



MODIFICATION OF KEMBANG GUNDA BATIK AND INDRAMAYU BRIDAL CLOTHES

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ABSTRACT

Gunda plant (*Spenoclea Zeylanic*) is a soft-stemmed plant that grows in muddy areas and has a useful value as a delicious and nutritious vegetable. This plant is very authentic to the Indramayu community and has been used as a batik motif. However, the kembang gunda batik motif is not widely known and has limited fans. This also applies to Indramayu bridal wear which has disappeared from the community's culture. This study aims to modify the kembang gunda batik motif and Indramayu bridal wear and develop both into modern bridal wear so that it is more widely known by the public. The research method used is the creative method of Prof. Dr. Drs. Guntur, M. Hum, which includes the stages of exploration, incubation, conceptualization, and materialization. The results of this study produced two pairs of bridal wear works named "Indra Satyaprema" and "Indra Anurakti Asih", with brown and red colors. The kembang gunda motif on this dress was modified with the addition of lokcan and ririan bird as supporting motifs, isen-isen on each motif, and the distinctive Indramayu technique of complongan (punching holes in batik). The resulting wedding dress also matches the colors of the batik. Thus, the research is expected to raise public awareness of the beauty and uniqueness of kembang gunda batik and Indramayu wedding attire.

Key Words: Batik, Kembang Gunda, Bridal Wear, Complongan



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INTRODUCTION

Gunda (*Spenoclea Zeylanic*) is the name of a small, soft-stemmed (herbaceous) plant that lives in muddy areas such as rice fields, swamps, irrigation channels, reverbanks, freshwater lakes, and clayor sandy soils that have high water content. The gunda plant originally came from the Asian region, its global spread is related to the spread of rice seeds, where the seeds of the gunda plant are seed contaminants in the form of round eggs, white fused crowns with a length of 1.5 mm, and yellow-brown seeds. And the gunda plant

is then considered a weed by rice or vegetable farmers. This is of course because it will also absorb nutrients from the main agricultural crops. Although considered a nuisance plant or in agricultural terms is called a weed, in fact gunda has a use value. The leaves and young stems of this plant can be used as delicious and of course nutritious vegetables. Gunda vegetables can be processed into urap, pecel, oseng or stir-fried (Junarta, 2016).

The gunda plant is so authentic to the Indramayu people that it is used as a batik motif. Although this plant is often encountered by the community and even made into a batik motif, this batik motif is not widely known and still has few enthusiasts. In harmony with the kembang gunda batik which is not widely known to the public, the Indramayu bridal gown is also the same. This attracted the author to apply the kembang gunda batik motif to bridal gowns with a distinctive Indramayu touch, namely the unique and exclusive *complongan* technique from Indramayu, so as to highlight the authenticity of Indramayu culture. This research aims to modify the kembang gunda batik motif and Indramayu bridal attire that is more widely known by the public.

The traditional bridal attire of the Indramayu region has a historical background unrelated to aristocracy (the existence of a palace, nobility, or nobility). This is because Indramayu was not the center of a particular kingdom or sultanate. However, the Indramayu region was heavily influenced by several kingdoms or sultanates, such as Majapahit, Pajajaran, Sumedanglarang, Cirebon, Banten, and Mataram. Directly and indirectly, Indramayu's geocultural makeup is colored by these cultures, which creates a unique diffusion, or spread of culture within the Indramayu region. The traditional bridal attire found in Indramayu does not imply that it is a traditional royal attire. Its existence suggests cultural diffusion. In addition to influences from other regions, there are also influences from foreign nations who came to the Indramayu region, namely Chinese and Arabs (Kasim Supali, 2022).

Unfortunately, Indramayu bridal wear is now unknown and even disappearing from the culture of the Indramayu people. Because of this concern, interest arose in conducting research and development on Indramayu bridal

wear. The aim is to introduce, develop and preserve Indramayu bridal wear. Thus, interest arose in conducting research. Because Indramayu bridal wear has begun to disappear over time and is now even no longer known by the public. Until now, the community only knows Sunda traditional bridal wear. In fact, it has become a tradition for the Indramayu people to wear Sunda traditional bridal wear when holding a wedding, even though they are unaware that Indramayu also has its own traditional Indramayu bridal wear, it's just that the Indramayu people are unaware of it.

The kebaya is one of our traditional garments, originating from the culture of our Indonesia ancestors. According to Edward Hutabarrat in his book on Indonesian National Costume, the characteristics of an authentic kebaya are a slit in the center of the front with kutu baru (new slit), a fitted silhouette, a continuous collar from the bottom right edge of the kebaya, passing through the center back of the neck to the left edge, and usually accessorized with a shawl draped over the shoulders. The definition of fashion modification is changing the basic shape of a textile or other material that has been sewn or not sewn without losing the distinctive characteristics of the clothing itself. Modified clothing will look more beautiful, elegant and nice because it is added with unique details with a touch of sequins. Usually, modified clothing is changed or designed to follow the tastes of the market share without leaving the distinctive characteristics of the original clothing. So, a modified kebaya is a kebaya whose model has been changed to be better in shape than the basic form but does not lose the distinctive characteristics of the actual or original kebaya (Jannah, 2009).

Indramayu bridal wear has a history closely related to the cultural development of the region. The appearance of Indramayu bridal wear is a blend of Chinese, Dutch, and Betawi ethnic groups. The head covering is called siger kuluk in the form of cotton, cunduk mentul numbered seven pieces to symbolize the week of seven days, garuda as the national symbol, sumping composed of swarovski strands that symbolize the pillar of faith, mute-mute on the forehead numbering five equals the pillars of Islam. Betawi accessories include a

necklace with kembang goyang, a half veil on the head/forehead. Dutch accessories include a badong (belt) and a doubloon necklace with a picture of Queen Wilhelmina, the bracelet is called philitan, and the flat bracelet sigar penjalin, the ring is called coroon because it is shaped like a cockroach (Sudastika, 2024). The Indramayu people use a coastal mindset that is dynamic, open, and receptive to all forms of external input, thus drawing considerable influence on batik motifs, colors, and production techniques. The motifs are inspired by history, nature, and flora and fauna, as depicted in several motifs, including plants and animals found on land and in the sea in Indramayu (Putra et al., 2020).

According to Aan Sudarwanto, batik has many varieties, patterns, and motifs, which are part of the Javanese way of life that have developed over time. Generally, batik patterns and motifs are expressions of the individual and their environment. They are often imagined images that reflect ideals or hopes (Sudarwanto, 2016). Batik is a patterned cloth that is made specifically by writing or etching wax on the cloth, then processing it in a certain way that has its own unique characteristics (Purnama Ananto, 2015). Etymologically, the word batik comes from the Javanese word *ambatik*. *Amba* means wide, spacious, cloth, and "dot". Meanwhile, the word *titik* or *matik* in Javanese is a verb meaning to make a dot. This word then evolved into the term *batik*, which means connecting dots to form a specific image on a wide or broad cloth. Batik also has various meanings, including anything related to making dots on plain cloth. Referring to the latter (*tha*), its spelling in Javanese is *bathik*, which is a series of dots that form a specific image (Wulandari, 2011).

METHODOLOGY

The research method used is the creation method written in the book by Prof. Dr. Drs. Guntur, M. Hum, that the process of creating works of art methodologically goes through 4 stages, namely exploration, incubation, conceptualization, and materialization.

Exploration Stage

This exploration stage is carried out through observation aimed at collecting data related to the object that will be used as inspiration in creating the work by the author. In this stage the author conducts exploration by means of interviews, internet, articles, reading books, viewing news, journals, and websites, as well as looking for written sources regarding the kembang gunda batik and Indramayu bridal wear which will be a reference in creating the bridal wear modification work by the author. This can be an inspiration for the author, the author gets inspiration for fashion designs and fashion shapes and so on.

Incubation Stage

Incubation is the maturation stage of a case or idea that has been observed. In this stage, designers are required to express their creativity in an experiment and encounter technical problems. When experiencing failure, the author critically evaluates the experimental results by identifying shortcomings and strengths in order to consider and improve the concept. The author also involves others in the creation process, with the aim of soliciting suggestions and feedback, and collaborating to produce a better work.

Conceptualization Stage

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1. Functional Considerations

By considering the function of the work in the modified wedding attire that will be worn by the bride and groom, it can be hoped that it will be well received by consumers and can later be used according to the event that will be held.

2. Material Considerations

Material consideration is very important in the creation of batik and bridal kebaya by the author, because it concerns the finished work and the comfort and quality of the batik and clothing that will be worn later. The main material for making batik is primisima tari kupu mori cloth which has a high absorption of color and the fabric is known to be smooth. For the main material of the bridal kebaya, the author uses the main material of lace brocade, used for the top in the form of a long kebaya dress with a tail, and for men's clothing using semi wool fabric. In addition, as a complement and support in the clothing requires materials according to the needs to get a luxurious impression and on the designed clothing.

3. Process Considerations

The creative process must also be considered, as it will affect the outcome. The author carries out the process consideration stage to achieve the desired result within a specified timeframe. This stage requires a deadline or a specific target for the creative process within a specific timeframe to ensure the work is completed successfully.

4. Materialization Stage

The materialization stage is the process of transforming the selected design into a work of art. The materialization stage involves transforming the selected design into a refined, tangible work of art. This stage also involves evaluating the artwork to create a beautiful work.

Materialization Stage

The materialization stage is the stage of realizing or creating real work from ideas and concepts that have been developed through the three previous stages, so that the selected design can be realized in a beautiful and high-quality physical form.

RESULT AND DISCUSSION

The design process begins with the initial stage of creating these designs and then alternative designs. These designs are then evaluated to select the

best design, which will be realized in the form of working drawings. Next, the selected design is realized in a concrete work, visualized through various media. In the final stage, a description is prepared and a presentation is given to explain the concept and details of the design.

Exploration Stage

Research and data collection are crucial initial steps in the creative process. This can inspire the author, generating creative ideas for motif and clothing designs. In this stage, the author observed Indramayu batik and bridal clothing motifs through exploration through interviews, reading books, viewing news, journals, and websites about the kembang gunda batik motif and Indramayu bridal clothing, as well as searching for sources of related images.

Incubation Stage

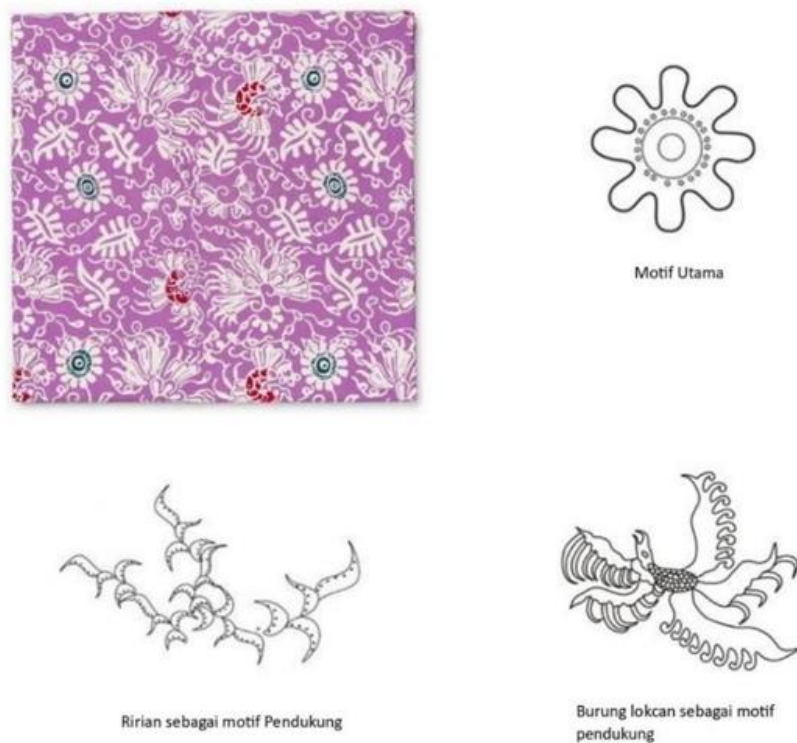


Figure 1. Batik Design
(Dede Indriyani, 2025)

The image above is a design reference inspired by the Indramayu

kembang gunda batik motif. The author developed the kembang gunda motif as the main motif with slight modifications, adding ririan and burung lokcan as supporting motifs. Furthermore, the author added isen-isen to the kembang gunda motif and employed the distinctive complongan technique of Indramayu to enhance the motif's beauty, a hallmark of Indramayu batik.

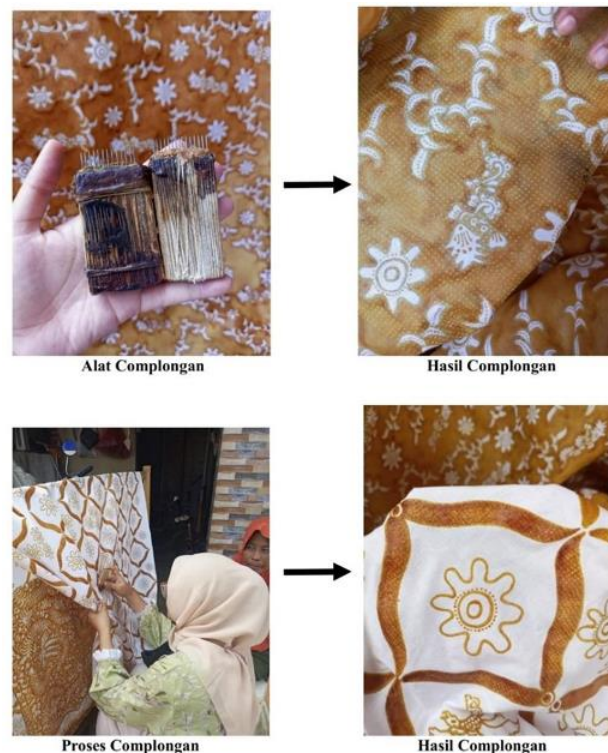


Figure 2. Complongan

(Dede Indriyani, 2025)

The "complongan" process in Indramayu batik involves piercing the fabric with a special tool consisting of several needles, creating tiny holes. This process is carried out after the batik cloth is waxed and then sealed with wax using a canting or walled up. During the dyeing process, these fine holes will appear colored according to the applied color. The complongan tool itself is a needle brush consisting of 15-25 needle eyes, held between two 5 cm x 5 cm x 2 cm wooden blades with string to hold the needles.



Figure 3. Selected Fashion Designs
(Dede Indriyani, 2025)

The image above shows two sets of wedding dress designs for men and women inspired by Indramayu wedding attire. The women's designs share a similar long tail, but differ in the front cut, which is wavy in one design and straight in the other. Furthermore, the collars are also different: a Shanghai collar in one design and a V-neck in the other. Meanwhile, the men's designs differ in the button details: unique wavy buttons in one design and angled buttons in the other, creating a simple yet stylish impression.

The Process of Creating a Work

1. The Process of Making Hand Written Batik

a. Create a motif design

The process of making batik begins with making a sketch or design on plain paper using a pencil as the first step to realizing the work.

b. Nyorek

Next, the sketch that has been made is transferred to the white cloth through a tracing process using a pencil.

c. Nglowongi

Nglowongi is the process of applying batik wax to plain cloth using a canting as a medium to attach the wax.

d. Nemboki

The nemboki process is the process of covering certain parts of the batik cloth with wax so that it is not exposed to the dye during the dyeing process.

e. Nyomplongi

With this technique, batik cloth is perforated using rows of needles to create distinctive motifs with prominent natural colors.

f. Coloring

The process of coloring batik cloth using natural or synthetic dyes after the pattern motif is created with wax.

g. Color Locking

Materials used to increase color fastness and prevent color fading on batik cloth.

h. Ngelorod

Boil the batik cloth in boiling water to remove the batik wax that sticks to it.

2. Fashion Making Process

a. Making a Pattern

By making a clothing pattern, the sewing process becomes easier and the results are more accurate according to the desired design.

b. Fabric Cutting

The cloth is cut according to the pattern that has been made using scissors to get the desired shape.

c. Sewing

Combining the parts of the clothing pattern on the fabric that has

been cut into one piece of clothing according to the desired design until it finally forms clothing that can be worn.

d. Obras

Overlocking is done to tidy up the edges of the fabric so that it is not messy, the fabric is neater and more comfortable when used.

e. Finishing

The final finishing process involves checking each sewn section and removing any remaining thread. This process also includes adding embellishments such as sequins or beads to enhance the garment.

3. Conceptualization Stage

After going through the revision and evaluation process, the conceptualization stage is the final stage before the perfected design is realized in the form of ready to wear clothing.



Figure 4. Refined Fashion Design
(Dede Indriyani, 2025)



Figure 5. Improved Batik Motif Design
(Dede Indriyani, 2025)



Figure 6. Refined Fashion Design
(Dede Indriyani, 2025)

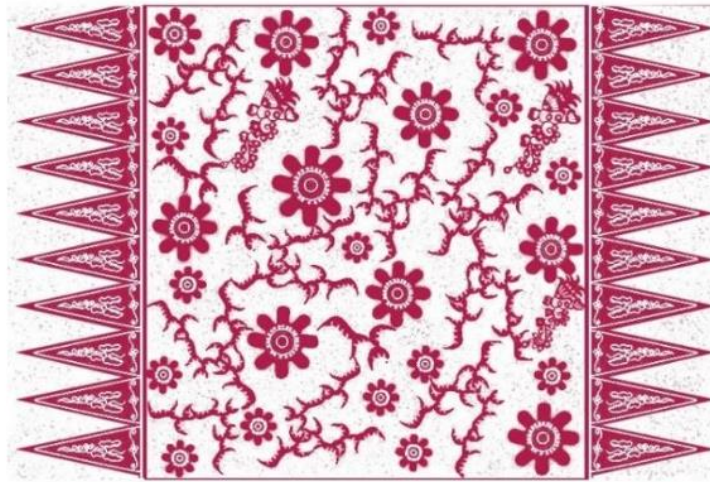


Figure 7. Improved Batik Motif Design
(Dede Indriyani, 2025)

Works



Picture 8. Indra Satyaprema
(Dede Indriyani, 2025)

The first fashion creation produced a fashion creation with the name Indra Satyaprema, the word Indra is taken from the word Indramayu, while the word

Satyaprema is taken from Sanskrit which means true love or loyalty. In marriage Satyaprema symbolizes the commitments and loyalty of a husband and wife in living a married life. The batik on this wedding dress was inspired by the Indramayu kembang gunda motif, which was finally developed and given a cocohan jarum which is typical of the Indramayu area, with a brown color that has a deep meaning, namely meaning simplicity, comfort, and classic. With a white motif pattern, and a supporting motif of the lokcan bird which has the hope of flying high to bring harmony and happiness to the family. And the geometric shape on this batik symbolizes balance in relationships.



Picture 9. Indra Anurakti Asih
(Dede Indriyani, 2025)

The second fashion creation is named "Indra Anurakti Asih". The word Indra is taken from the word Indramayu, the word Anurakti is taken from

Sanskrit which means love, attachment and devotion, Anurakti is often used to describe a strong and affectionate relationship, while the word Asih also means deep, sincere love, which brings harmony and harmony in the relationship, and strengthens the bonds of affection between two people.

The batik on the bottom of this wedding dress is inspired by the kembang gunda motif with the addition of a modified complongan or cocohan jarum typical of Indramayu, as well as the red wedding dress with a long, flowing tail with a wavy front cutting shape inspired by the Indramayu wedding dress. Creating a unique blend of tradition and modernity that radiates elegance and a stunning appearance. This red wedding dress symbolizes deep love, strength and loyalty in marriage, and brings hope for happiness and prosperity for the married couple. This red kebaya dress also symbolizes elegance, splendor and a new spirit of life in starting a life together as a married couple. Combined with a white background jarik symbolizes purity, clarity, the combination of red and white on the jarik can create the meaning of sincere love, purity and good hopes in marriage. The red color in this batik is inspired by the color of batik in Indramayu, West Java, a bright color is very identical to the people of Indramayu which reflects the character of the coastal community who are cheerful and have a fighting spirit. This batik motif symbolizes a marriage that is sakinah, mawadah, warohmah. Can grow and develop like a strong and resilient gunda flower even though it grows wild, showing that harmony and happiness can be found in simplicity, fortitude and strong commitment between couples.

CONCLUSION

Thus, through this research, the Indramayu kembang gunda batik motif can be revived in bridal wear with a distinctive Indramayu touch, namely the unique and exclusive complongan technique. This is an effort to preserve and reintroduce traditional Indramayu bridal wear that has nearly disappeared and been forgotten by the community. Through this research, the kembang gunda batik motif, a wear with a modern an elegant touch, thereby raising public

awareness of the importance of preserving local culture and respecting ancestral heritage.

This research is also expected to inspire other designers to develop batik motifs and bridal wear with unique local touches, thereby enhancing Indonesia's cultural diversity. Thus traditional Indramayu bridal wear can become a proud cultural identity and be widely recognized by the public. This research is expected to contribute to the important preservation of Indramayu culture and be a significant step in preserving the nation's cultural heritage.

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