



The Legend of Kemaro Island Folklore as Inspiration for Modern Muslim Wedding Dress

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Abstract. This study aims to describe the making process and the final product of modern Muslim wedding dresses inspired by the legend of Kemaro island folklore. The Double Diamond method was used consisting of 4 stages: discover, define, develop, and deliver. The study determined the source of the idea from the folklore of the Legend of Kemaro Island in Palembang, Indonesia. The Muslim wedding dress design will be realized and determined by the design criteria using the FEA (Function, Aesthetic, Expressive) model. Creating a decoration prototype and applying the stylized decoration of Palembang *songket* motifs with computer embroidery techniques were conducted. A final Muslim bridal clothing was analysed using the FEA model. This bridal clothing is for Muslim women who will get married with the chosen design consisting of a long dress and a long outer with lace sleeves. The outerwear is to disguise the body shape according to Islamic requirements while at the same time beautifying the appearance. Geometric ornaments are aesthetically applied to the collar, while the floral decoration is applied to the seams and front edges of the outer garment. For expressive considerations, the finished wedding dress resulted from acculturation and the influence of Chinese-Palembang and Islamic cultures.

Keywords: Songket Palembang · Muslim wedding dress · Folklore · The legend of Kemaro Island

1 Introduction

The development of the industrial revolution, embroidery machines and mass production have developed gradually; machine embroidery is more efficient; free-motion machine embroidery was once popular with all over the world [1]. There are several advantages of computerized embroidery: attractive as computer science, cheaper than laser cutting, faster than 3D printing, less potential health risks and more environmentally friendly [2]. Embroidery is a decoration that is done on the surface of the fabric using threads, the selection of designs, embroidery stitches, colors and effects can be determined in applying as clothing decoration [3]. Now, embroidery is mostly produced on computer-controlled embroidery machines. They are specially engineered machines that have a fixed multi-needle ‘embroidery head’ and a holder frame that moves the framed product

in one of two directions so that the embroidery design can be stitched [3]. The variety of embroidery decorations is very diverse, ranging from traditional to modern decorations, one of which is the Indonesian traditional cloth decoration, namely *songket*.

Songket is a type of traditional woven fabric found in several areas such as Malay and Minangkabau in Indonesia, in Malaysia, and Brunei. *Songket* is woven by hand with gold and silver threads, and is generally worn on formal occasions; in the past *songket* was a luxury item [4]. Palembang is one of the cities producing weaving crafts in Indonesia, which has a weaving tradition since hundreds of years ago. Palembang *songket* is the most well-known type of *songket* compared to similar woven fabrics from other regions, although now it has been replaced with gold synthetic thread. Most of Palembang's *songket* motifs and decorations are passed down from generation to generation in the form of plants, flowers, some geometric, decorative and animal forms. Previously, *songket* was a symbol of aristocratic status during the sultanate, became a symbol of wealth during the colonial period, and is now the identity of the people of Palembang [5]. *Songket* styles, colors and patterns have varied to meet various demands in commercial enterprises. This cultural form is modified and adapted to find new functions in an ongoing effort to preserve Palembang's *songket* culture.

There are previous studies that have raised Palembang *songket* as the creation of new textiles, namely Palembang *songket* cloth with the application of batik techniques as a fashion product [6] and application of Palembang *songket* motifs with the *devoré* technique [7]. *Devoré* is a scorching or burning technique in cotton fabrics in which the blended fibers undergo a chemical process to dissolve the cellulose fibers to create a semi-transparent fabric [8]. In contrast to previous research, this time the author wants to conduct applied research on the stylization of Palembang *songket* decorations for wedding dress.

Wedding dress is dress that is used on the wedding day and is expected to be a special dress that will only be used once in a lifetime. Currently there are many kinds of modern wedding dress designs which are the development of Western wedding dress which is generally a long dress. One of the modern wedding dresses that is developing in Indonesia is Muslim wedding dress. With Indonesia's large Muslim population, it is a concern for designers to create Muslim wedding attire, as we did in this study. One of the requirements of Muslim clothing is clothing that does not form the curves of the body. In contrast to Western wedding dresses that highlight body shape, the concept of wedding dress design that we created uses outerwear to disguise body shape.

Outerwear is clothing that is worn after the previous clothes. Most of the outer is used as an outer for basic casual clothes and is used to make it look more fashionable [9]. The use of the outer on the wedding dress becomes an alternative to fashionable Muslim wedding dress and disguises body curves. The stylization of the Palembang *songket* decoration will be applied as a decoration on the outer Muslim wedding dress. Ornaments are decorations that are used to make things more beautiful [10]. The purpose of the application of the Palembang *songket* decoration is as an aesthetic to beautify the wedding dress. The decoration was changed slightly according to the design of the clothing structure so that there was harmony between the structural design and the decoration. Based on this background, we formulate the objective of this research was

to describe the process of making and the finished product of modern Muslim wedding dresses inspired by the legend of of Kemaro island folklore.

2 Methods

The method used in this study is the Double Diamond Model by Ledbury which consists of four stages, namely discover, define, develop, and deliver [11]. The discover stage is the designer's initial process in seeking inspiration and gathering information; define stage is the stage of determining design priorities; the develop stage includes the development and testing of prototypes; and the last is the deliver stage, namely the stage of product completion based on data from the results of development and prototype testing [12]. In more detail, the Double Diamond method applied by the author in making Muslim wedding dresses is described at each stage as follows.

2.1 Discover

At this stage, the author begins the research by searching for inspirational images and also determining the target market. Inspiration images are obtained based on ideas that have been chosen according to the theme, namely the creation of wedding dress designs inspired by the folklore of the Legend of Kemaro Island, Palembang, South Sumatra. The legend tells of the love story of the crown princess of the Sriwijaya kingdom, Siti Fatimah, who fell in love with a Chinese merchant, named Tanbun and was a descendant of the Chinese kingdom. Tanbun then met the King to propose to Siti Fatimah, and by the king was given the condition to bring 9 jars filled with gold as a dowry.

From the inspiration of the folklore taken, reflected the influence of acculturation of Chinese culture and also Palembang, South Sumatra. Mind mapping is done and produces several images that represent the concepts outlined in the moodboard (Fig. 1). Images of jars and nine-story pagodas on Kemaro Island depict Chinese culture, while Palembang culture is represented by images of *songket* cloth and various ornamental floras. Several pictures of Elie Saab's fall 2019 couture collection were added as a reference for the development of Muslim wedding dress designs.

2.2 Define

This stage is the stage of determining the design priority from the results of the initial idea exploration at the discover stage. Designers determine the decoration and design of Muslim women's wedding dresses, and determine the design criteria. The fashion design chosen in Fig. 3 consists of a long-sleeved dress with a nine-tiered skirt that reflects the nine-story pagoda on Kemaro Island and a long-sleeved outer. As a complement to clothing, a belt, hijab and veil are added. The belt is made separately so that it can optionally be worn on the outer or on the long dress. We determined 3 design criteria for Muslim women's wedding dresses adopted the FEA model: function, aesthetic, and expressive [13].



Fig. 1. Fashion Moodboard.

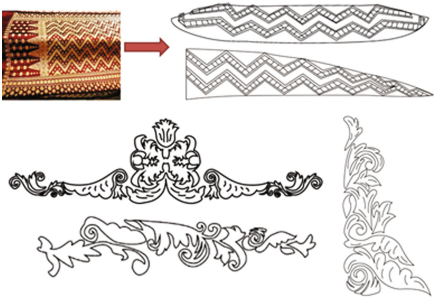


Fig. 2. Stylizing Palembang *Songket* Ornaments.

2.3 Develop

In this stage, the author makes a prototype of the decoration that will be applied to the Muslim wedding dress. This stage includes stylizing Palembang *songket* ornaments from geometric and floral pattern (Fig. 2). The next step is to draw ornament in real size on a computer program to prepare for the next step of embroidery (Fig. 3).

2.4 Deliver

The deliver stage is the stage of completing the product based on the data from the development and testing of the prototype. The deliver stage includes the application of decoration with computerized embroidery techniques (Fig. 4) on the outer Muslim

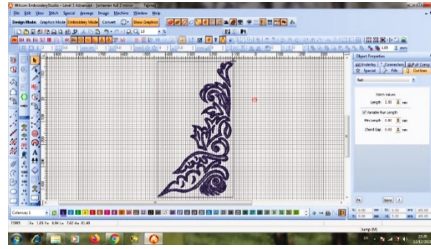


Fig. 3. Drawing Ornament in Real Size on a Computer Program.



Fig. 4. The result of Computerized Embroidery.

wedding dress. Previously we made a prototype of the dress and the arrangement of decorations on it, then evaluated on the first fitting. After the repair, then cut the actual fabric. The main fabric used is satin for the long dress and organza for the outer. Completely the process of applying decorative stylization to the outer Muslim wedding dress is described in the results and discussion chapter.

3 Results and Discussion

Computerized embroidery was chosen to realize the motifs that have been made, because the motif designs are quite complex and fairly numerous, so using computer embroidery technology is considered to simplify and speed up the process. In the design process, each motif that has been made is separate because there is a maximum size for computer embroidery; there are 70 cm high and 40 cm wide. After doing the redesign, next is the embroidery process using organza as the basic material. Organza fabric was chosen because it is light and can simplify the cutting process. The color of the fabric chosen is golden brown, while the color of the embroidery thread chosen is beige. After the embroidery process is done, then to emphasize the motif as well as add a glamorous impression to the dress, the embroidery is added with sequins following the motif. The sequins used are stem sequins, sand, and eye sequins. The color of the selected sequins is gold and white.

After the sequin process is complete, and then the cutting process is carried out. The cutting process is carried out by soldering to make it easier and avoid lint. The embroidery application process is done by placing the finished embroidery on the outer

and then pinning it. The motif that was first applied was a geometric motif on the collar, and then embroidery was applied using a hidden hand sewing technique. Next, attach the embroidery to the front and bottom edges of the outer around the edges to the back. The right and left front must be attached symmetrically so that they look harmonious when used.

The result of the application of the Palembang *songket* decorative stylization which was applied to the outer Muslim wedding dress is shown in Fig. 5. This wedding dress consists of 2 pieces; the inner part is a long dress and the outer part. Based on the design criteria adopted from the FEA theory model [13], analysis is described as follows.

3.1 Function

The function of the clothing created is bridal clothing for Muslim women who will get married. This can be seen from the fashion designs that are made elegantly with an A line silhouette with embroidery motifs filled with sequins to add to the impression of luxury as a wedding dress. Although Western culture initially used white as the traditional colour of wedding dresses, the use of other colours such as ivory and ivory is also quite popular [14]. The gold colour in this wedding dress is an alternative colour for modern wedding dresses. Complementary clothing in the form of a veil made of tile as a typical complement of Western wedding attire. Elbow length veil is a complement to European wedding dress [15], in addition to gloves. One of the characteristics of good Muslim clothing is that it does not show body curves [16]. With this theory, our design clothing is in accordance with its function as a modern Muslim wedding dress.

3.2 Aesthetic

This wedding dress was decorated so that its aesthetic value increases. Aesthetic factors contain visual appeal that considers the use of colors, shapes, materials, and all things that can be seen visually [17]. The decoration is the result of the stylization of geometric and floral decorations on *songket* Palembang, South Sumatra. The motif is applied with an embroidery technique that is decorated with sequins to make it look more radiant. The application of geometric ornaments as decoration is applied to the collar. The shape of the collar lies on the shoulder, so that the detail that lies on the chest of the dress is visible. The application of floral decorations consisting of roses, jasmine flowers, and cape flowers, is applied along the edges of the outer garment. The application of the decoration aims to add aesthetic value to the wedding dress product. Aesthetic considerations relate to the human desire for beauty in art objects including clothing [13].

3.3 Expressive

The result of this wedding dress was influenced by Chinese and Palembang culture. Because of the target market is Muslim women, the clothing created is loose, closed, and has a hijab to comply with Islamic standards. Expressive considerations in the theory of the FEA model, relate to the communicative and symbolic aspects of clothing [13]. Clothing is a means of communication to convey the message of the wearer. Muslims



Fig. 5. The Result of Wedding Dress.

wear the hijab on various occasions to carry their religious message and individual expression [14]. The style of this wedding dress conveys a message of openness about cultural acculturation, modern wedding dress by showing a mixed expression of Chinese, Palembang and Islamic cultures.

4 Conclusion

The results of the application of Palembang *songket* decorative stylization on Muslim bridal clothing were analyzed descriptively using the FEA (function, aesthetic, and expressive) model. The function of the clothing created is bridal clothing for Muslim women who will get married. This can be seen from the fashion designs that are made elegantly with an A line silhouette with embroidery motifs filled with sequins to add to the impression of luxury as a wedding dress. Complementary clothing in the form of a veil made of tile as a typical complement of Western wedding attire. One of the outer functions is to disguise the curves of the body so that it is in accordance with the requirements of Muslim bridal clothing. The wedding dress is decorated to add to its aesthetic value. The decoration is the result of the stylization of geometric and flora ornaments on Palembang *songket*. Because the target market is Muslim women, the clothing created is loose, closed, and has a hijab to comply with Islamic standards. The style of this wedding dress conveys a message of openness about cultural acculturation. The style of this wedding dress was to convey a message of openness about cultural

acculturation. The modern wedding dress was showed a mixed expression of Chinese, Palembang and Islamic cultures.

This research contributes in a practical way how designers take the idea of traditional decoration as a modern Muslim wedding dress decoration. The decorations taken are limited to geometric and floral decorations which are realized by computerized embroidery techniques. It is necessary to conduct further exploration of the development of decoration and its embodiment techniques. Innovative embodiment techniques in the development of traditional ornaments need to be done to preserve and maintain Indonesian cultural heritage.

Authors' Contributions. I. Indarti conceived and planned the experiments. I. Indarti also carried out the experiments and the simulations. J. A. Salsabilla contributed to sample preparation and contributed to the interpretation of the results. I. Indarti took the lead in writing the manuscript. All authors provided critical feedback and helped shape the research, analysis and manuscript.

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