades. These are supported by various factors such as the fashion designer, the economic level which improved, and the retail sector which has expanded significantly (Warta Ekspor-Indonesia Ministry of Trade, 2015). Therefore, all parties including the government, association and the Muslim fashion industries have optimistic sight on idea of Indonesia becoming the center of influence in world Muslim *fashion* in 2020. There are many factors which drive Indonesia Muslim fashion industries continues to grow. The demand for Muslim fashion keep going up and the growth of the communities like *Hijabers Community* change the view of hijab that has been synonymous with traditional thing into something modern, fashionable and dynamic (Setiadi et al, 2014) and there are many designs and styles of hijab in Indonesia after the founding of *Hijabers Community* (Rahayu, 2016) also there are differences between after and before of this

(Indarti, 2017). Based on that development, the authors are interested to know how hijab design and style changed after HC has been founded and what kind of design aspects which influenced the changes.

Problem Statement

By virtue of the ideas above, the problems can be formulated in questions as follows:

1. Through the design and style of hijab which displayed, HC wants to change the view of the hijab that is synonymous with traditional and ancient, into something modern, fashionable and dynamic (Setiadi, 2013).
2. There are many designs and styles of hijab in Indonesia after the founding of *Hijabers Community* (Rahayu, 2016) and there are differences between after and before of this (Indarti, 2017)
3. The idea of Indonesia becoming the center of influence in world Muslim *fashion* in 2020 by *Indonesia Islamic Fashion Consortium (IIIF)* is strongly feasible, where the industry has been growing significantly since 1990's (Warta Ekspor-Indonesia Ministry of Trade, 2015). Beside the statement above, the Deputy Chief of Ministry of Tourism and Creative Economy is optimistic that Indonesia will soon become the center of mode of Muslim world in 2020 (Fildzah, et al, 2015).

1.1 Research Question

1. What kind of hijab design and style which developed by HC that synonymous with modern, fashionable and dynamic perceptions?
2. What are the changing of hijab designs and styles after the founding of *Hijabers Community*?
3. What are the impact of those changes which relate to drive the idea of Indonesia becoming the center of influence in world Muslim *fashion* in 2020?

1.2 Purpose of the Research

1. Describe the kind of hijab design and style which developed by HC that synonymous with modern, fashionable and dynamic perceptions
2. Describe the changing and classify the hijab designs and styles after the founding of *Hijabers Community*?
3. Analyze the impacts of hijab designs and styles changes and its relation on driving the idea of Indonesia becoming the center of world Muslim fashion in 2020

1.3 Methodology

This research is a qualitative research which use an object-based reseach method. As Wilson (1985) explained in Kawamura (2011), traditionally, the study of fashion and/or clothing has followed its methods of attention to detail. Object-based research examines minute details and channels through a series of acquired skills and interpretative methods. The researcher need to find the clothing object at the first and then identify it, conserve it, display it and interpret it.

Primary data are gained through field observation and events, as well as interview with respondents HC member and fashion designer. While secondary data gained from related sources from books, journals, internet will be used as additional references and to gain

knowledge and information. To complete the study references, source from magazine, newspaper, video report and television program will also be used to update information in the area of research.

2. Literature Reviews

2.1 Hijab Design and Style in Indonesia

According to Surat *Al-Ahzab* [33:59] of the Qur'an, Muslim women are obliged to put their hijab on the whole part of their bodies. It is this verse which is the reason for wearing hijab for Muslim women. The clothing of Muslim women must cover 'Aurat (whole part of head and body except face and palm), not be transparent, tight, and resembling men clothing.

Fildzah et al. (2015), Indonesia is one of the countries with the largest Muslim clothing market in the world and Indonesia ranked the second for Muslim clothing market after Turkey. Hijab industry in Indonesia has had many of raw materials markets, factories, designers, and capitals. The superiority of Indonesian hijab compared to other countries is that hijab styles of Indonesian Muslim women are more developing and more variable (Fig. 1.).





Figure 1. Hijab Design and Style in 1990s - 2000s

Source: Anne Rufaidah, 2009

Nasution (2014) said, unlike in Middle Eastern countries whose more rigorous dress rules for their Muslim women, Indonesia tends to be democratic and accepts a variety of varied Muslim fashion and hijab styles. Furthermore, Miranda (2014) and Mutiara (2017) also explained that the varied cultural heritage is potential resources and an advantage for Indonesian future Muslim fashion industries.

2.2 Elements of Design

Wong (1972) theorization begins with the list of elements of design, there are conceptual elements, visual elements, relational elements and practical elements.

The visual elements consist of:

- a. Shape : Anything that can be seen has a shape which provides the main identification in our perception (Fig. 2)

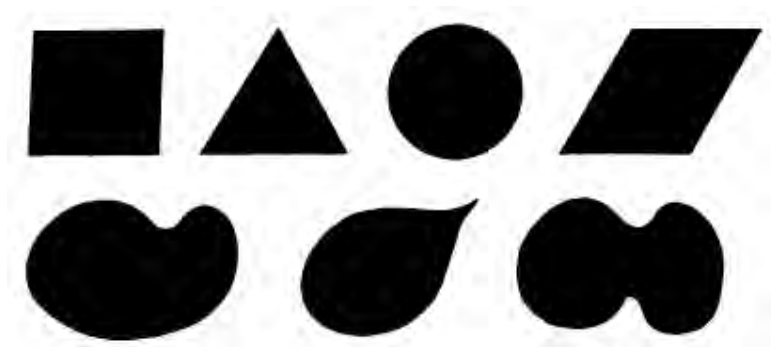


Figure 2. Shape

Source: Wong, 1972

- b. Size : All shapes have size, size is relative if we describe it in terms of bigness and smallness, but it is also physically measurable (Fig. 3)

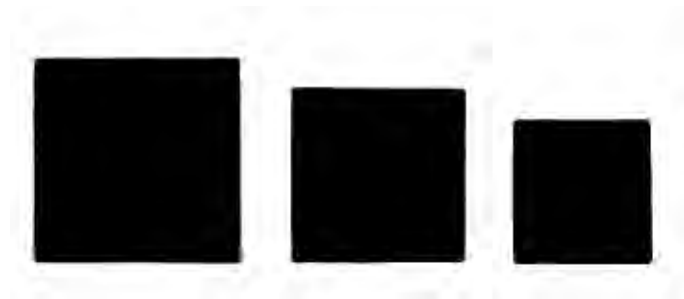


Figure 3. Size

Source: Wong, 1972

- c. Color : A shape is distinguished from its surroundings because of color. Color is used in its broad sense, comprising not only all the hues of the spectrum but also the neutrals (black, white and all the intermediate grays), and also all their tonal and chromatic variations (Fig. 4)



Figure 4. Color

Source: Adapted from Wong, 1972

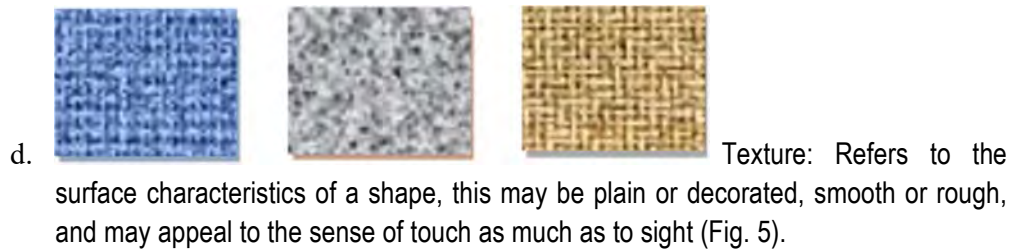


Figure 5. Texture

Source: Adapted from Wong, 1972

Beside visual elements, there is relational elements which governs the placement and interrelationship of the shape in a design. Some are to be perceived, such as direction and position (Fig. 6); some are to be felt such as space and gravity (Fig. 7).

Figure 6. Direction (a) and Position (b)

Source: Wong, 1972



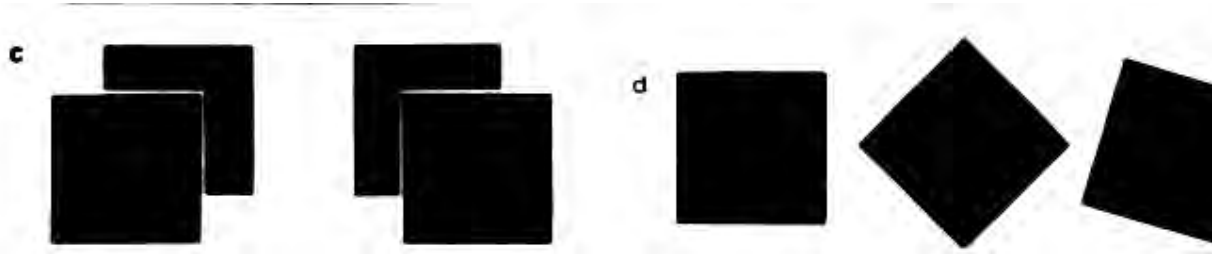


Figure 7. Space (c) and Gravity (d)
Source: Wong, 1972

3. Discussion

3.1 Hijabers Community

Nasution and Miranda (2014) explained that friendship and the desire to be better, are two things behind the forming of the *Hijabers Community* (HC) on November 27, 2010. Along with the time passing, this community spread to several big cities, such as Bandung, Yogyakarta, Padang, Aceh and Jakarta. The role of social media, such as Twitter and Facebook helps the spread of *Hijabers Community*. It has been more than 97.000 members who have indirectly joined this community (Fildzah, et al, 2015). Miranda (2014) stated that one of the most visible things of HC is the concern of its members towards their fashion and appearance. The purpose of this are they want to prove and campaign that women who wear Hijab may also appear to be modern and stylish (Fig. 8).



Figure 8. *Hijabers Community*

Source: femaledaily.com, July 2012

Kemala (2014) in Fildzah, et al (2015) explained that *Hijabers Community* has routine activities (Fig. 9) performed by this community are monthly recitation, “Hijab Day” event, social activities, etc.



Figure 9. *Hijabers Community* Routine Activities

Source: ketupatkartini.com, April 2016



Moreover, they has also held various talk shows, fashion shows, and hijab classes. Hijab class also becomes one of never missed activities by this community to support the expansion of hijab wearing in Indonesia.



3.2 Hijab Design and Style of *Hijabers Community*

Hijabers Community in 2012 compiled the hijab style which inspired by several contributors who are members of this community. Previously, HC socialized the unconventional hijab

style through hijab tutorial activities both online and offline in their routine activities. This hijab style compilation compiled into a book which is titled *Hijab Style by Hijabers Community*. The style can be divided into three parts of style, Casual Inspirations; Formal Inspirations; and Special Occasion Inspiration. Below is a table that describes the inspiration for Hijab Style.

Table 1. Classification of Hijab Design and Style based on Inspiration

No	Kind of Inspiration	Description
1	<p data-bbox="328 491 529 527">Kasual Inspiration</p> 	<p data-bbox="867 491 1398 527">Visual elements of this inspiration describe that:</p> <ol data-bbox="867 564 1487 869" style="list-style-type: none"> The shape of hijab becoming more organic (not too geometric like before). For size aspect, it looked smaller. The color had chosen inspired from neutral and pastel color palette. Texture is determined of hijab fabric/material. It would be proper if the material have some character. such as mild and easy to drape. <p data-bbox="867 911 1425 947">Relational elements of this inspiration describe that:</p> <ol data-bbox="867 984 1487 1205" style="list-style-type: none"> The direction of this hijab style looked sideways from the face. This style quite different than the conventional before. The space of this inspiration is layering effect using one kind of material or more. It depends on the color combination.
ss2	<p data-bbox="328 1516 529 1551">Formal Inspiration</p> 	<p data-bbox="867 1516 1487 1625">The character for formal inspiration is using material that show simplicity and elegant image. The specific material such as satin and chiffon appropriate for this style.</p> <p data-bbox="867 1667 1487 1734">The design composition principle while applying hijab is not to decorative.</p>

		
3	Special Occasion Inspiration	<p>The differences between this inspiration and the other are about its texture and composition. For the shape and color have the same point like casual and formal. For this style, the keyword is confident to show boldness of application (accessories) that she wear. There will be more decorativeness on this inspiration style.</p>
		

Source: Adapted from Hijab Style by Hijabers Community, 2012

3.3 Influencer on *Hijabers Community*

Fildzah, et al (2015) stated that the role of social media, such as Twitter and Facebook helps the spread of *Hijabers Community*. Beside those kind of social media, there are social media based on picture such as Instagram (IG) and Path, then social media based on video like Youtube, and social media based on writing, for examples are wordpress, blospot, etc.). There are some influencer from this community who succeed in branding their name and image as a Muslim fashion enthusiast.

a. Jenahara

Jenahara Nasution was a founder of *Hijabers Community*. Jakarta Fashion Week (2014) invited her as a Muslim wear designers, to join the programme. This program sponsored by Femina Group, the British Council and the London-based Centre for Fashion Enterprise (CFE). With Ria Miranda also Dian Pelangi, she nominated in Fashion Influencer at Asian Influencer Award 2017 which located in Kuala Lumpur, Malaysia. Diaz as the committee of 2017 Asian Influencer Award said, the design character of Jenahara is not only favored by women who wear hijab, but also by fashionistas who do not wear hijab daily. Her works could be absorbed by consumers in western countries and compete with other clothing categories.

b. Ria Miranda

Ria Miranda was named as Top Fashion Influencer at the Asian Influencer Award event

in Kuala Lumpur, Malaysia. With Jenahara, she formed Hijaber Community. She is a Muslim fashion designer whose design influenced Muslim Fashion Trend in Indonesia now adays.

c. Dian Pelangi

Dian Pelangi is one of Indonesian hijab designers who has gone international and she is one of the 12 international designers selected to exhibit their works in the Haute Arabia High Tea in 2014 in UK (Meghan, 2014). Fildzah et al (2015) stated that Turkey has many hijab fashion designers who are famous worldwide, but the adding value of Indonesian hijab fashion designers is that Indonesian designers like Dian Pelangi include Indonesian cultural elements in their design, so that it can be a specialty of Indonesian hijab.

4. Conclusion

The conclusion of this paper are:

- 1) The kind of hijab design and style which developed by HC that synonymous with modern, fashionable and dynamic perceptions are formed by the shape which is more organic and dynamic. Balancing of the composition is not focusing on symmetric thing but also can be asymmetric. Layering the material using one piece or more veil whose color palette are neutral and pastel will be look modern and fashionable.
- 2) The changing of hijab design and style is formed because of the willness to not to follow conventional look. It would appear from the shape, size, color, texture and how those elements would be combine. Hijab design and style could be classified based on the inspiration. Those inspiration come from the purpose of wearing the hijab.
- 3) The changes of hijab designs and styles beside it impacts to how Muslimah wearing the hijab, it can also open another opportunity of many resources that Indonesia has. Muslim fashion industry in Indonesia is still growing and the designers who made hijab and Muslim clothing look extraordinary when compared to other countries because having their own characteristics. With the support of all parties (government, association, community, academic and fashion entrepreneur), Indonesia would be presents the effectiveness of marketing tools to introduce the products and Indonesian hijab designer worldwide. Therefore, the idea for Indonesia becoming the center of Muslim fashion industry in the world on 2020 will be achieved.

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