

STUDY OF THE VISUAL CHARACTERISTICS OF FABRICS IN THE DEVELOPMENT OF GARUDA INDONESIA AIRLINES FLIGHT ATTENDANT UNIFORM DESIGN APPLICATION

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ABSTRACT

Garuda Indonesia, as the longest-serving airline in Indonesia, has gone through changes in maintaining its image to support Indonesian tourism. The service of the flight attendants who are always ready to serve Garuda Indonesia airline passengers is one of the main keys. The flight attendants who are active in the cabin with their distinctive uniforms are the main attraction in maintaining the airline's image. It is hoped that the research has the purpose and benefit of explaining the changes in the characteristics of the fabric used in the design of this airline's flight attendant uniform to contribute to maintaining the image of a particular airline or company. Given time constraints, this study uses a qualitative method with observations and literature through a cultural history approach, which is diachronically focused from 1949 to 2020, while synchronously focused on visual characteristics of the fabric through the visual elements of Garuda Indonesia flight attendant uniform. Analysis of the visual characteristics of the fabric in the uniform elements of Garuda Indonesia flight attendants can be seen from the use of plain fabrics made of thick and also Indonesian wastra fabrics. The use of fabric is also inseparable from the comfort in the design of flight attendants in carrying out activities in the aircraft cabin. In the context of research, it shows that the development of Garuda Indonesia flight attendant uniform has clothing elements that utilize the Wastra Nusantara fabric as a promotional medium in enhancing and maintaining the airline's image with distinctive Indonesian visual characteristics.

Keywords: *Fabric, Flight Attendant Fashion Design, Garuda Indonesia Airlines, Visual characteristics.*

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A. INTRODUCTION

Not many know that Garuda Indonesia, as the longest-serving airline in Indonesia, is a legacy of the company that was originally founded during the Dutch East Indies era. At that time, on July 16, 1928, an independent company engaged in aviation services was established serving the routes of the Southeast Asia and Sydney sections named KNILM (Koninklijke Nederlandsch-Indische Luchtvaart Maatschappij). In Indonesia, the company opened the first air route at Cililitan airport

(now Halim Perdanakusuma) in Batavia with a route to Surabaya for 230 guilders at that time. This high price can only be affordable for businessmen and high-ranking officials. The aircraft used at that time were four units of Fokker Trimotor type F.VIIb/3m with the addition of two more units of type Fokker F.XII. The inaugural KNILM flight was also attended and inaugurated by the Governor of the Dutch East Indies, A.C.D de Graef. The presence of KNILM as a pioneer in aviation services in Indonesia is also inseparable from its role in developing tourism in the Dutch East Indies. This company even published *Touring the tropics at top speed*, a tourism guide book for its customers in the Dutch East Indies in 1930 to support its first routes, namely Batavia-Bandung and Batavia-Semarang). KNILM also printed posters for advertisements related to the promotion of the Dutch East Indies designed by Jan Lavies with the title "Fly to Java" (Achmad Sunjayadi, 2019:217-218).

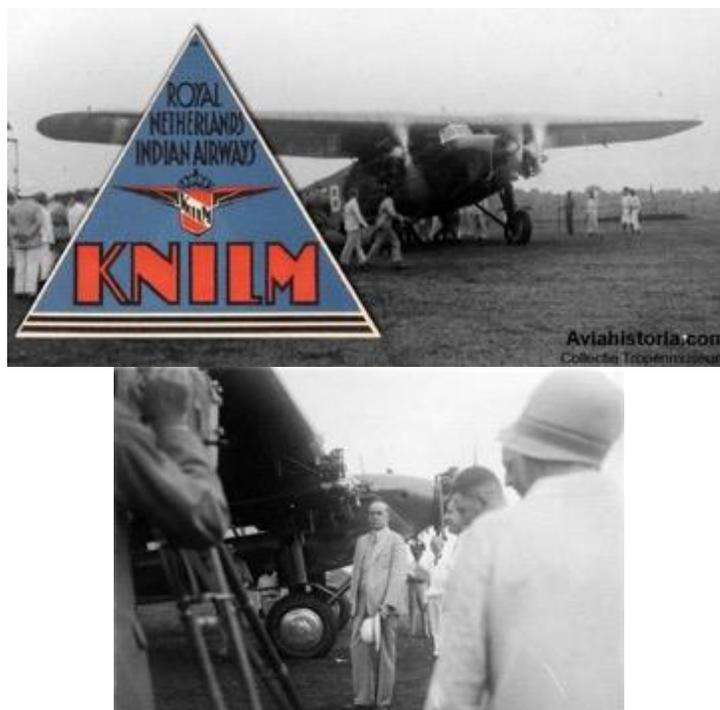


Figure 1. Aircraft belonging to KNILM and Dutch East Indies Promotional Media
 Source: <https://aviahistoria.com/2018/11/01/90-tahun-penerbangan-perdana-knilm/>



Figure 2. KNILM Promotion Media
 Source: <https://www.worthpoint.com/worthopedia/knilm-touring-tropics-top-speed-iii-150987575>



Figure 3. KLM logo and Douglas DC-3 aircraft

Source: https://id.pinterest.com/pin/460493130647828411/?nic_v3=1a3tcRX7a

But unfortunately the KNILM company disbanded in March 1942 along with the Dutch East Indies government falling into the hands of Japanese occupation. The Netherlands finally established another airline named KLM Interinsulair Bedrijf on August 1, 1947 with the aim of being able to serve its colonies using 20 Dakota aircraft. Unfortunately this company did not live long, when there was a signing and agreement in the results of the Round Table Conference where the assets of the Dutch East Indies company were handed over to Indonesia as proof of Indonesian independence. So on December 25, 1949, the representative of KLM Interinsulair Redrijf, Dr. Konijnenburg went to President Soekarno to hand over this company and it was nationalized with a predetermined name. In response to this, the president quoted a line from a Dutch poem by the famous poet Raden Mas Noto Soeroto in the colonial era which contained, *Ik ben Garuda, Vishnoe's vogel, die zijn vleugels uitslaat hoog boven uw eilanden* ("I am Garuda, Vishnu's bird." which spreads its wings high above your islands").

So on December 28, 1949, the inaugural flight since the independence of Indonesia was carried out using a DC-3 aircraft with registration RI-001 which brought President Soekarno from Yogyakarta to Jakarta under the name Garuda Indonesia Airway (GIA). On this inaugural Indonesian flight, the first Indonesian flight attendant named Radian Wargaprawira (Anna Warga) and his team participated. GIA as an aviation service company in Indonesia has begun to implement several international aviation standards, such as by enforcing the flight attendant profession, which initially had opposition. The flight attendant profession is needed when boredom occurs during air travel where you can only see white clouds and blue skies which actually makes passengers afraid and confused about what to do during the trip. Seeing such conditions, Ellen Chuch as an American nurse in 1930 went to the board of directors of Boeing Air Transport (now United Airlines) to propose the opening of female waiter vacancies on airplanes. Ellen's proposal was realized with seven other women who flew from San Francisco to Chicago on May 15, 1930. They served by delivering drinks, answering innocent questions from young children, and helping novice passengers fasten their seat belts.



Figure 4. GIA first flight attendant Radian Wargaprawira (Anna Warga) and Douglas DC-3 aircraft register number RI-001

Source: https://commons.wikimedia.org/wiki/File:Radijan_Wargaprawira_%28Radian_Wargaprawira%29.jpg (kiri) dan <https://nasional.kompas.com/read/2018/06/05/11484411/perkenalkan-dakota-dc-3-ri-001-pesawat-angkut-pertama-di-indonesia-pada-1948> (kanan)



Figure 5. Ellen Church and her partner as the world's first flight attendant
Source: <https://airlinecareer.com/ask-the-recruiter-flight-attendant-history/>

Since then, the flight attendant profession is needed by airlines as a form of service during air travel. To get this profession, a series of stages of international standardization must be followed by flight attendants and flight attendants for the comfort and safety of passengers during this air trip. The Garuda Indonesia airline also changed from Garuda Indonesia Airway after the inaugural flight underwent several changes, not only from the appearance of the aircraft that followed world aviation technology, to changes in the appearance of the flight attendants in terms of uniform design. The appearance of these flight attendants is the attraction and image assessment of the customers and service users of this longest-running airline in Indonesia. Irma Hardisurya in his book *Colors for Image and Appearance* says that colors and uniforms need to be chosen and thought out properly, because they must be in tune with the company's image, level, and type of work so that they must be attractive, harmonious and comfortable to wear by employees (Irma Hardisurya, 2004:163).

Therefore, to support an attractive appearance that is harmonious and comfortable to be worn by employees, it is necessary to choose the right fabric in order to support the fashion design. This has always been done by Indonesian airlines since 1949 until now (2022) which always innovates to develop fashion designs to support the increase in Indonesian tourism through air

flights. In addition, there was an opportunity when conducting the data collection process, there was no literature or reviews discussing the visual characteristics of the fabric used in the development of the Garuda Indonesia flight attendant uniform design application. For this reason, the formulation of the research problem is how to examine the visual characteristics of the fabric in the development of a flight attendant uniform design application that can represent the image of the Garuda Indonesia airline? The results of the answers from the formulation of this problem are expected to add insight to similar fields of science that utilize this research. In addition, the results of this study aim to update the contribution of knowledge in designing similar clothing as a representative of the image in a company. For this reason, a time-limited study is needed using an observation and literature approach through a cultural history approach, namely diachronically from 1949 to 2020, and synchronously focusing on the visual characteristics of the fabric through the visual elements of the Garuda Indonesia flight attendant uniform.

B. METHOD

Considering that the title of the research is related to the Garuda Indonesia airline, the research location is in Indonesia where the Garuda Indonesia airline stands with a sample application of Garuda Indonesia flight attendant clothing designs. Actually, this research is a continuation of an independent community service activity as a speaker at an online Asean Lecture Community (ALC) seminar entitled "Tourism and Airline Business: How to Enhance of Domestic Market". In this activity, the author and the team raised a discussion about Garuda Indonesia as the longest running airline to increase its domestic market through design promotion. In this case, the historical flow of the development of tourism promotion media carried out by the Garuda Indonesia airline is shown from the KNILM era to the present. In fact, at certain times, Garuda Indonesia tried to present flights with the atmosphere of the 70s complete with flight attendant attire in that era. From here, the author and the team conducted a Forum Group Discussion after finding some literature (both online and physical) related to reviewing the visual characteristics of fabrics in the history of the development of Garuda Indonesia flight attendant uniform designs so that this company can maintain its business until now. For this reason, data processing is needed by mapping based on diachronic and synchronic through a cultural history approach. This approach is carried out in order to obtain findings or studies that can answer the formulation in a problem. How to analyze the data obtained later in a diachronic way based on the historical development time of the Garuda Indonesia airline from 1949 to the present, and in a synchronic way by analyzing the visual characteristics of the fabric through the visual elements of

the Garuda Indonesia flight attendant uniform. This synchronic aspect is also certainly influenced by fashion trends in that era.

C. RESULT AND DISCUSSION

Garuda Indonesia airline as one of the objects of research in this paper, so it is necessary to look for some literature studies both physically and online to understand the development of the long-running airline service company in Indonesia. Arista Atmadjati in his book *Garuda Indonesia Past and Present* discusses the development of Garuda Indonesia from the colonial era when KNILN was established as the first airline company during the Dutch East Indies period until it was finally nationalized by President Soekarno as proof of the sovereignty of the independence of the Republic of Indonesia. So that at that time it changed its name to Garuda Indonesia Airway after making its first flight as the first national airline service company in Indonesia (Arista Atmadjati, 2014: 91). The book also features photos documenting the historical development of the Garuda Indonesia airline. It's just that this book has shortcomings and this is what makes this research different, namely that it does not discuss specifically about Garuda Indonesia flight attendants. This is the beginning to answer the purpose of this research, namely to find out the importance of using wastra cloth in the development of the Garuda Indonesia flight attendant uniform design. So to achieve the goals in this study there are things that must be sought including knowledge about the uniform itself can play a role in an institution.

As an Indonesian aviation service company, Garuda Indonesia has tried to maintain its image through many things. One of them is the flight attendant uniform. The use of uniforms can not be separated from the symptoms of *De Europeesche Kleederdracht* (European clothing style approach) which emerged in the first decade of the 20th century in Indonesia. According to Lombard (1996:156, quoted by Anis Sujana, 2015: 140) explaining that in the archipelago itself, the history of dress cannot be separated from European influences, which initially may have worn Western clothing by men in the cities, and were increasingly used in rural areas. . Likewise, the use of trousers and shirts, which were originally used for certain ceremonies, are now used on a daily basis complete with a suit and tie. Even the use of *jarik* was not eliminated, even during the Dutch East Indies administration, men were often found using *beskap* and *jarik* and *blangkon* for daily activities, even in government agencies.

Malcolm Barnard in his book *Fashion as Communication* also explains that uniforms reproduce the institutions, practices, products and daily positions of the capitalist class. What is certain is that to complete the construction and marker of differences between the classes, clothing can also be used to construct marks of differences in the classroom (Malcolm Barnard, 2011:153). This is of course slightly different from fashion, uniforms are not a subject that can be easily

influenced by fashion, the use of fashion is definitely different from clothes or uniforms. Uniforms must take into account the construction and signs of social class (Malcolm Barnard, 2011:154). This shows that the development of the uniform design of the flight attendants on Garuda Indonesia can also display its class in serving flight services to passengers in a professional manner so that they can feel safe and comfortable during the trip. To understand this, a diachronic and synchronic visualization mapping will be carried out in order to see how a uniform can reproduce the institute that maintains the company's image.

Diachronic mapping is based on time, so synchronous mapping is not only about social aspects, but also documenting aircraft, Garuda Indonesia logos, and flight attendant uniforms from time to time. This is useful for mapping the development of flight attendant uniforms that are dissected by visual elements, so that the results can later be used as a basis for assessing the visual characteristics of the fabric on Garuda Indonesia flight attendant uniforms. The visual elements of the Garuda Indonesia flight attendant uniform are distinguished in terms of top, top, bottom and bottom accessories, both in shape and color. After that, an analysis of the visual characteristics of the fabric on the Garuda Indonesia flight attendant uniform was carried out.

The diachronic mapping is divided into 1949, 1960, 1970, 1980, 1990, 2000 and 2010 to the present. In a period of 10 years, you can see the development of flight attendant fashion design applications which are influenced in several cultural and historical aspects. The synchronic approach in the form of aircraft documentation, logos and uniforms for Garuda Indonesia flight attendants cannot be separated from the Indonesian cultural atmosphere that has developed over the past ten years. Given that a cultural history approach is being used, it will briefly discuss what aspects occur and influence the fashion trends of these flight attendants in Indonesian society.

The history of Indonesian people's dress is explained by Moh. Alim Zaman in his book *100 Years of Fashion in Indonesia 1901-2000* from various aspects. Garuda Indonesia Airways was first in the air from Yogyakarta to Jakarta on December 28, 1949. The day before on December 27, 1949, in the throne room of the Royal Dutch Palace *troonzaal Paleis op de Dam*, Amsterdam, the Queen Juliana, Prime Minister Dr. Willem Drees, Minister Across the Oceans Mr. A.M.J.A. Sassen, and the Head of the Delegation of the United States of Indonesia, Drs. Moh. Hatta together signed the text of the recognition of the Kingdom of the Netherlands to the Republic of the United States of Indonesia. At the same time, the Netherlands Indie government ruled by the High Representative of the Crown A.H.J. Lovink to Sri Sultan Hamengkubuwono IX as the representative of RIS was held in Jakarta (Moh. Alim Zaman, 2002:42). Even before 1949, in 1946 after the war, the 'box' style became more lively (Moh. Alim Zaman, 2002:44). The influence of

utility clothing (the term for clothing in an era that was made using the least possible materials, details, decorations, and other knick-knacks) from the early to mid-1940s was not overlooked in Indonesia because at that time Indonesia was colonized by The Netherlands and Japan (Moh. Alim Zaman, 2002:13-44).

Meanwhile, 1960 was the year of rule from President Soekarno to President Soeharto. The New Order was the era of President Soeharto's administration. At the beginning of his reign, the programs run by the government aimed at focusing on the defense and unity of the Republic of Indonesia. In his 10 years of leadership, several events occurred such as the G30S/PKI, the holding of the Asian Games, the seizure of West Irian, and others. This revolutionary statement in the period of 1965 was followed by various indoctrination activities that revolved around Nasakom, an acronym for Nationalist – Religion – Communist (Moh. Alim Zaman, 2002:55-56). GIA flight attendants dress style in 1960 was influenced by Indonesian women who showed a shorter dress style. The hem of the skirt is around the knee, and the style of dress is still classic, elegant and romantic, feminine (Moh. Alim Zaman, 2002:58). In this era there are still no remnants of post-war utility clothes.

In 1970, GIA made changes to the logo and clothing of the flight attendants, which were identical with short skirts and orange hats and bright yellow sleeved tops, which represented the style of Indonesian women's clothing that year. The 1970s was known as the flower generation dress style, which focused on diagonal outlines and the popular use of batik, and mini dresses also appeared relaxed and sporty throughout 1973-1978 (Moh. Alim Zaman, 2002:63). GIA wants to give a new color to Indonesian aviation services, which in the previous year still influenced the atmosphere of war, by changing the appearance of a relaxed, sporty atmosphere for Indonesian flight attendants (Moh. Alim Zaman, 2002:63-65).

The improving economy was seen in 1980-2000. At the end of the 20th century, modern Indonesian women revealed themselves with practicality, functionality and independence. This year is a safe and comfortable period for Indonesia. Prices are relatively controlled and socio-political conditions are conducive to investing (Moh. Alim Zaman, 2002:74). Even in the 80s, the traditional kebaya used by Indonesian women was even more innovative with embroidery, sequins, and beads that adorn Kartini's kebaya and encim's kebaya. Batik cloth is not only pleated but also draped (Moh. Alim Zaman, 2002:80). Meanwhile, around 1994, formal business attire appeared in the Channel style, namely tailored, four sleeping pockets and knitted cuffs and equipped with gold accents, which came with short skirts or straight pantalons (Moh. Alim Zaman, 2002:83). This condition is seen in the flight attendant's clothing in 1980-2000, even today. Seen in 1980-1990, Garuda Indonesia flight attendants wore business suits, which are formal attire that almost all

active Indonesian women have, such as secretaries, corporate executives, and Indonesian women's political elite who like to wear this elegant classic style (Moh. Alim Zaman, 2002:84).

Garuda Indonesia changed its logo from the Garuda Indonesia Airways logotype to the blue Garuda bird logogram, which symbolizes the blue sky as an air flight service within the country and abroad. So did the clothes displayed changed. As explained, from 1980 to 1990, Indonesian women changed from being housewives to career women. Indonesian women began to work not only in the kitchen but also in modern and active offices. So this year the use of a suit is mandatory in the early 1980s until before 2000. The use of kebaya and batik skirts in-wiron is another complement to the suit uniform (Moh. Alim Zaman, 2002:80). This is still used by Garuda Indonesia as part of Indonesian women's clothing that has been used even before the era of independence.

During the reform period or after the fall of President Suharto in Indonesia, which coincided on May 21, 1998, where the New Order era also fell. At this time Indonesia was experiencing a monetary crisis in the economic field, causing chaos everywhere. The business that had improved from 1990 to the end of the 200s finally caused Indonesian women who were originally active and synonymous with business suits to change their style of dress. There was a shift in the dress code of the flight attendants, which used to be after business, eventually using a patterned kebaya, short sleeves and a long skirt instead of a wiron skirt, with a turquoise blue color. During the Reformation period, there were several changes of president, starting from President Habibie, President Abdurrahman Wahid, President Megawati, President Susilo Bambang Yudhoyono to President Joko Widodo. During this presidential change, there was an economic recovery due to the economic crisis that occurred in Indonesia before the reform period.

There is a Garuda Indonesia flight attendant dress design in 2000 that remained in the same shape as in 1990. The difference is only in the use of motifs that were originally on the blouse, a short-sleeved kebaya, to be applied to all uniforms from tops to bottoms. This change in shape is due to the 10-year economic recovery due to the economic crisis. It was only in 2010, Garuda Indonesia tried to make changes by applying different colors to several Indonesian flight attendant uniforms, namely turquoise, dark blue, orange, and dark purple. Although there are different colors on the Garuda Indonesia flight attendant uniforms, these four flight attendant uniform designs consist of a nerdy kebaya, and a pleated skirt supported by medium heels to make activities easier. Even in the pandemic era, flight attendants still wear the same uniform by implementing health protocols for the safety and security of passengers using Garuda Indonesia flight services.

After doing this analysis, the next step is to map the year in a diachronic and synchronic way visually, so that finally a visual analysis of the development of the Garuda Indonesia flight attendant uniform design application can be mapped in tabular form. Use the table to simplify the visual characteristics of the use of materials used in the development of the Garuda Indonesia flight attendant uniform application.



Figure 6. Analysis of Garuda Indonesia's Diachronic and Synchronous Mappings
 Source: Putri Anggraeni Widyastuti and team (2022)

Tabel 1. Analysis of Visual Elements of Garuda Indonesia Flight Attendant Uniform Design Development

Year	Stewardess Uniform Dress	Analysis of Clothing Visual Elements
1949		<ul style="list-style-type: none"> • Top accessories: veteran warrior hat cap • Top: short sleeve white shirt • Bottom: brown knee-length pleated skirt • Millineres: black heels
1960		<ul style="list-style-type: none"> • Top accessories: black skullcap • Top: blue short sleeve shirt • Bottom: black knee-length skirt • Millineres: black heels
1970		<ul style="list-style-type: none"> • Top accessories: orange hat • Top: light yellow and orange t-shirt • Bottom: Bucket hat in light yellow and orange • Millineres: black heels
1980		<ul style="list-style-type: none"> • Top accessories: hair bun and orange cap hat • Top: pink kebaya, orange or cream suit, and orange shirt, orange scarf • Bottom: brown jarik skirt made of batik, orange knee-length pan skirt, cream knee-length skirt • Millineres: black sandals and heels
1990		<ul style="list-style-type: none"> • Top accessories: none • Top: kebaya blue shirt; a blue suit complete with a blue scarf; tosca green coat and scarf; black suit and blue scarf; green long sleeve blouse • Bottom: patterned blue long span skirt; blue skirt, turquoise green, black knee-length; tosca green long span skirt • Millineres: black stockings and heels
2000		<ul style="list-style-type: none"> • Top accessories: none • Top: turquoise green long-sleeved blouse • Bottom: turquoise long span skirt • Millineres: black heels
2010- now		<ul style="list-style-type: none"> • Top accessories: none • Top: long-sleeved kebaya in blue, orange, light purple, turquoise green, and dark purple • Bottom: blue, orange, light purple, turquoise, and dark purple • Millineres: black heels

Source: Putri Anggraeni Widyastuti, 2022

From the table above, it can be analyzed that the use of wastra cloth as part of the uniform Garuda Indonesia stewardess was only carried out in 1980. Even though in that year the Garuda

Indonesia flight attendant uniform was fairly modern as seen from the use of office uniforms to show modern Indonesian women in that era, Garuda Indonesia airline tried to insert a uniform with the appearance of an Indonesian kebaya complete with her batik finger to be worn by the flight attendant, complete with her hairdo. Really want to show the side of Indonesian women wearing kebaya as Indonesian national clothing or clothing. Even if seen from the table above, it can be seen that this kebaya piece has enriched the development of the Garuda Indonesia flight attendant uniform design until the current year (2022). Even in the pandemic era, Garuda Indonesia flight attendants do not change their uniforms and continue to apply health protocols by wearing masks and gloves to maintain cleanliness for the comfort and safety of the passengers.

Suciati, Agus Sachari, Kahfiati Kahdar, Achmad Syarif in a scientific article entitled Visual Characteristics of the National First Lady's Kebaya Dress which explains that the kebaya as the national dress of Indonesian women is related to the relationship between the integrity of the nation and beauty, a form of conveying beauty, and artistic value. One of the foundations for building national unity is the presence of inter-ethnic relations that are mutually understanding, mutually appreciative, and even able to borrow from each other regarding cultural treasures, through deep learning about cultural forms, art presentation techniques and ideas or concepts. - the concept that underlies it (Suciati, Agus Sachari, Kahfiati Kahdar, Achmad Syarif, 2016: 220). He also explained that the kebaya dress is also often used by the first lady of Indonesia as a national dress so that it has visual characteristics based on its physical form and sewing technique as follows (Suciati, Agus Sachari, Kahfiati Kahdar, Achmad Syarif, 2016:225-226): (1) hairdo in a bun; (2) make up according to the shape of the face; (3) kebaya (a blouse in the form of a kebaya as a top dress); (4) long pleated cloth or sarong as a subordinate dress; (5) accessories; and (6) millineres: scarves, bags, and footwear.

Therefore, the blouse formed by the kebaya and the long finger span skirt is a form of sustainability in necessity as a reciprocal part of the need to display the image of Garuda Indonesia as the longest and most trusted airline service company in Indonesia, even abroad. This reciprocity does not only come from the company but also with passengers who are the target market of the Garuda Indonesia airline. The reciprocal results can be seen from the persistence of Garuda Indonesia in maintaining and maintaining the image of Indonesia through the design of the flight attendant uniform that uses wastra cloth for longer than the plain or without wastra cloth. The use of the archipelago wastra cloth is increasingly being used in the uniform design of the first Garuda Indonesia flight attendant on the Jakarta-Denpasar flight in October 2019. This uniform was designed by Didiet Maulana with a combination of a Kartini collar and short crossbreed kebaya

and the sleeves were inspired by the flap of the Garuda plane. The purple color in this new uniform also gives the impression of being elegant, soft and provides shade to the taffeta or satin type of fabric which has the characteristics of elegance and can be intended for formal wear. The wastra fabric used is Andek Balik woven fabric and a combination of Klaten lurik. Didiet Maulana also designed this uniform for cabin crew who put safety first.

D. CONCLUSION

Garuda Indonesia as the oldest and longest running airline in Indonesia, has maintained its image both domestically and abroad. Garuda Indonesia flight attendants have been at the forefront of this airline's flight service since 1949, even though this company was a grant from the Dutch East Indies government airline, KNILM. No wonder as a grant company from the Dutch East Indies airline which at that time had become a pioneer of Indonesian aviation technology, all systems followed the standards of the Dutch East Indies government. Even the flight attendant has become one of the elements of standardization in running this flight service in the world. In-flight safety is one of the main things in airlines everywhere. So it's not surprising that if you map the development of the Garuda Indonesia flight attendant uniform design, you can see several pieces of clothing that are more concerned with safety and comfort than the aesthetic function of beauty. This can be seen when in 1949-1960 on the table, the design of the Garuda Indonesia flight attendant uniform looks like an army uniform. It was precisely in the 1970s that modern Western clothing, which was simpler and more eye-catching with its color, began to emerge and influence the development of the Garuda Indonesia flight attendant uniform design. In the 1980s and above, the uniform design of Garuda Indonesia flight attendants was still inspired by the Modern Western office style.

However, Garuda Indonesia is trying to change its image and image as one of the State-Owned Enterprises. It tries to show the figure of Indonesian women through Indonesian national clothes, namely the kebaya and jarik. Kebaya and jarik, is a combination of national clothing that has been worn by the first lady of Indonesia since the era of President Soekarno when visiting abroad. Even before it became a national dress, this combination of kebaya and jarik was the daily clothing of the Indonesian people before Indonesia's independence. Garuda Indonesia tries to maintain this combination of clothing into the design of the flight attendant uniform. They even tried to present a flight attendant uniform design that was inspired by Modern Western office clothing. As a result, it seems that passengers prefer uniforms with a combination of kebaya and jarik or skirts with wiron span. Even the use of patterned cloth has also begun to be worn as part of the flight attendant uniform and not just plain cloth so far. The use of patterned fabrics on wastra nusantra fabrics is increasingly being shown for the first time in its latest collection in

October 2019 which utilizes Balik andek woven fabric and a combination of Klaten lurik with a combination of kartini kebaya kebaya and short peranakan kebaya as well as uniform sleeves inspired by the flapping wings of a Garuda plane. It can be concluded that the use of wastra cloth as part of the visual characteristics of the cloth in the development of the Garuda Indonesia flight attendant uniform design to maintain and improve the image of this airline's flight services both domestically and abroad.

The author and the team realize that there are still shortcomings in this research, and suggest that future research can explore some potential related to similar research to enrich insights in the process of designing similar uniform designs. Considering that there are still some shortcomings in terms of comfort and the need for evacuation as part of security without leaving Indonesian local content. This suggestion can also be a recommendation for similar or interdisciplinary research.

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