



DESIGNING CONTEMPORARY BATIK TIGA NEGERI (THREE-COUNTRIES BATIK) IN PLEATS
FOR FASHION DESIGN



A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy DESIGN ARTS (INTERNATIONAL PROGRAM)

Silpakorn University

Academic Year 2023

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Title DESIGNING CONTEMPORARY BATIK TIGA NEGERI (THREE-COUNTRIES
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There is evidence that batik existed in China, Japan, India, Thailand, East Turkestan, Europe, and Africa. However, in Indonesia, this art was refined that it become one of the most important art forms in Asia. Javanese batik reaches its highest level of refinement through a combination of a vast repertoire of patterns, sophisticated dyeing methods, and technical perfection. In addition to Indonesia, batik is also developing in Malaysia and Thailand. It can be argued that the three countries shared a common culture, namely batik. Batik Tiga Negeri (Three-countries Batik), developed by Chinese Peranakan entrepreneurs, is unique in its production process and famous for its beauty, prestige, and cultural value. In the 1870s, this batik underwent a natural dyeing process in three batik centers: red in Lasem, blue in Pekalongan, and brown in Solo/Surakarta. The result is batik featuring chicken red blood (merah getih pithik), indigo blue, and soja brown with motifs created by batik artists' creative collaborations in three batik centers that showing a diversity of visual cultures. The question arises as to what would happen if the Batik Tiga Negeri concept evolved to showcase the visual styles unique of each of these countries. This research employs descriptive qualitative and quantitative research with selected methods such as literature research, observations, interviews, questionnaires, and experiments. The sequence is first to explore the creative concept behind the production of Batik Tiga Negeri. Second, research on batik or other illustrated fabrics in three countries. Third, conducting interviews with owners of batik workshops in Indonesia, Malaysia, and Thailand. Fourth, processing the analysis results using a compositional interpretation approach, the semiotics of the text, and the application of traditional transformation methods, namely ATUMICS, for the development of contemporary Batik Tiga Negeri. The creative process includes designing and producing the contemporary Batik Tiga Negeri and applying it using digital printing technology and pleating techniques. Subsequently, the results of the experiment were presented in a focus discussion group held in Lasem and attended by batik entrepreneurs. The result of this research is the contemporary Batik Tiga Negeri in Pleats and its derived fashion products with modern values. Therefore, the contemporary Batik Tiga Negeri in Pleats are expected to strengthen the cultural relations between the three countries by respecting each other's cultures.

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Chapter 1

INTRODUCTION

1.1 Background and importance of the Research

Batik is a technique of drawing on fabric using hot wax as a color barrier. This technique has actually been known for a long time, so it is difficult to find the origins of this batik. Batik can be found in different regions of the world, such as China, Egypt, and Africa, and is developing in the ASEAN region, such as Indonesia, Malaysia, and Thailand. A batik is like a cloth that tells a story, and also shows the richness of the visual style in which the batik is made. Through its motifs, batik communicates visually between the artisans, the wearer, and the viewer. In addition, batik is also worn to express itself and show the social status of its wearers. Based on the analysis and experiments based on existing theories, batik has historical and esthetic values and acts as a medium of communication.

The batik chosen for this research is the Batik Tiga Negeri, whose brief history is a batik that originated in three different regions using the three primary colors, chicken blood red (*merah getih pithik*), blue, and *soga* brown, in the 19th century in Java, Indonesia. But the comprehensive historical account and definition of Batik Tiga Negeri is still unclear. This study aims to improve the understanding of Batik Tiga Negeri and provided a conceptual framework for the creation of an innovative and modern Batik Tiga Negeri.

The thesis is whether any country with a shared or common culture, in this case, the batik culture, can simultaneously develop distinctive motifs from each country on a piece of fabric according to the concept of Batik Tiga Negeri and whether textile technology can help in applying batik to contemporary today fashion. The theory on which this research is based on semiotic theory, which explores tangible and intangible meanings in batik and fashion as a communication theory to create narratives. These are then analysed using the method of compositional interpretation focusing on comparative analysis of the characteristics of each culture's visual style. The ATUMICS method is applied to integrate Batik Tiga

Negeri as artifacts or cultural assets in modernity and to produce new artifacts with high esthetic value using fabric processing technology. The purpose of the study is to explore the history and strengthen the definition and concept of the creating Batik Tiga Negeri to support in the process of developing and producing batik that is not only esthetically beautiful but also has historical, cultural, contemporary, and modern value. This practice aims to develop methods for processing possible new batik motifs and experiments in fabric processing to produce contemporary batik alternatives for fashion. Academics, designers, and batik entrepreneurs can further develop the results of this practice-based research to produce other batik works. The younger generation should be able to evaluate the development of alternative new batik applications and their use in fashion so that they do not consider batik as an old item without meaning but as a cultural asset that can evolve in line with technological progress and is timeless.

Batik developed rapidly on the island of Java, and since the 19th century, batik has been exported from Java to Sumatra and also to other countries such as Malaysia and Singapore. Apart from being a sales item and worn in everyday life, batik has an important place in the lives of people on the island of Java and is used in ritual activities such as births, weddings, and deaths. Batik is indeed found in various regions, but in Indonesia, especially on the island of Java, that the batik technique reaches its pinnacle. Hand-drawn batik using a canting, results in fine batik with high artistic value, meaning, and philosophy inherent in each piece of fabric. So, batik is not just a patterned fabric but a fabric with visual meaning and history. In addition to canting, batik is also produced using stamps, which were originally made of wood but later developed with copper and silk printing techniques. In Malaysia, printed batik is more popular among batik artists because the process is faster than hand drawing with canting on the fabric.

Nevertheless, hand-drawn batik developed in Malaysia from 1970s. Meanwhile, in southern Thailand, batik is influenced by Malaysia and Indonesia. Besides the use of stamps, the painting batik technique is also very popular in southern regions such as Phuket and Krabi, as it is considered easier to express the creativity of the batik artists. Most of the batik work produced in each country show

the natural riches of the surroundings.

In the 2000s, there was an uproar in Indonesia when news spread that Malaysia was trying to propose batik as an indigenous cultural asset. This incident benefited the Indonesian side, as almost all Indonesian citizens suddenly became aware of the existence and uniqueness of batik in Indonesia. It also aroused the interest of Indonesians, especially the younger generation, to get to know, learn, and develop batik. However, as mentioned earlier, batik is also being developed in other regions of the world. In order to avoid mutual cultural claims, we should all share and work together to develop batik to increase production and sales value to make profits in each country. It will also be beneficial to promote relations between countries through shared culture.

A well-known and popular batik in Indonesia is Batik Tiga Negeri. This type of batik *pesisir* belongs to the category of batik Peranakan which was developed by Chinese Peranakan entrepreneurs on the northern coast of Java. Important places for batik Peranakan production in Java are Lasem, Pekalongan, Semarang, Demak, Kudus, and Cirebon. The interesting thing about this Batik Tiga Negeri is the concept, where there are three visual styles in one piece of batik because each time the batik production is moved to three different places, each batik workshop adds its own unique visual style. This shows that creative collaboration on the island of Java has been going on for a long time. However, the history of Batik Tiga Negeri still needs to be improved, and so far there are different opinions about the definition of Batik Tiga Negeri. Therefore, it is necessary to clarify the history and definition to avoid confusion.

In addition, there is an impression that batik Peranakan has no deep meaning or even sense compared to batik from Solo and Yogyakarta, Central Java, because it only shows beautiful visuals. However, a closer look reveals that the visuals appear on batik Peranakan also had a meaning resulting from a combination of local and Chinese culture. This finding proves that batik Peranakan is also significant to the community, although it is only sometimes used in rituals. The function of batik Peranakan is in contrasts to the batik with forbidden motifs (*larangan motif*) batik from Solo and Yogyakarta, which is often used in ritual events such as in the palace

(keraton).

Currently, the young generation in Indonesia and Malaysia see batik only as a trade commodity or an old cultural item, while batik motifs have no meaning but are just display beautiful visuals. Therefore, in order to preserve and develop batik in three countries with a shared culture, it is necessary to develop a new formula for producing contemporary batik. In addition, the development of a new concept of Batik Tiga Negeri is essential to adding more value to contemporary batik, thereby substantially contributing to the existing batik repertoire. This study on Batik Tiga Negeri has the potential to serve as a source of inspiration for scholars, batik industry professionals, and the younger population, and to promote a deeper appreciation and understanding of this art form. As a result, it can encourage the creation of more contemporary batik designs that are economically viable for any country.

1.2 Statement of the Problem:

1. There are gaps in the development and history of Batik Tiga Negeri and its definition, which is still varies, and why Chinese Peranakans in Indonesia, Phuket in Thailand, Penang, and Malacca in the Malay Peninsula wore batik widely.
2. It is believed that the motif and visual styles of Batik Tiga Negeri's (or batik Peranakan in general) have no or less symbolic meanings, unlike batik from Solo and Yogyakarta.
3. More efforts need to be made to develop batik motifs that can represent the cultural richness of each country with a shared culture.
4. Most young generations in ASEAN countries, especially in Indonesia, Malaysia, and Thailand, need help to understand the concept and history of batik, the philosophy, and the intangible meaning of batik motifs. They consider batik as old culture and its application in fashion that cannot keep up with the trend.

1.3 Research Hypothesis

1. The study of the batik history can enrich and support the development of new concept and the production of contemporary batik designs.

2. Exploring the tangible and intangible meaning of batik motifs and transforming tradition into modernity can enhance the value of batik through storytelling and re-creation.
3. This study can prove that designing batik motifs with three visual styles is possible and with the help of advances in textile and printing technology, it can expand to the richness of batik repertoire in the ASEAN.
4. The younger generation can finally accept that batik is a cultural asset that can be developed and adapted to modernity.

1.4 Research Objectives

The objectives of this research are:

1. To study, investigate, and fill in data gaps in the history and development of batik, focusing on Batik Tiga Negeri
2. To compare and analyse the differences between batik in the three countries and to explore and study motifs, tangible and intangible meanings, and the visual style expressed in batik.
3. To create, develop, and design distinctive batik motif designs by transforming the traditions of each country based on the new Batik Tiga Negeri concept and applying them to fashion using textile and digital printing technology.
4. To introduce and communicate a cross-culture batik motifs design as the New Batik Tiga Negeri in art and fashion design.

1.5 Scope and Area of Research

The purpose of this research is aimed to investigate the history and concept of Batik Tiga Negeri in order to design and develop a contemporary Batik Tiga Negeri design that contains motifs with three visual styles from three countries in one piece of fabric: Indonesia, Malaysia, and Thailand. This study focuses on Batik Tiga Negeri made in Java, compared it with Malaysian batik from Kelantan both in museums and at batik workshop locations, as well as Thai batik from Phuket and Krabi and Siamese Chintz from the Ayutthaya period.

1.5.1 Research Area (Geographical)

The field research focuses on the regions of Indonesia, Malaysia, and Thailand, which are members of the Association of Southeast Asian Nations (ASEAN). In Indonesia, the regions visited were Pekalongan, Batang, Lasem, Solo, and Yogyakarta, all located in Central Java and Jakarta. The museums visited were the Jakarta National Textile Museum, the Pekalongan Batik Museum, the Danar Hadi Solo Batik Museum, and the Yogyakarta Batik Museum. The batik workshops visited were in Pekalongan, Batang, and Lasem. The purpose of this on-site visit was to observe of batik production, conducting interviews, and discussing the possibility of contemporary Batik Tiga Negeri production.

In Thailand, the regions involved are Bangkok, Phuket, and Krabi. The researcher visited the Bangkok National Museum to see the Siamese Chintz Collection from the Ayutthaya Kingdom period. The researcher also visited the Siam Society library located in Asok district to search for literature data on Siamese Chintz. The researcher visited the Thai handcraft exhibition at BITEC Bangkok to see batik made by Thai entrepreneurs from different provinces. In Phuket and Krabi, the researcher conducted field research by visiting two batik workshops to observe batik production and conduct interviews with the owners. There was a discussion about conducting a batik production in Phuket. However, the experiment was discontinued because the proposed batik design was too complicated for batik standards in Phuket. The batik experiment was moved to Sivanat Batik in Phatthalung, where the technique of stamp batik is used.

Finally, the researcher visited Kuala Lumpur and Kota Bharu, Kelantan in Malaysia. In Kuala Lumpur, the researcher visited the Malaysian National Textile Museum to observe the history and development of batik in Malaysia and visited the Kuala Lumpur National Museum to learn more about Malaysian history, then visited a batik workshop in Kelantan to observe the batik production process; to talk about the development of batik, see characteristic Malaysian batik designs, and interview with the owner.

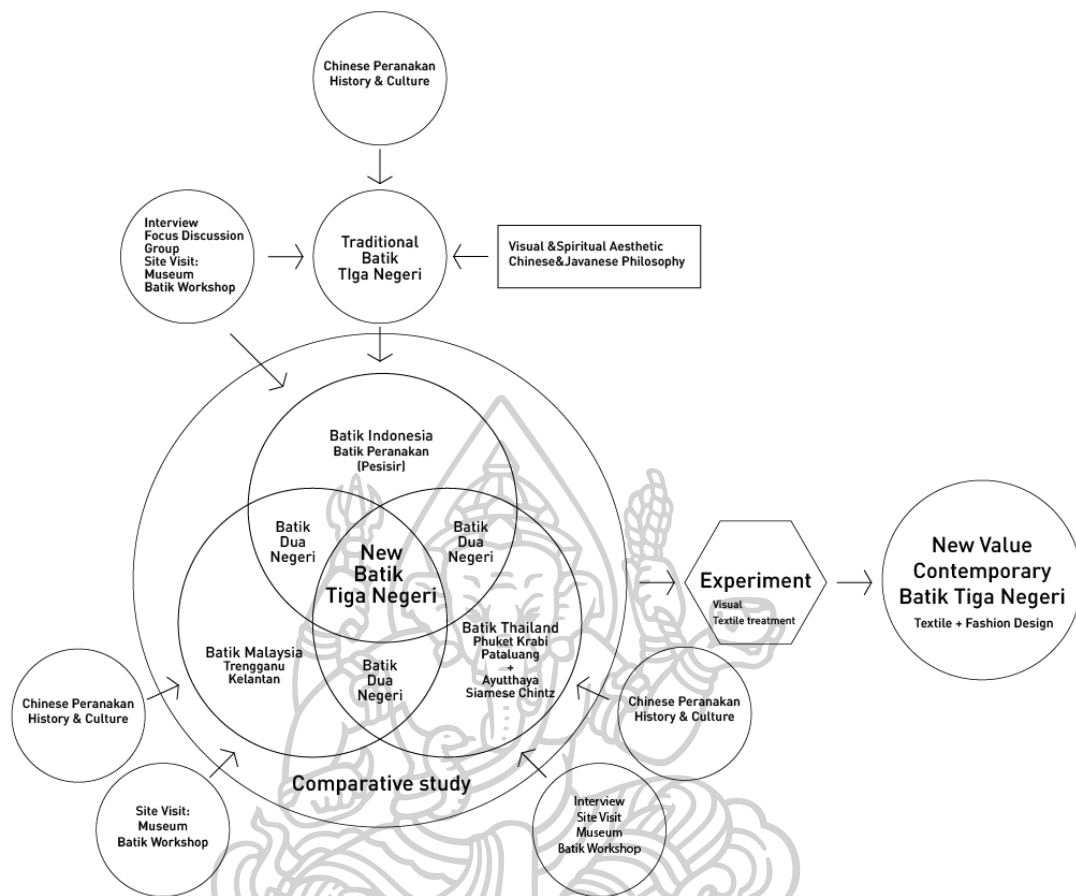


Figure 1 Conceptual Research.
Source: Author, 2023

1.6 Research Methodologies

This research is practice-based and uses a mixture of descriptive qualitative and qualitative research methods, including literature review, observations, interviews, questionnaires, and experiments. The first objective is to comprehensively investigate the historical background of batik, focusing on Batik Tiga Negeri. The second objective is to explore other illustrated fabrics in three countries by visiting museums and batik workshops. Third, conduct in-depth interviews are conducted with stakeholders to discuss batik, its development, and current issues. Fourth, the data and analysis results are processed using the ATUMICS method to transform tradition into a product with modern value. This process includes visual and batik production experiments using digital printing technology and pleating techniques. This new artifact in the form of contemporary Batik Tiga Negeri in Pleats is then used

in fashion design.

The research tools used to data collection are notes, interviews, observation, photography, the distribution of questionnaires, and experiments. Data collection methods include interviews, focus group discussions (FGD), and field visits. Participants in the interviews and FGDs include batik experts, batik entrepreneurs, batik enthusiasts, and other stakeholders. Questions were related to knowledge about the history and significance of batik motifs, followed by questions about practical experiences with techniques, materials, and colors in the traditional batik making process in the context of contemporary batik development. The FGD was conducted by inviting batik entrepreneurs from Lasem after making the contemporary Batik Tiga Negeri and its digital printing application in pleats had been produced. The aim is to obtain firsthand input and opinions from relevant stakeholders to implement appropriate improvements in the development of fashion products.

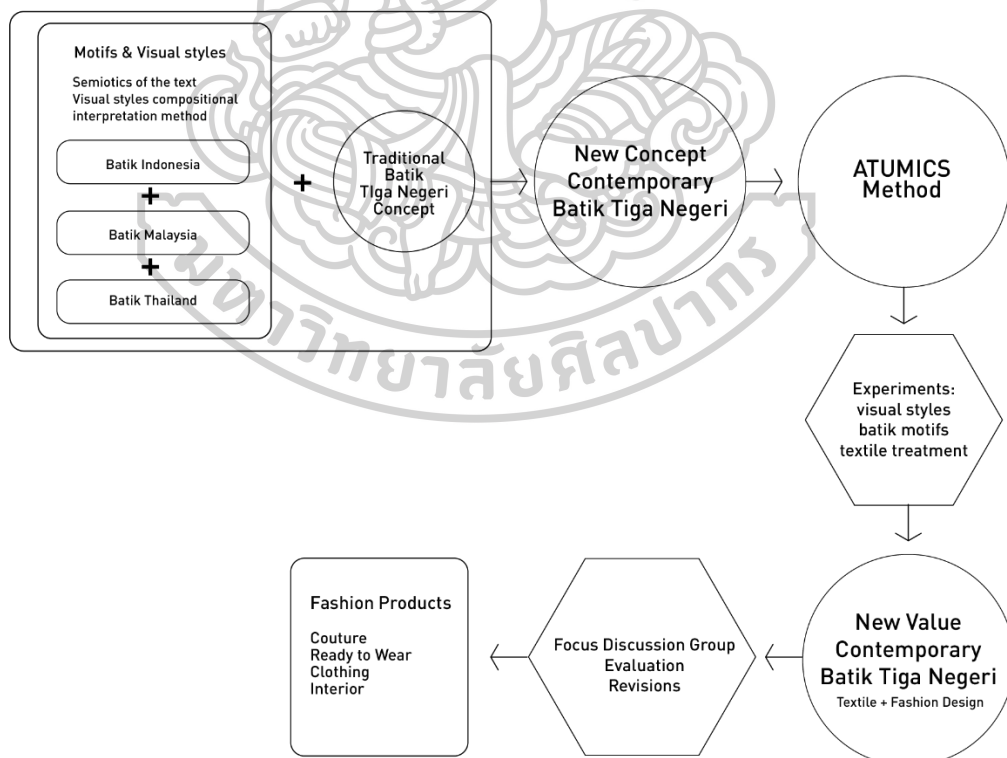


Figure 2 Research Framework to develop the Batik Tiga Negeri concept into a contemporary concept from the start to the final design process in fashion products.

Source: Author, 2023

1.7 Research Process

1. Literature Review

This research includes a comprehensive literature review on the historical background and development of batik in Indonesia, Malaysia, and Thailand. Additionally, relevant archival sources were examined to provide further support for the seamless progression of this research.

2. Field Research

This research process was conducted in three countries as research subjects.

3. Data Analysis

The data collected during the field research was then compared and analyzed to develop the concept of contemporary batik.

4. Data Summary and review of the data

The data obtained was then compiled and analyzed using design practice. The results were then reviewed together with the participants. The use of the creative process was crucial to the development and innovation of contemporary batik.

5. Computer Simulation

Computer software programs such as Word, Photoshop, and Illustrator were employed to facilitate the creation of artistic designs.

6. Experimentation with digital printing and pleating technique

Once the contemporary batik designs were conceived, the process moved to the production of a hand-drawn batik version. Once the production process was completed, the hand-drawn batik was converted into a digital format. The specified fabrics were then digitally print. The results were sent to the pleating workshop, where the pleating process was mainly done manually.

7. Fashion design process and production

After the fashion concept is fully developed, the fashion production process follows.

8. Conclusions

The artifact of Batik Tiga Negeri Contemporary in Pleats and its fashion products proves that the development of batik printing using technology can

increase the value of the final creation.

1.8 Limitation of the Research

1. The main focus of this study is on batik from three countries, followed by a comparison of batik in Indonesia, Malaysia, and Thailand, to analyze the visual style, tangible, and intangible significance. However, since there are many batiks to be compared, the design development will only focus on the summary results of this research.
2. Due to the relatively large geographical area of the study, the group of participants (target audience) will be limited by conducting a representative sample survey.
3. Due to time constraints and the large study area, not all batik and clothing designs can be created. Therefore, only a few batik designs and fashion designs are shown as examples.

1.9 Research Results

The expected results are as follows:

1. The knowledge gained can improve the creative ability to develop contemporary batik, which can enrich the repertoire of batik. The knowledge of the richness of meaning and visual beauty can enhance the knowledge of developing new batik designs in each country based on local wisdom.
2. The application of batik using digital textile printing technology can increase the value and open new opportunities for application of batik in fashion.
3. Creating and enhancing new values for batik and inspiring academics, batik entrepreneurs, and the younger generation to develop experiments with batik and textiles based on the results of this research.
4. Contemporary Batik Tiga Negeri as an art form and fashion design that will enrich the repertoire of batik in Southeast Asia as a symbol of the unity of a multicultural culture.

1.10 Definition of Terms

Batik: a textile decoration technique in which a colored resist material (hot wax) is applied. Hot melted wax is applied to a plain white cotton cloth using a unique tool that consists of a small copper container with a thin, sturdy opening connected to a short bamboo handle (canting).

Chinese Peranakan: a group of Chinese descent group who adopted the local language, dress, and customs. Peranakan culture developed as a syncretism of Chinese and Javanese traditions, blending of Javanese philosophy with the philosophy of Taoism, Confucianism, and Buddhism.

Batik Peranakan: batiks fabric produced by Chinese Peranakan entrepreneurs in the late 19th century to the 1940s.

Batik Tiga Negeri: a type of batik Peranakan, consisting of batik motifs from three different batik centers in Central Java with three main colors: red, blue, and brown *soga*.

ASEAN: a regional intergovernmental organization comprising ten countries in Southeast Asia, which promotes intergovernmental cooperation and facilitates economic, political, security, military, educational, and sociocultural integration among its members and other countries in Asia.

Digital Printing: a printing technique that uses digital or electronic files from a personal computer or other digital storage device as its source. Digital printing does not rely on a press plate to transfer the image and also does not require any setup sheets. Because of its lower production costs, digital printing has replaced lithography in a variety of markets.

Wiron: batik cloth with one end folded (wiru) like a fan. Usually worn together with the kebaya and sarong skirt. The folds are usually odd numbers 3, 5, 7, 9, and so on.

The pleat width for women is approximately 2 cm. The more pleats visible, the more beautiful it will look when worn.

Pleats: a fold or doubling of fabric that is pressed, ironed or folded into place. (Pleats that are sewn into place are called tucks). There are many type of pleats, but the side and box pleats are the most common, although there are also accordion, cartridge, circular, curtain, drape, drapey, groove, Fortuny or French pleats.

Fashion design: the art of applying design esthetics, garment construction and natural beauty to clothing and its accessories. It is influenced by cultural and social attitudes and has changed over time and in different places.

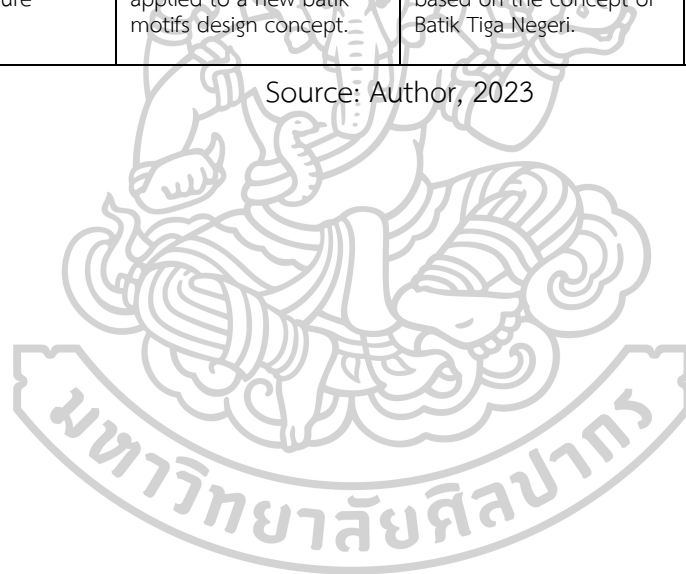
1.11 The Relationship between Research Objective (RO) Research Question (RQ) Research Methodology (RM) Research Outcomes (ROC)

Table 1 Research Objective (RO) Research Question (RQ) Research Methodology (RM) Research Outcomes (ROC)

Step 1	Step 2	Step 3	Step 4
RESEARCH OBJECTIVES To study, discuss, and fill in data voids in the history and development of Batik Peranakan, focusing on Batik Tiga Negeri and to study the history of Chinese Peranakan culture in Indonesia, Malaysia, and Thailand and the important role of batik for the Peranakan community.	RESEARCH OBJECTIVES To compare and analyse the differences of batik in three countries and to explore and study motifs, tangible and intangible meanings, philosophy, cultural hybridity, and the visual style expressed in batik.	RESEARCH OBJECTIVES To create, develop, and design distinctive batik motif design from each country which has Chinese Peranakan Culture based on the concept of Batik Tiga Negeri	RESEARCH OBJECTIVES To introduce and to educate a cross-culture batik motifs design as the New Batik Tiga Negeri in art and fashion design
RESEARCH QUESTION What is the current data about the history of batik Tiga Negeri and the history of the relation between Peranakans in Indonesia, Thailand, and Malaysia.	RESEARCH QUESTION <ul style="list-style-type: none"> ● How Javanese philosophy dan Chinese philosophy (Taoism Confucianism) influenced batik motifs. ● How wearing a batik is an example of clothing as a mode of communication through visual 	RESEARCH QUESTION How the new batik motif design can contribute to strengthening cultural cooperation between three countries and contribute to the development of MSMEs (Small Medium Enterprise) in the field of batik creative industry.	
RESEARCH METHODOLOGY <ul style="list-style-type: none"> ● Qualitative Research ● Historical Research 	RESEARCH METHODOLOGY <ul style="list-style-type: none"> ● Comparative Study: Object Study – 	RESEARCH METHODOLOGY <ul style="list-style-type: none"> ● Design Thinking ● Design Process, 	RESEARCH METHODOLOGY Questionnaire to get responses from audiences

<ul style="list-style-type: none"> ● Literature Review ● Fieldworks (observation, interview and collection of documents) from various books, journal, digital sources, and photos, videos, newspaper. 	<p>selected Batik Tiga Negeri (batik Peranakan) from Indonesia, batik from Malaysia, batik from Thailand (Purposive Sampling)</p> <ul style="list-style-type: none"> ● Qualitative Research. Content Analysis: semiotics ● interview, museum observation and documents, visual analysis, and designing. ● Questionnaire to young generations about batik. 	<p>Workshop</p> <ul style="list-style-type: none"> ● Questionnaire to get responses from audiences from 3 countries (batik expert, customer, batik enthusiast). By using google forms ● Stakeholders: batik entrepreneur, batik enthusiast, young generation. 	<p>from 3 countries (batik expert, customer, batik enthusiast). By using google forms Stakeholders: batik entrepreneur, batik expert, young generation</p>
<p>RESEARCH OUTCOME To obtain more data about the history of batik Tiga Negeri as a part of batik Peranakan development and to find more data about the Peranakans Culture</p>	<p>RESEARCH OUTCOME To obtain insights into the intangible value of batik motifs and visual styles and to propose visuals with symbolic meaning which later can be applied to a new batik motifs design concept.</p>	<p>RESEARCH OUTCOME The result: concept and batik motifs that represent the uniqueness, the intangible values of each region and apply them to a piece of batik based on the concept of Batik Tiga Negeri.</p>	<p>RESEARCH OUTCOME The result: New Batik Tiga Negeri as an Art Form and Fashion Design that will enrich the repertoire of batik in Southeast Asia as a symbol of the unity of a multicultural culture.</p>

Source: Author, 2023



Chapter 2

LITERATURE REVIEW

2.1 Batik

In Southeast Asia, decorated textiles are among the most exciting and powerful art forms. This phenomenon can be seen in the variety of fabrics that not only serve as everyday clothing, but also play an important role in rituals or religious ceremonies. Textiles often have significant symbolic value, as demonstrated by the richness of their colors and the beauty of the intricate ornamentation used for their designs. Patterns or motifs on fabric may have a ceremonial or religious function or indicate the power and status of the owner. In addition, the design and the materials used also play an essential role, such as silk, valued more than regular cotton, and embellishments, such as the use of gold leaf, symbols of wealth or high status. One of Southeast Asia's most highly developed decorative textiles in Southeast Asia is batik.

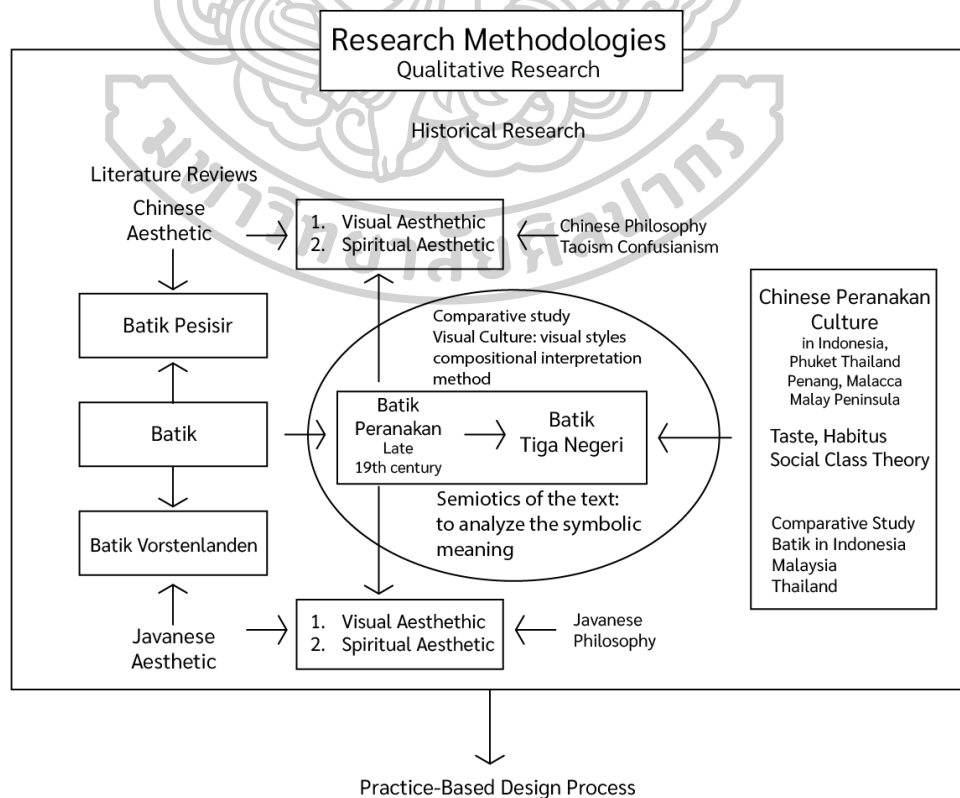


Figure 3 Diagram of Historical Research.
Source: Author, 2023

Batik, which has now become a common term, originated in the Indonesian-Malay language and refers to the process of dyeing fabric using a resist technique, namely covering an area of fabric with a dye resistance to prevent color absorption (Roojen, 2001). The art of batik involves the repetitive application of resist materials and dyes to create a design on the fabric using traditional tools (Tucker, 1999).

The origins of batik are ancient, difficult to trace. No one knows exactly when or where people first applied wax, vegetable paste, or even mud on fabrics to give them color. There is evidence that batik existed in China, Japan, India, Thailand, East Turkestan, Europe, and Africa, and it may have developed in many of these places at the same time (Elliot, 2013). However, it was on the Indonesian island of Java and nearby Madura that this art was so refined that it became as one of the most important art forms in Asia. Javanese batik reaches its highest level of refinement through a combination of a vast repertoire of designs, well-developed dyeing methods, and technical perfection (Tirta, 1996). The excellence of Javanese batik lies in the batik artists who draw the motifs with equal accuracy on both sides of the fabric. This technique is known as the Nerusi technique which requires skill and a high artistic taste. This practice is a highly valued skill, considering that making batik with only one high-quality side is already difficult and time-consuming (Veldhuisen, 2007).

The term batik originates from the Javanese word *amba*, which means to write combined with the suffix *titik*, meaning to create dots or small dots. A manuscript on palm leaves dating from around 1520 AD discovered in Galuh, South Cirebon (West Java), proves that batik is related to the Javanese word *seratan*, which means writing (Ministry of Trade of the Republic of Indonesia, 2008). Meanwhile, Asa (2014) argued that the term 'batik' appeared in the Sundanese region in the 10th–14th centuries AD during the establishment of the Galuh and Pakuan-Padjajaran Kingdoms. Batik is derived from the ancient Sundanese word *Ambatik*, which means drawing. The ancient Sundanese people called drawing patterns on cloth *ambatik*. According to the primary source of the Old Sundanese literature, *Siksa Kandang*

Karesian, it appeared that during the historical period of the Padjadjaran Kingdom, there were several skilled artisans in Sundanese land, including goldsmiths, gamelan makers, and *ambatik* makers. During the classical period of the 8th century AD in Central Java, the term *ambatik* was unknown. The practice of creating patterns on fabric using the dyeing process and separation technique was traditionally referred to as *Manariwang*. The term *Ambatik* (or *Mbatik*, in the new language of Java) appeared from the 11th century AD, when the kingdom of Galuh-Padjajaran ruled over other smaller kingdoms in Pekalongan and Banyumas in Central Java.

According to Roojen (2001), batik is an Indonesian-Malay word that refers to a process of dyeing fabrics using a resist technique in which a fabric surface is covered with a dye resistance to prevent it from absorbing colors. This technique is nearly a millennium old, and there is historical evidence that fabrics dyed with a resist technique were used in numerous West African, Middle Eastern, and Asian civilizations in the early centuries AD. It is not known whether it originated independently in Java or was introduced by outsiders. A common theory is that it was brought to the region by people from the Indian subcontinent, who traveled or migrated to Southeast Asia as early as 100 AD. During the second millennium, Indian trade textiles were widely used in Southwest Asia, and some of them were decorated with a wax-resist technique. In Java, however, the resist dyeing method for decorating fabrics reached an unprecedented flowering and became a unique art form. These batik fabrics were transported from Java to the other islands of the archipelago and the Malay Peninsula, and their great popularity among the people of this region led to the establishment of many batik centers outside of Java. Over the past two to three centuries, batik has become a prominent medium for conveying the spiritual and cultural values of Southeast Asia and represents one of the most sophisticated and intricate form of cultural expressions in the region.

UNESCO recognized batik as a masterpiece of Oral and Intangible Heritage of Humanity on October 2, 2009, and since then this day has been celebrated as National Batik Day in Indonesia (Parmono, 2013). As a cultural nation, Indonesia is committed to preserving the batik culture. Like other cultural assets, batik contains wisdom values, and these are often neglected amidst technological advancement,

globalization, modernization, and consumerism culture. Therefore, to preserve the batik culture, we must also harmonize the development and innovation of batik through advances in science, technology, and art, as well as cooperation between countries with a batik culture to protect batik as a world cultural heritage.

The following is an explanation of the criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are as follows: Indonesian Batik has a rich symbolism related to social status, local community, nature, history and cultural heritage; provides Indonesian people with a sense of identity and continuity as an essential component of their lives from birth to death; and it continues to evolve without losing its traditional meaning; inscription on the Representative List would contribute to ensuring the visibility of intangible cultural heritage at the local, national and international levels, raising awareness of its value and motivate practitioners, in particular younger generations, to continue its practice; Various stakeholders such as governmental and non-governmental institutions and community-based associations have jointly carried out safeguarding measures including awareness-raising, capacity-building and educational activities, and intend to continue these efforts. Affected communities were extensively involved in the nomination process through community field research; they also participated in the Act preparation team and in a series of seminars to discuss the file content of Act, and provided their free, prior and informed consent (APCEIU, 2013).

2.1.1 Batik in Indonesia

The batik technique used in Java, Indonesia, is the original traditional Javanese textile decoration technique. Batik is a traditional textile decoration technique in which a color-resistant material (hot wax) is applied (Hout, 2001). Hot melted wax is applied onto a plain white cotton cloth using canting, a unique tool with a small copper container with a thin, sturdy opening connected to a short bamboo or wooden handle (Ministry of Trade of the Republic of Indonesia, 2008). In addition, the cup serves as a reservoir for the wax. According to Affanti & Hidayat (2018), copper is thermally superior to brass because copper retains heat better. This allows the batik wax to remain in a liquid state for a longer period. With

extraordinary flair, the batik artists give free reign to their creativity by edging on a piece of fabric to meticulously design intricate motifs.



Figure 4 Hand drawing batik using a canting to apply wax-resist to cloth.
(Retrieved November 20, 2020 from <https://ich.unesco.org/en/RL/indonesian-batik-00170>)

There are notable differences between the hand-drawn and batik stamping process in terms of the tools used, production time, ability to deliver complex designs, product price, and production volume. The batik stamping technique uses a metal block that is dipped in liquid wax and then stamped onto the fabric to transfer the batik design motif. The price of hand-drawn batik textile is more expensive compared to batik stamp textiles and is produced in limited quantities (Abd Rahman, 2005).

Batik has great cultural and historical significance in Indonesia and has become part of its people's life cycle. The 13th century statue of Prajnaparamita from the Singasari Kingdom in East Java, Indonesia, is widely considered as a remarkable example of classical Hindu-Buddhist art in ancient Java. In this depiction, the goddess is dressed in a cloth/batik decorated with a 'Prabha' (Dharmacakra-kalacakra) motif. This motif consists of a circular design filled with arrows intricately divided into eight decorative arts sections (Asa, 2014).





Figure 5 The Statue of Prajnaparamita
 (Retrieved November 20, 2020 from
<https://luk.staff.ugm.ac.id/candi/Singasari/01.html>)

Batik in Indonesia was initially produced on the island of Java, mainly on the northern coast of Java and in the interior of Java, especially in Surakarta and Yogyakarta. Since the Dutch occupation, batik has been divided into two categories: batik *Vorstenlanden* (meaning sultanates or principalities in Dutch) and batik *pesisir* (coastal batik). Batik produced in Surakarta and Yogyakarta was known as batik *Vorstenlanden*, while all batik made outside of these two cities were referred as batik *pesisir* (Djoemena, 1990). Batik *Vorstenlanden* is also known as batik pedalaman (inland) or batik keraton. Batik keraton is the oldest batik tradition, only worn by the royal courts, that can be traced back to the Mataram era in Central Java (Steelyana, 2012). Members of the court and batik entrepreneurs who live outside the court but still within the two cities produced Batik *Vorstenlanden*. In contrast, batik *pesisir* is produced mainly by batik entrepreneurs along the north coast of Jawa. Examples of batik *pesisir* include batik Peranakan, produced mainly by Chinese Peranakan, batik Belanda produced by Indo-Eurasian, and batik Cirebon.

The classification of batik into these two groups is based on the nature of the variety of motifs and colors. In general, the batik characteristics of the two groups are as follows:

Table 2 Classification of Indonesian Batik

Batik of Solo and Yogyakarta (Batik <i>Vorstenlanden</i>)	
Symbolic motifs reflecting a Hindu-Jawa cultural background	
Colors: <i>Soga</i> (rich brown color), indigo (blue), black, white, and cream	Batik <i>Vorstenlanden</i> , Left Parang Sekar Pisang, Yogyakarta. Middle: Yogyakarta. Right: Parang Rusak Seling Uceng, Solo
Batik of coastal areas (Batik <i>Pesisir</i>)	
Motifs: naturalistic, reflecting foreign influences	
Colors: variety of colors.	Batik <i>Pesisir</i> (batik Peranakan). Left: <i>Buketan</i> Motif Batik Belanda. Middle: Batik Pekalongan by Oey Soe Tjoen. Right: Batik Tiga Negeri

Vorstenlanden is a royal area with all the traditions and customs of the Keraton (palace), also it is the center of Javanese Hindu culture. Keraton is the residence of sultans and the center of government, religion, and culture. This situation influences the batik art in this area and is reflected in the motifs, colors, and the rules (procedures) for their use.

Parmono (2013) stated that Sultan Hamengkubuwono VIII standardized the rules for wearing batik as regalia for the Yogyakarta Sultanate. The original manuscript was written in Javanese letters and language and published in the state gazette, or *rijksblad*, on May 3, 1927. This manuscript contains the names of the sultanate's regalia and the names of the prominent motifs, such as Parang Rusak, Sawat, and Kawung. It also mentioned the people who have the right to wear regalia with the specified batik motif, starting from the Sultan's son, wife, Sultan's family, and courtiers, including patih (governor), bupati (regent), and lurah (village head). Then, it was appealed to all the Sultan's family, courtiers, and the people in the Ngayogyakarta Hadiningrat Sultanate area to obey and implement these regulations. This practice means that batik motifs also relate to one's social status. These rules relate to Javanese Hindu culture's meaning or philosophical meaning and are considered sacred. These motifs are known as motif *larangan* (forbidden motifs)

because they could be worn only by specific royal family members based on their rank and relationship to the Sultan (Gluckman et al., 2018). Currently, forbidden motifs have become the property of the local community. However, the procedures for use in official traditional ceremonies in the palace are still observed (Djoemena, 1990).

The creation of batik was intertwined with the influence of local customs, regional culture, foreign cultures, religious beliefs, and culture in religion. Batik motifs that are symbolic and closely related to Javanese Hindu philosophy include Sawat or Lar, symbolizing a crown or high ruler; Meru, representing mountains or land (earth); and the Dragon, symbolizing water, also called Tula or Banyu. The bird symbolizes the wind or the upper world, whereas Modang embodies the fire flame (Geni) (Djoemena, 1990). The influence of Islamic culture on batik is evident in the absence of animal forms and symbols of gods, as Islam avoids depicting living things. Even though the elements of Hindu era symbolism still exist, they have been stylized so that they become decorative elements. Chinese influence is visible in batik with motifs of Lok Chan (phoenix), Banji, Peony, and Chrysanthemum. Subsequently, the influence of India appears in the Patola or Cinde motif. Dutch influence appears in the *Buketan* (bouquet) motif, and Japanese influence in the Hokokai motif with cherry blossoms (sakura).

The creators of batik motifs in ancient times not only created something beautiful to the eye, but they also gave it a meaning that was closely related to their philosophy of life. They created exquisite designs with sincere and noble messages, hoping that the batik would bring goodness and happiness to the wearer. All these messages were symbolized.

Batik is of great cultural significance in the lives of Indonesians people from beginning to end, with its symbolism used in various rituals, traditions, and festivals. Batik motifs carry different symbolic meanings that are deeply rooted in Indonesian cultural heritage. The diversity of batik motifs also reflects various influences from foreign cultures that further enrich the Indonesian batik culture, from the Chinese phoenixes, European flower bouquets, and Arabic calligraphy to Japanese cherry blossoms and Indian or Persian peacocks. Batik in Indonesia is often passed down in

families from generation to generation to families in Indonesia and becomes an exclusive product as a wedding gift, as batiks are closely linked to the cultural identity of the Indonesia people through the symbolic meaning of colors and designs. Indonesian batik motifs have rich symbolism related to nature, history, social status, local communities, and cultural heritage. These symbolic representations give Indonesians a sense of identity, continuity, and permeate their lives from birth to death (UNESCO, n.d.).

2.1.2 Batik in Malaysia

The batik industry in Malaysia was originally introduced by Javanese batik artists who used the wood batik stamp technique on the east coast of the peninsular around 1920s. The development of batik stamping in the 1930s was driven by the demand for traditional costumes called batik sarongs (Yunus, 2011). Compared to Indonesia, the hand-drawn batik technique was used in the Malaysian scene much later, in the 1970s.

Malaysian Batik is the batik textile art in Malaysia, especially in the east coast of Malaysia (Kelantan, Terengganu, and Pahang). According to Arney (1987, p. 35), the states of Kelantan and Terengganu have maintained the production of batik sarongs by adopting the Javanese technique and then establishing their own industry. The Javanese layout, motifs, ornaments, and techniques were brought to the east coast of Malaysia, where they were adapted to the local culture (Legino, 2012). Unlike Indonesia, batik was never considered a main garment in the royal court of Malaysia, (Yunus, 2011). Islam, an alien religion until the fifteenth century, is now regarded as a defining characteristic of the Malays (Kerlogue, 2000). Malaysian batik motifs eventually evolved into predominantly floral and geometric stylizations as prescribed by Islamic doctrine (Salleh, 2019; Yunus, 2011).

A well-known batik motif that is still used today is *pucuk rebung* which was inspired by the tapering triangular shape of the *rebung* or bamboo shoot (Arney, 1987; Legino, 2016; Samsuddin et al., 2020). Legino et al.'s (2015) examined various motifs of Malaysian batik sarong in their study and found that there were two distinct shifts in design as Malaysia underwent constitutional and policy changes.

The first shift toward more localized Malay motifs occurred when Malaysia gained independence in 1957. During the conflict with Indonesia that followed Malaysia's independence, Malaysians began to develop their own batik motifs to escape Indonesian influence, supported by the spirit of nationalism. Over the next 14 years, the batik sarong industry developed in parallel with the development of the Malay esthetics in other creative industries such as visual arts and crafts. In 1971, the introduction of the National Cultural Policy initiated the second phase of changes in motif design. The new policy encourages using motifs that would genuinely represent Malaysia's diverse cultural identity (Syed Shaharuddin et al., 2021). The method of Malaysian batik making is also very different from that of Indonesian-Javanese batik. The Malaysian batik motif is larger, less stylistically complex, rarely uses canting to create intricate patterns that add further detail to the existing design of the batik stamp and relies heavily on the brush painting to apply colors to the fabrics (Samsuddin et al., 2020). The colors are also usually brighter and more vibrant than the deeply dyed Javanese batik. The characteristics of the batik that Malaysia and Indonesia produce are different: Indonesia produces a very fine hand-drawn batik that has been made for centuries. Malaysia produces a wax-based printed batik that has been used for about a century (Legino, 2012). Since the 1970s, with the introduction of the increasingly popular stylus or canting, batik making in Malaysia has become no longer a craft but rather an art (Yunus, 2011).

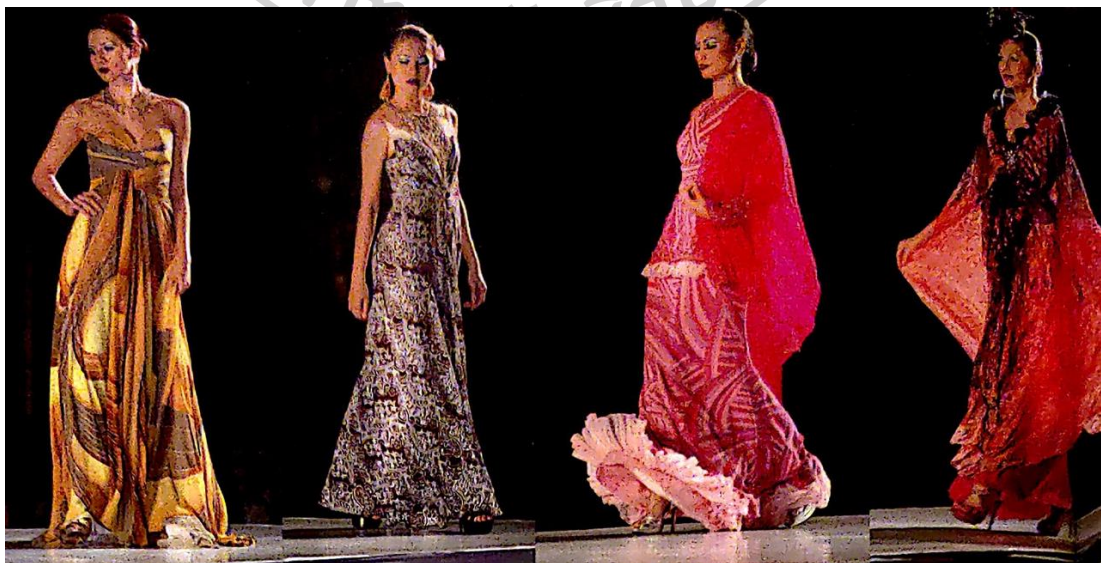


Figure 6 Malaysian Batik.

Source: Yunus, 2011

According to Ms. Rosliza Muhammad, a batik entrepreneur in Kota Bahru Kelantan who has been designing batik for 30 years, batik in Malaysia is more of a commodity, unlike in Indonesia, where batik is part of people's daily lives. According to her, the influence of Indonesian batik on Malaysian batik is strong, but because of the influence of Islam, batik motifs in Malaysia avoid living things. Therefore, today the most popular motifs of Malaysian batik are floral and geometric shapes. However, sometimes, the shapes of insects such as butterflies can still be found. With the increasingly widespread use of a stylus or canting, batik *lukis* (batik painting) is the most popular type of batik in Malaysia. She stated that Malaysian batik is more modern than traditional Javanese batik (R. Muhammad, personal communication, August 6, 2023). The problem in the development of Malaysian batik is the limitation of batik motifs, and there is the assumption among young Malaysians that batik is an old culture. Currently, Malaysian batik does not have as strong an identity as its Indonesian counterpart (Kari et al., 2018).



Figure 7 Floral Hand-drawn Batik by Leeza, Kelantan.

Source: Author, 2023.

2.1.3 Batik and Siamese Chintz in Thailand

Batik is widely used in the three southernmost provinces of Thailand – Pattani, Yala and Narathiwat. It is also a part of the clothing culture of this region. The first block printed batik factory was established in Narathiwat by local people about 50-60 years ago. Thai people know batik as *Pate* or *Pha Phan* or *Pha Batik Phan*, which means wrapped around the body. Locals in southern Thailand call batik

Pha Pa Tae or *Pha Ba Tae*, which was influenced by Indonesia, which reached the southern border of Thailand through Malaysia due to commercial and religious activities. It is often believed that batik originated in the Royal Court of Indonesia. Later, the Javanese batik was spread to Europe by the Dutch. The batik fabric was first introduced by Mr. Wae-Ma Wae-Aarree, a Malay-Thai, in Su-Ngai-Kolok district of Narathiwat Province (SACIT, n.d.-a).

Neighboring countries with a multicultural society similar to Malaysia influence the sources of batik motifs in Thailand and the manufacturing techniques. However, according to Thai local wisdom, there are several similar and different symbolic meanings. According to archaeological evidence, the influence comes from two sources: 1. In the north, it was influenced by the Chinese through the Hmong community and is known as hemp indigo batik. This batik is produced in the domestic industries of Chiang Rai, Chiang Mai, Nan, Phrae, and Petchabun Province. Most of the patterns are in designs. 2. In the south, Thailand is influenced by Java or Indonesia through the Malaysian community along the borders of the four southern border provinces, Narathiwat, Pattani, Yala, and Satun. Their batik motifs show the identity of local people and nature of the region. The patterns come from the imagination of the artisans, their environment, their identity or based on the local culture. (SACIT, n.d-b). Unlike in other countries, batik in Thailand is considered as a handicraft or "batik paint" that is drawn by hand. Thai batik has characteristics that distinguish it from batik art in other countries.



Figure 8 Left & Middle, Batik Store. Right, Woman wearing batik, Phuket.
Source: Author, 2022



Figure 9 Contemporary Southern Batik by OCAC.

Source: Ek Thongprasert, (2019, September 1). Contemporary Southern Batik by OCAC. Facebook. Retrieved November 10, 2022, from https://web.facebook.com/Ek.Thongprasert.Antwerp/posts/contemporary-southern-batik-by-ocac-ellefationsweek2019-seeyouatthetent/2475913259141363/?_rdc=1&_rd

According to Ajarn Chai, the theme that appears frequently in Phuket batik motifs is that of marine life because it is influenced by the environment. The colors that appear are colorful with motifs that express the local identity, reflecting the image of the land of the ocean. Before developing and establishing the Chai Batik Workshop in Phuket, he studied batik in Malaysia. The batik he creates is on average stamped, painted, or a combination of both. He also uses a canting that he

developed himself to meet his work requirements. Today, batik is a popular product that provides income for people in the Andaman Region and other local areas of Thailand. Unfortunately, batik is less popular among the younger generation. It is more of a tourist product, even though it is now used as a uniform in several government offices in Phuket (Chai, personal interview, November 20, 2021).

2.1.3.1 Pha Lai Yang or Siamese Chintz

In addition to batik, there is a unique form of illustrated or painted textile in Thailand called Siamese chintz. It is an imported fabric of exceptional quality, characterized using high-quality cotton sourced from India. Crill (2008) claims that chintz textiles are cotton fabrics from India, characterized by intricate hand-drawn designs created through the use of mordant-dyed bamboo 'pens' (known as Kalam) and resist techniques. In Thailand, the Siamese Chintz is commonly referred to as Pha-Lai-Yang, which meaning 'fabric made from a model.' During the Kingdom of Ayutthaya (1569–1767), the Siamese court restricted the use of this elaborate and opulent textile exclusively to royal family members. Highly skilled Siamese artisans designed motifs and patterns and shipped them India Coromandel Coast to produce chintz (Smachat, 2021).

The Siamese royalty and court placed special emphasis on the quality of the textiles and patterns they procured. Therefore, the Siamese chintz has a unique and distinctive visual design unlike other Indian chintz produced for the British, Netherlands, Malaysia, and Indonesian markets. Thai motif designs, themes, and esthetic perspectives are the main features that must be found in royal Thai textiles. According to Smachat (2021), this application serves to make a clear distinction between Thai motif designs and those that originate from foreign sources. Motif designs exhibit distinct Thai features, which are referred to as Lai Thai (Thai design). According to Monteil (2017), their uniqueness lies in the seamless flow of lines and delicate pattern designs. The expressions of the Lai Thai motif are delicacy, sweetness, tenderness, and a profound appreciation of beauty.



Figure 10 Ceremonial furnishing cloth (Pha Lai Yang).

Retrieved August 24, 2021 from https://artsandculture.google.com/asset/ceremonial-furnishing-cloth-pha-lai-yang-traded-to-thailand/3gFr2DJRwwl_Yg

The composition of the above-mentioned Siamese chintz has a symbolic meaning and a high value in the Siamese court. Typically, Siamese chintz consists of a central field section, a border strip, and four sets of ribbons within the end panel. The composition of the motifs present on the ribbon determines the prestige of the cloth and the wearer. This cloth attains its highest value when gilded and belongs exclusively to the king. The development of motifs representing the visual style of Thailand in contemporary Batik Tiga Negeri will focus on the visual development based on the Siamese Chintz Lai Thai.



Figure 11 Printed Siamese Chintz.
Source: Author, 2022

2.1.4 Batik Peranakan and Chinese Peranakan

Batik Peranakan, also known as Javanese Chinese batik and belonging to the category of batik *pesisir* category, experienced significant development towards the end of the 19th century and reached a golden age before and after the World War II. The Indonesian archipelago has always maintained extensive trade relations with China, so many Chinese settled Indonesia temporarily or permanently. Chinese immigrants settled mainly in urban areas, especially on the north coast of Java, and like other foreign settlers, lived in separate areas forming Chinatown neighborhoods. During the Ming Dynasty, it was forbidden for women to leave China. Therefore, Chinese immigrants arrived as single men who married local women to produce offspring, who were later called Chinese Peranakans.

Chinese Peranakans are descendants of Chinese who adopted the local language, dress, and cultural practices or customs. Peranakan culture emerged from the synthesis of Chinese and Javanese traditions, characterized by the fusion of Javanese philosophy with the philosophies of Taoism, Confucianism, and Buddhism. The Lim family tree in Cirebon proves that a wealthy Chinese merchant could marry into the higher class of Javanese society. In this family, the ancestors of the Javanese possessed knowledge of batik techniques and made batik to meet their family's needs. In some cases, Peranakans hired skilled batik artisans to set up their workshops (Duggan, 2001).

The distinctive fusion of Chinese culture from China with the indigenous culture of Jawa, where the Chinese diaspora established their settlements, distinguishes the Chinese Peranakan culture. Additionally, the influences of European cultures during the colonization period further shaped this cultural fusion. For example, the Chinese people adheres to the cultural practice of honoring and paying reverence to their ancestors and showing respect to deities.

As mentioned earlier, Chinese Peranakan batik entrepreneurs were primarily responsible for the development of batik Peranakan. Chinese Peranakan, also known as Baba and Nyonya, emerged between the 15th and 19th centuries a part of a lengthy process of transculturation and racial mixing between Chinese immigrants and the indigenous populations of Southeast Asian countries. These countries

include Indonesia, the state of Penang and Malacca in Malaysia, Singapore, and the southern region of Thailand's Phuket province. The young Nyonya typically adorns herself with a traditional garment, "batik sarong," which is popular among Peranakan women living in Southeast Asian countries.



Figure 12 Left, Nyonyas from Penang, Malaysia wearing Batik Pekalongan. Source: *The Nyonya Kebaya a Century of Strait Chinese Costume*. Right, Phuket Peranakan wearing batik. Retrieved from <https://www.phuket.net/articles/2019/06/phuket-baba-wedding>

Most Chinese Peranakan in Indonesia, Penang, and Phuket came from wealthy families and were well-educated, so they were also fluent in other languages. For example, the Peranakan in Indonesia were fluent in Dutch, while the Peranakan in Penang and Phuket were fluent in English. Therefore, they were able to work closely with the colonial government and achieve high social status in their community. The Nyonya-Baba elite of Phuket strengthened their ties with the Nyonya Baba of Penang community through marriage alliances. Well-educated Nyonya from Penang were highly sought after as daughters-in-law by wealthy families in Phuket. Marriage was a way to create more wealth among the wealthy. Therefore, the wealthy usually married with their own ranks. The Peranakans in Phuket also experienced their heyday when the tin mining business flourished. One of them was Tan Ma Siang, a Phuket-born Peranakan who maintained good relations with the Penang elite by making strategic marriages between the Phuket and Penang elite. Tan Ma Siang's son, Tan Joo Ee, also known as Chyn Sathan Phitak, married Lucy Goh Seok Choo, a Nyonya from Penang, in 1928 (Nasution quoted from Knapp, 2010. p.42). This observation shows the close relationship between the Peranakan families in

Peninsula Malaysia and Phuket. Batik Peranakan became the first choice for dowries and gifts because of their beauty, prestige, and high prices.

The increasing popularity and acceptance of batik Peranakan within the Chinese Peranakan may be due to its association with certain social classes, thereby influencing the preferences of people within the same social circle or beyond. The concept of taste is a human attribute that must be understood within the context of social class, subculture, and lifestyle because it is the result of struggles in art relations and a power strategy to establish dominance in art appreciation (Martini, quoted from Lukman, 2016). As long as a practice exists in a social setting, various interests - at least symbolic interests - influence people's esthetic preferences, just like fashion choices. Society inserts "symbolic items, especially those that are considered primary attributes in the differentiation strategy." Difference in taste as cultural capital is used to signify the differences between social classes. Bourdieu assumes that tastes and social classes are determined by the dispositions embedded in social agents and their esthetic preferences (Lukman, 2016). The esthetic preferences of the role models of a particular social class influence the fashion choices within a social class.

The diversity of batik *pesisir's* design surpasses that of batik *Vorstenlanden*, as evidenced by the presence of a wide range of distinctive batik Peranakan motifs. Let us assume that the artists of batik *Vorstenlanden* adhere to tradition and tend to follow established guidelines regarding patterns. In this case, the batik artists in the northern coast of Java dynamically use all kinds of foreign influences for their batik motif designs. These foreign elements are also freely combined with well-known classical motifs. Chinese Peranakan batik entrepreneurs produce batik decorated with European, Chinese, and Javanese hybrid motifs. These classical motifs are applied, modified, or combined but more purely as mere decoration than imbued with the meanings attributed to them in the *Vorstenlanden* region. Parang (machetes), for example, one of the kingdom's forbidden motifs of the sultanate, sometimes appears as a background for vivid floral designs or animal motifs. The commercialization of batik in the 19th century played a significant role in this process, as owners geared batik production to meet the demands of a diverse and cosmopolitan market. Batik

pesisir is thought to have less symbolic value compared to batik keraton in Central Java – although this is not entirely true. Batik artists on the north coast of Java are free to use classical motifs in combinations and colors that they deem esthetically appropriate. This freedom is due to the lack of a strict palace (keraton) culture in most of the *Pesisir* area, with the exception of Cirebon (Roojen, 2001).



Figure 13 Batik Peranakan. Hip Wrapper ca. 1850, Semarang, Java.
Source: Heringa & Veldhuisen, 1996.

In fact, the Chinese influence along the north coast on the motif of batik Peranakan was much stronger than the influence from batik *Vorstenlanden*. The Chinese bring in their symbolic meaning, which is expressed in the colors worn by certain age groups. Bright colors are typically associated with young and unmarried women, while married or older women usually wear darker colors. There are also specific colors such as red, which is said to bring good luck, and a combination of blue and white, which shows that the wearer is in mourning. The Chinese used the familiar animal ornaments in Java, but the craftsmanship and appearance were often very different.

There are also striking similarities between the motifs found on Chinese ceramics and those portrayed on Peranakan batiks. These common themes include cranes, lotuses, fish, peacocks, bats, dragons, and classic Chinese floral motifs like chrysanthemums. These symbols are deeply rooted in the philosophical principles of Taoism, Confucianism, and Buddhism. Nevertheless, over the centuries, the symbols have occasionally lost their religious and philosophical have become purely lucky signs.

Chinese art decorations consistently convey symbolic representations of happiness, fortune, prosperity, longevity, success, and protection from evil. The message is expressed through signs and symbols that allow for multiple interpretations. For example, the Chinese character for fish means abundance. A butterfly is a homophone for the phrase '70 years' while a bat has a sounding character similar to the character for 'happiness' (Duggan, 2001). In conclusion, the batik Peranakan motifs also have symbolic meanings, similar to the batik *Vorstenlanden*.

The introduction of the color palette of Chinese decorative art, which consisted mainly of bright and pastel shades, was one of the Chinese's most important contributions to the development of batik in Java. Pastel colors became possible with synthetic dyes in the late 19th century, and batik centers run by Chinese-born entrepreneurs were the first to use these imported synthetic dyes. Although many influences have affected the development of batik *pesisir*, in this case, the batik Peranakan, new ideas in the design of batik motif are usually adapted and integrated into the Javanese esthetics; this esthetic remains a common factor in all batik motifs (Roojen, 2001).

Batik Peranakan is characterized by the incorporation of *pesisir* and *Vorstenlanden* motifs, including the bouquet style, *hong* (phoenix) motifs, roses, tulips, peonies, butterflies, and animals (Chinese, Dutch, and Javanese motifs) popular on the north coast of Java. Due to their uniqueness, beauty, and complicated production process that takes a lot of time, many batik Peranakan, such as Batik Tiga Negeri, batik Pekalongan, and batik Nyonya were considered high quality and quite expensive goods at that time. These batiks were preferred by Malay, Chinese, Peranakan, Dutch, Arabs, or local aristocrats.

One of the aspects that gives hand-drawn batik in Java, especially batik Peranakan, have a high prestige value is the time-consuming wax drawing technique on both sides of the fabric. This technique is also be found in China, India, and Thailand (Veldhuisen, 2007). The uniqueness of Javanese batik is that the patterns or motifs are being drawn with similar precision on both sides, which requires expertise and a high level of artistry. This skill is highly valued, as it is difficult to produce high-

quality batik with only one side. Finally, many batik entrepreneurs along the north coast of Java produced batik fabrics that combined *Vorstenlanden* and *pesisir* motifs, such as Batik Dua Negeri and Batik Tiga Negeri, which fall into the category of batik Peranakan.

2.2 Batik Esthetics

Batik is a masterpiece highly admired for its intricate manufacturing process, unique colors, intricate motifs, and rich symbolic meaning (Indarmaji, 1983). The visual and spiritual beauty of batik art is represented in the motifs and colors of batik its intention and purpose. In addition to conveying messages and hopes for the wearer's future, each form of motif present also contains a spiritual meaning that can be associated with the wearer. Batik motifs in Indonesia are often closely related to spiritual or philosophical meaning, social status, religion, local culture, trade, and past colonization (Jones, 2018; Sidhi et al., 2020).

According to Susanto (as cited in Pujiyanto, 2013), the beauty of motifs addresses in two aspects:

1. Visual beauty (external esthetic) is the sense of beauty that comes from the harmonious combination of shapes and colors through sight or the senses.
2. Spiritual beauty (inner esthetic) refers to the perception of beauty that results from the arrangement of the symbolic meanings in shapes and colors in harmony with a common understanding.

According to Yudhoseputro (1983b), beauty is divided into two parts:

1. Visual beauty, when people see or enjoy works of art that consist of lines, shapes, textures, and colors that appear as a whole and convey a special impression and message to those who see them.
2. Spiritual beauty is rooted in the human concept of something supernatural that wants to be worshipped of everything that is absolutely secret that we can recognize in all forms of belief and religion, a philosophy of life.

Pujiyanto (2013) concluded from these two opinions that the batik esthetic is,

1. Visual esthetic is the beauty caused by the impression presented by looking at the combination of lines, shapes, textures, and colors in batik as a whole,

2. Spiritual esthetic is the beauty of batik associated with an understanding of faith in conjunction with a philosophy of life. In this case, a human relationship with God (Allah) is expressed through batik artworks.

In their entirety, the batik motifs refer to natural elements, and each stylized form follows the same philosophy, starting with water, land, and air. According to the ideology of the Triloka (Susanto, 1973), that is, the understanding of Hindu culture, the elements of life are divided into three realms, including the realm of the Upper World, the realm of the Middle World, and the realm of the Lower World. The three realms represent the relationship between the macrocosm (the entire environments in which a person lives) and the microcosm (oneself and the human mind itself).

Natural elements, such as birds, quadrupeds, snakes, flowers, butterflies, buildings, boats, and coral, mostly inspire most classical batik motifs. These natural elements are then divided into three groups according to the definition of each area. Garuda, butterflies, flames, birds, or flying animals are the rulers of the Upper World or Heaven, where God resides. *Pohon Hayat* (Trees of Life), plants, *Meru* (mountains), land animals, buildings, quadrupeds, and flowers represent the Middle World realm or the land where people live. Boats, dragons (snakes), and other water animals represent the realm of the Underworld (Susanto, 1973). The purpose of these three realms is to warn people that they must be devoted to God Almighty in their lives and have a pure heart in order to live their lives, or they will experience misfortune in this life and in the hereafter if they do not obey. Therefore, one must respect and cherish each other and always remember God Almighty in order to achieve a peaceful and meaningful life (Dharsono & Nanang, 2004)

According to Yudhoseputro (1983a), the motifs that appear in batik have certain symbols, such as:

1. *Meru* symbolizes the land, earth, or mountain where the gods are.
2. The flaming fire represents the fire, the god of fire, a sacred symbol.
3. *Barito* (river) symbolizes the water, as well as the animals that live in water, such as frogs, snakes, snails, and others.
4. Birds symbolize the Upper Realm or Heaven.
5. The Tree of Life represents the Middle Kingdom.

6. Butterflies symbolize the Upper Realm.
7. *Pusaka* (relic) symbolizes joy and serenity.
8. Garuda symbolizes the Sun.



Figure 14 Left, Batik ornaments related to the Underworld Realm. Middle, Middleworld Realm. Right, Upper World Realm.

Source: Pujianto, 2013.

The dragon (snake) symbolizes power and fertility. Why was he placed in the Underworld, where malicious people live? The placement of the dragon (snake) in the Underworld signifies *pangruwating dur angkoro murko* for the Javanese, which means that evil nature is prevented from destroying the Middle Realm without considering the Upper Realm. The Tree of Life, which is in the Middle Realm, connects the Upper and Lower Realms. The Tree of Life possesses the highest unity, which can be related to the concept of Brahmins in Hinduism and the Tao in Chinese philosophy, and is the source of all life, wealth, and prosperity (Van Der Hoop. 1949).

From a visual and symbolic perspective, batik is the result of a syncretism of Hindu-Buddhist culture mixed with Islamic influences. Thus, in the philosophy of batik, one finds a mixture of these cultural values. The function of art in Indonesian society, especially in Java, is to bind the solidarity of citizen and express their loyalty to the community. Additionally, art functions as a medium for religious and spiritual practices, as well as a means to serve and honor the rulers. Therefore, in Javanese society, batik is part of social life, spirituality, and worship of rulers.

The artistic value of batik is divided into two parts. First, the value of the artwork related to the function of art in terms of technical, esthetic, and content

value. Second, the spirit of filling the field decorations in full of the composition of "unity with balance." The elements are multi-layered, and each has its own value. In this principle, the details are crucial. Each part has a meaning in unity and wholeness (Dharsono & Nanang, 2004). Therefore, a piece of batik is typically decorated with the main motifs, secondary motifs, and *isen-isen*, resulting in a harmonious composition.

The Javanese perspective of maintaining the vertical and horizontal balance is known as *keblat papat kelima pancer*. This perspective is the classification of the four dimensions of space, which are designed as four cardinal points with a central point. According to Javanese cosmology, based on *keblat papat kelima pancer*, black symbolizes earth, where the northern direction means *aluwamah* (greed), fire is symbolized by red where the southern direction means anger, yellow symbolizes the wind where the western direction means *supiyah* (kind-hearted), water is symbolized by white with the eastern direction means *mutmainah* (honesty), and the middle position, the center of earth, is symbolized by green, which means *kama* (good minded). These five qualities are presented in human beings. According to the ancient Javanese culture, colors have certain symbolic meanings. Colors are symbols or human qualities symbolized by *manca warna* or *panca warna* (five colors) (Dharsono & Nanang, 2004). The five colors, in their totality, symbolize the basis of human nature, which leads to lust, anger, and rage. However, if humans can control them, they will become a force for good, symbolizing wisdom and virtue, and producing wise people.

Classic batik elements must be able to evoke a sense of beauty, beautiful in the sense that they can provide a harmonious combination of colors and the arrangement of shapes in the ornament, complete with their filling (*isen*). Apart from this, batik must offer beauty to the soul in order to achieve holistic fulfillment according to its function and to understand life that is accessible to our mind (Pujianto, 2013).

Table 3 Elements of Life.

Underworld Realm	Middle Realm	Upper World Realm
Boat	Pohon Hayat (Tree of Life)	Garuda (Birds)
Dragon (snake)	Meru (mountain)	Butterflies
Other aquatic animals	Bangunan (temple)	Flame
	Binatang kaki empat (quadruped)	Throne
	Pusaka (Relic)	Other flying animal
	Other land animals	

Source: Pujianto, 2013

The syncretism between Hinduism, Buddhism, and Islam shows how open Javanese society is to outside cultural influences. The visual appearance of batik Peranakan, a combination of batik *Vorstenlanden* and Chinese culture, proves that the influence of Chinese culture can also be well received. Chinese Peranakan batik entrepreneurs from Peranakan developed this type of batik on the north coast of Java.

The visual esthetic of batik Peranakan can be seen in the colors and shapes of the flora and fauna motifs and in the visual styles. In terms of spiritual esthetics, the Javanese way of life influences the Chinese Peranakan philosophy, which originates from Taoism and Confucianism. The floral motifs on batik Peranakan are the same shape as those on wood carvings, ceramics, and embroidered items from mainland China. For the Chinese, the motifs of the peony, lotus, chrysanthemum, and prunus flower motifs represent the four seasons, while for the Peranakans, those flowers represent the stages of life. From the same philosophical background comes the use of motifs of birds and mythical animals, such as the phoenix with its long tail feathers, which in China symbolizes a woman. In Java, however, there are differences; The phoenix bird is male, while the dragon and snake represent females (Heringa & Veldhuisen, 1996).

In many elaborate batik Peranakan, especially on the border side, an undulating line was added along the lower part of the fabric. The undulating line serves as a symbolic representation of a snake or dragon. Originating from Javanese and Chinese mythology, these creatures are associated with the concept of rain and

nourishing water and serve as metaphors for abundance. This motif is often used on batik cloth intended for dowry purposes, conveying hope for prosperity and many descendants (Heringa & Veldhuisen 1996).

Table 4 Batik ornaments related to each Realm.

	Javanese Philosophy	Taoist & Confucianist (Chinese) Philosophy
	Visual Motifs	
Upper Realm	Garuda, butterflies, birds	Phoenix, mystical animals, butterflies
Middle Realm	Tree of Life, land animals	Flowers, land animals (deer)
Lower Realm	Boats, snakes, sea creatures	Dragon, snakes

Source: Author, 2013

In conclusion, Javanese esthetics and philosophy influence the visual ornamentation in batik to create motifs with visually appealing colors. The visual beauty, especially in classical batik motifs, must also convey spiritual beauty.

As a result of cultural acculturation, batik Peranakan emerged as a fusion of Javanese philosophy with the Taoist philosophy of China. This acculturation is evident in the combination motifs from batik *Vorstenlanden* with motifs derived from Chinese cultural influences. The incorporation of Javanese philosophy, along with the integration of various other philosophical traditions, became an integral aspect of the cultural fabric and societal customs in Javanese communities, which were then passed on to the next generation. This philosophy evolved through the rituals of daily life into the way of life that is carried on by children and grandchildren. In addition to its artistic qualities, batik also provides an esthetic experience for viewers and people who wear it.

2.3 Batik Dua Negeri (Two-Countries Batik)

Around 1860, Chinese Peranakan batik entrepreneurs began to buy sarongs from the northern coastal of Java (Lasem). The *Kepala* (head) and *pinggiran* (borders)

were drawn in wax and dyed with the red *mengkudu* (*Morinda citrifolia*). After the red part was protected with a second layer of wax, the batik sarongs were then sent to the *Vorstenlanden* (Surakarta and Yogyakarta). In the batik workshops that offered the lowest production costs, the entrepreneurs added *Vorstenlanden* motifs to the badan (body). They dyed them blue (indigo) and brown (*soga*). This type of sarong then became known as Batik Dua Negeri. It has two distinctive motifs originating from two batik centers in one piece of fabric (Veldhuisen, 2007). According to Heringa & Veldhuisen (1996), the entrepreneurs developed Batik Dua Negeri because of lower production cost. As a result, they produced batik sarong and offered them relatively cheaply in the market. The Batik Dua Negeri was further developed by incorporating other motifs and colors, which led to the creation of the Batik Tiga Negeri.



Figure 15 Dua Negeri Sarong, the badan was made in Yogyakarta, the kepala and pinggir were made in Semarang.

Source: Roojen, 2001

2.4 Batik Tiga Negeri (Three-Countries Batik)

Batik Tiga Negeri is batik Peranakan that belongs to the category of coastal batik and is believed to have been made by Chinese Peranakan entrepreneurs in the 19th century. Batik Tiga Negeri is unique in its concept and manufacturing process, and therefore has a higher value than other types of batik. This batik was developed in the 1870s and dyed with natural dyes in three different areas: red in Lasem, blue in Kudus or Semarang, and brown (*soga*) in Solo or Yogyakarta. With the discovery of

synthetic dyes, the dyeing process could be done in one place, so the term Batik Tiga Negeri often only refers to batik with three colors (red, blue, brown) and motifs that resulted from the hybridization of coastal batik and court/inland batik (Lukman et al., 2022). Many experts believe that completing a piece of Batik Tiga Negeri requires a distance of about 650 km, which is also known as the Batik Tiga Negeri triangle route (Malagina, 2018).



Figure 16 Map of the Triangle Ways of batik Tiga Negeri.
Source: Malagina, 2018

This batik is also known as the batik made by the Chinese Peranakan batik makers on the north coast of Java and Solo. Today, Batik Tiga Negeri batik is very rarely made. The reason is that the manufacturing process takes quite a long time, and the complicated coloring process causes a high selling price, so many batik artisans are not interested in making it. A legendary batik company that produces Batik Tiga Negeri is the 3 Negeri batik house in Solo, which has been run by Tjoa Giok Tjiam (Tjoa Family) since 1910 and stopped producing since 2014 because there is no successor. However, there are still many batik artisans in Lasem who produce Tiga Negeri batik because this batik is considered a cultural heritage that must be preserved. This type of batik can still be found in Cirebon, Pekalongan, Batang, and Solo.

According to Veldhuisen (2007), Batik Tiga Negeri is made in three cities in the

northern coastal area of Java and in the *Vorstenlanden* region, in terms of batik style, *isen*, pattern, and also color. Around 1860, Chinese traders began to purchase sarong products in the northern coastal region with heads and borders were batiked and painted with red noni, and then transported them to the *Vorstenlanden*. There the body was decorated with *Vorstenlanden* motifs and painted indigo blue and *soga* brown at a batik center that did the work for the lowest fee. This type of batik was thus created in an effort to reduce production costs for batik entrepreneurs. In the end, a type of batik emerged that featured a combination of skills and distinctive motif designs originating from three batik production centers.

The production process of Batik Tiga Negeri fabric begins with the striking batik motif in the red color of *Mengkudu* at the first production site, mainly in Lasem. Part of the filling was also added at another location on the north coast: pattern and background *isen* were dyed indigo blue. For example, in Demak, a city west of Lasem famous for the fineness of the *isen* made by local batik makers. Finally, the fabric is sent to a batik center in the *Vorstenlanden* (between Solo and Yogyakarta) to create the remaining pattern parts and the *isen*, which is then dyed *soga* brown (Veldhuisen, 2007).

Heringa and Veldhuisen (1996) noted that after 1870, fashion trends dictated increasingly intricate designs, culminating in the Tiga Negri style, which combined the filler motifs and color styles of three regions on a single cloth. In a sense, the combination of motifs from the *Pesisir* and central Java portrays the wearer as well connected or related to groups in both regions. These batiks may have expressed their widely dispersed family connections to some elite Peranakan women. Around 1900, a floral bouquet motif (*buketan*) with monochrome background was popular among Europeans and Indo-europeans. The *buketan* motif was adopted by the Chinese Peranakan to express their legal equality with the Dutch. For Peranakan women, the batik fabric not only served to express class and status but also underscored the need to connect with the dominant Europeans, largely displacing the original theme of regional identity. The Batik Tiga Negri shows that three different batik centers, in this case, all on the north coast, contributed to the completion of its design, and fused the color styles to create a unique prestigious batik. The basic

pattern of the body and head in red Peranakan was made in Lasem, the filler motif in blue was applied in Kudus, and the light brown was dyed in Demak.

Batik Dua Negeri is the result of a deliberate attempt to combine the best stylistic elements of one region style with those of another, by producing a batik fabric in two different batik centers, where each applies a motif that is its specialty. Then, the characteristic designs from the two batik centers on the north coast were combined with classical motifs from Surakarta or Yogyakarta. A type of batik called Tiga Negeri was born, the most expensive cotton batik then. The result was Batik Tiga Negeri shows the main motif of flowers or bouquet, trees, and birds from Lasem, with a blue background of Kudus and the rest with a brown background from Surakarta. Since this motif on the north coast was recognized by the batik makers in Central Java, this was one of the factors for the acceptance of the coastal motif, which was gradually adapted to Central Javanese batik (Roojen, 2001). In summary, Batik Tiga Negeri is a type of batik that consists of three colors and three motifs from three different areas of batik centers, specifically two motifs from the north coast of Java and motifs from the *Vorstenlanden* area (Solo or Yogyakarta).



Figure 17 Batik Tiga Negeri 1900-1910.
Source: Heringa & Veldhuisen, 1999

In the above example of Batik Tiga Negeri, there is a combination of motif designs from the north coast of Java and the *Vorstenlanden* region with semen

motifs that were originally only allowed for members of the Surakarta palace. The combination of Lasem with the decoration on the border is the Kudus style, and on the body is the Solo style with three layers of cement with Solo motifs and large double wings (*sawat*). The difference is that in solo batik, the placement of the *sawat* is clearer and more measurable. In contrast, this batik looks like it is moving in a cacophony with an exuberantly meandering creeper and a tangle of tiny tendrils (*ukel*) interwoven tendrils. An apparent discrepancy exists between the bold and quickly drawn *pesisir* styles and the meticulously executed central Javanese works, which is especially noticeable in the filler motifs. (Heringa & Veldhuisen, 1996). According to Laksmi (2010), each batik center area has unique natural and socio-cultural conditions that result in different visual styles. Therefore, batik motifs are a medium to visually express feelings that cannot be separated from environmental influences. The production techniques, colors, and motifs of the Batik Tiga Negeri are unique, and represent a beautiful blend of cultures that harmonize with *Bhinneka Tunggal Ika*, the Indonesian motto of Unity in Diversity.

2.5 Batik and Fashion as Visual Communication by Barnard

This section will examine how batik and fashion function as communication media, particularly as visual communication. With its motifs, batik has meanings and messages that are conveyed symbolically communicated to the viewer and usually related to the wearer. This section is about the phenomenon of Batik 3 Negeri created by the Tjoa family. It is very famous and has become the Popular Choice of the Sundanese *Ménak's* Taste and has a high status among the Sundanese people in Priangan West Java, Indonesia.

The purpose of this study was to investigate how fashion, as Barnard's communication theory, Saussure's semiotic theory, and Bourdieu's theory of taste, influence the popularity of Batik 3 Negeri Solo of the Tjoa family. The aim is to show that batik motifs have symbolic meanings and messages. It also focuses on the important role of batik in communicating social roles and status as well as social and economic values, wealth, and political symbols.

In Fashion as Communication (2011), Barnard noted that fashion, clothing, and

garments are meaningful practices that create meaning, produce and reproduce cultural groups according to their relative position of power. These groups use fashion, clothing, and garments to express or reflect on the positions of those who wear them. Barnard also emphasized that fashion and clothing are cultural beliefs, values, ideas, and experiences that are transmitted through practices, artifacts, and institutions. In this case, fashion, clothing, and garments are ways in which people communicate or express their social feelings, moods, values, hopes, and beliefs. Clothing and garments shape social groups and individual identities and giving meaning to differences in social groups.

Fashion and clothing show how social groups establish, sustain, and reproduce positions of power and relationships of dominance and subjugation, making them ideological. Consequently, this dominant and submissive position becomes completely natural, appropriate, and legitimate. Furthermore, fashion and clothing make social and economic status differences appear legitimate and acceptable by people in dominant and subordinate positions, which is called hegemony. Finally, the differences in power and status between the lower and upper classes are portrayed as legitimacy and decent through fashion and clothing. Additionally, clothing and fashion show a person's social value or status. People judge their social status and role by what a person wears. Society uses clothing and fashion to show or define a person's social role. For example, the community expects local government officials to behave in a certain way and not inconsistently. This means that the clothing and fashion public official wears is a sign of certain people who hold a certain role and are expected to behave in a certain way (Barnard, 2013).

The meaning in fashion and clothing overlaps with semiology, the science of signs which is composed of two Greek words, semeion, and logos. Semeion means sign, while logos stands for history, account, science, or knowledge. Saussure defined semiology as a science that studies social signs, their composition, and the laws that govern or regulate them (de Saussure, 2011). According to Saussure, human communication involves a division of signs into the signifier and the signified. Although two parts make up a sign, a signifier represents the signified (Barnard, 2011).

Roland Barthes further developed Saussure's semiotic study by creating a systematic model to analyze the meaning of signs and add levels of meaning. Barthes focused on the notion of the two-level meaning into denotation or primary meaning and connotation or secondary meaning. The first level of meaning is the relationship between the signifier and the signified within a sign to an external reality, which is called denotation (Sobur, 2012, as cited in Rahmawati, 2020). In this case, denotation is the first, simple, basic, factual, descriptive level of meaning with a broad consensus that most people agree with (Hall, 1997).

Connotation is the second level of meaning that describes the interaction when the sign meets the reader's feelings or emotions (Sobur, 2012, as cited in Rahmawati, 2020). It is a word or image that causes people to think, feel, or associate with the meaning of a word or image. Semiologically, fashion is a sign system formed by the relationship between the signifier or the clothes and the signified meaning emanating from clothing. Therefore, denotation and connotation are two signification levels or types of meaning (Rahmawati, 2020). Connotation has a second, broader meaning that is not a clear, descriptive, or interpretive level. In this case, a person interprets signs that are closely related to the cultural, knowledge, and historical influences they experience in their social environment (Hall, 1997). Barnard (2011) explained that denotation and connotation are analytical concepts used to analyze and explain experiences rather than to find them.

Barthes stated in Trisnawati (2011) stated that words, images, and objects act as signifiers to create meaning in a semiotic system. This means that clothing covers the body and functions as a sign because it creates meaning and conveys a message. Thus, an evening gown signifies elegance, a batik shirt signifies formality, and a t-shirt with jeans is considered casual wear. These signs allow clothing to convey meaning and function as a language. However, due to differences in gender, age, class, and race, fashion is interpreted differently. Those who share the same fashion code interpreted the signs relatively the same way (Hall, 1997). Therefore, meanings result from social negotiations and agreements within the community.

2.5.1 Theory of Taste by Bourdieu

Huang (2019) has shown that Bourdieu claims that the choice of taste reflects a person's social status. Taste creates distance and creates differences between upper and lower social classes. According to Bourdieu, taste develops in the early years of life. This development leads a person to seek appropriate social status that corresponds to their level of education. It guides them to behave in an elegant and polite manner and to distinguish themselves from others.

Lukman (2016) stated that taste is a human attribute found in humans that must be understood in terms of social class, subculture, and lifestyle. This is because it is the result of struggles in art relations and power strategies to monopolize the appreciation of art (Martini, 2003). Moreover, the taste is always based on the standardized recognition of perfection or a legitimate model within a certain concept. As long as there is a social practice, a person's esthetic choices are influenced by symbolic interests (Bourdieu, 1998). Society inserts symbolic elements, especially those considered primacy attributes, into differentiation. For this reason, people used taste differences in taste as cultural capital to mark the differences between social classes (Bourdieu, 1987).

According to Sturken and Cartwright, 2009, as cited in Aziz and Hashim (2021), Bourdieu argues that taste is shaped by experiences related to a person's class, cultural background, education, and other aspects of identity. The understanding of taste is always linked to social identity and class status. Furthermore, taste can be trained and represented through pattern of consumption and display, a point consistent with the idea of class and hierarchy. Bourdieu believed that differences in class and taste resulting from the dispositions of social agents would determine esthetic preferences. Each social class has its tastes, which it learns from the beginning of its life in the family environment. These tastes distinguish social classes, especially in esthetic choices.

2.5.2 Batik 3 Negeri Solo Tjoa Family

In 1910, Tjoa Giok Tjiam, a Chinese Peranakan from Rembang, Central Java, established a batik business in Solo with his wife Liem Netty. The Tjoa family has a

special place in Indonesian history, having produced batik Tiga Negeri over three generations from 1910 to 2014. Mrs. Tjo Giok Thiam taught her sons' wives the batik technique as they were directly involved in the production. The husbands mixed the color, as the parents only passed on family secret of color mixing recipes to the sons (Gratha, 2018). The Tjoa family branded their products as Batik 3 Negeri Solo and later immortalized their brand with a logo. Their brand name was inspired by a legendary story from China titled Sam Kok, meaning Three Kingdoms (Alisjahbana, 2018). The first generation ordered waxed and read blangko batiks from Lasem on the edges and head of the sarong, while the body remained plain white. They also ordered a *buketan* or flower bouquet motif and red borders. Later, they added more motifs and dyed them blue and *soga* brown in their workshop in Solo. The family applied the classic concept of Batik Tiga Negeri using three colors, but the process was done only in Lasem and Solo.

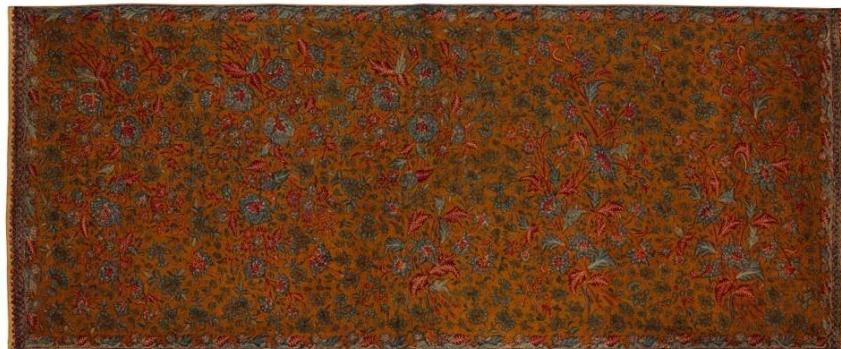


Figure 18 Tiga Negeri Batik by Tjoa Tjoen Tiang (Second Generation).
Source: Kusumahhani Collection 2019

The first generation always signed their batik with the signature of Mevrouw Tjoa Giok Tjiam. The signature was waxed and dyed with a *cap* (stamped) or a *tulis* (hand-drawn), and usually located in the *Kepala* or head of a sarong or in the corner of a *kain panjang* (long cloth). Sometimes, it was framed as a label by a contrasting-color border (Elliot, 2004). Mevrouw referred to batik produced during the Dutch colonial period. They likely followed the trend of the Indo-Dutch entrepreneurs in Pekalongan who also added their signature to their batik. This was to confirm the authenticity of each batik made, symbolizing status and high quality.

The prominent motif of Batik 3 Negeri is the *buketan* motif because in 1910

the Dutch authorities enacted the Dutch Nationality Act, *We top Het Nederlandsch Onderdaanschap*. Under this law, every newborn in the East Indies of Chinese parents was considered a Dutch subject (Suryadinata, 1981, cited in Lee, 2016). This prompted Chinese Peranakan to legally wear and produce European-styled *buketan* batik sarongs and the lace kebaya (Lee, 2016). As a result, the Chinese Peranakan adopted the *buketan* style to express their position as legally equal to the Dutch. Additionally, the European designs on the batik became a symbol of rank (Heringa & Veldhuisen, 1996).

The *Buketan* style became a popular motif, but the choice of flowers changed, with European flowers being replaced or mixed with peonies, chrysanthemums, or combinations thereof. For example, the Dutch tulip was changed to the Chinese lotus flower (Elliot, 2004), while peonies, chrysanthemums, or combination thereof replaced European flowers. Different types of flowers were used in a bouquet, such as chrysanthemums, lotuses, orchids, and others. Chrysanthemum flowers were widely used and known as decorative motifs on coastal batik produced by Peranakan entrepreneurs in Java. This practice probably related to the Chinese community's belief that chrysanthemums symbolized longevity, strength, and loyalty.

2.5.3 The *Ménak*

The local rulers known as *Ménak* ruled the Priangan West Java from the fall of the Sunda Kingdom in the 16th century to Indonesia's independence in the 20th century. The *Ménak*, the ruling class or lords, were the descendants of the Sundanese regents who emerged after the end of the Sunda Kingdom ended and eventually came under the influence of the Mataram Kingdom from Central Java. Although these regents were not kings, they had the position of local kings. The Sultan of Mataram initially appointed the Regents when Priangan was still under the influence of the Mataram Kingdom. Furthermore, the Governor-General appointed the regents in Batavia after time of the *Vereenigde Oostindische Compagnie* (VOC) and the Dutch East Indies. Regardless of their origin, their descendants were all classified as *Ménak*.

C. van Vollenhoven explained that the term *Ménak* from the Javanese tradition was also used in the Priangan region to refer to aristocrats and high-ranking officials. There was also a lower aristocratic group called *Santana*, the descendants of former kings in the Sunda region. The terms *Ménak*, *Santana*, and *Cacah* are found in the list of *De Commissie voor het Adatrecht* (Customary Law Committee) published by Adatrechtbundel VIII. In the glossary, the *Ménak*, *Ménak Gede*, or *Ménak Pangluhurna*, which means mayor, is the highest social class. It also refers to the high nobility eligible for the title of *Radén* title, the group with the highest rank, and a ruling class. In contrast, the *Santana* or *Ménak Leutik* (Mayor's assistant) are a small aristocratic group resulting from a marriage between a *Raden* and a lower class. The *Santana* group lies between the *Ménak* and the *Cacah* or *Somah* and consists of common people. *Cacah* or *Somah* are the lowest class in the traditional status hierarchy (Lubis, 1998).

The *Ménak* did not lead a courtly life in the regency but sometimes imitated the courtly life of the kings of Surakarta and Yogyakarta. However, they belonged to the highest social class of Priangan community, as they were considered descendants of the regent, a descendant of the Sunda king. In this case, the fashion and dress of the *Ménak* also related to the dress code of the kingdom of Mataram. In a source by D.K. Ardiwinata in 1908, it is stated that the clothing that the *Ménak* usually worn consisted of *Gede* and *Jajawaan* costumes. Ardiwinata received information from Radén Sumodirejo that *Jajawaan* dress had the following provisions (Lubis, 1998).

Table 5 Jajawaan Costume

1. Javanese style hat (<i>bendo</i>).
2. Black short-cap coat called <i>sikepan</i> , with rows of buttons totaling 7, 9, 11, or 13 pieces.
In Sunda, there are only nine buttons at most.
3. A white shirt worn underneath a coat. The cut is the same as the suit.
4. <i>Kain kebat/kain panjang</i> (long cloth); This cloth is about 1 or 2 inches from the ankle and tied with a belt. For the <i>Ménak Gede</i> , their batik motifs are special: <i>kawung besar</i> and <i>kawung ece</i> ; <i>lereng</i> : <i>parang rusak barong</i> , <i>parang rusak sedang</i> , <i>parang tejo</i> , <i>parang kusuma</i> , <i>parang kembang</i> , <i>parang centung</i> , <i>curiga</i> and <i>udan liris</i> . Other lowly <i>Ménak</i> are prohibited from wearing batik with these motifs.
5. Belt
6. <i>Keris</i> (small sword with a wavy blade)
7. Sandals
8. Pants
9. Coat



Source: Kehidupan Kaum *Ménak* Priangan 1800-1942. Lubis, 1998

In Table 5, the elements or fashion items worn by a *Ménak* are analyzed as signifiers because they represent something else. For example, the Javanese style hat (*bendo*) represents authority and formality. Similar to the batik that is worn, the *parang rusak* motif represents the social status and role of authority of the *Ménak* in society. The role of authority as the leader of the community is represented by the batik with the *parang rusak* motif, a *larangan* or forbidden motif around the palace in Solo and Yogyakarta. The composition of clothing in Table 5 conveys a nonverbal sentence representing the status and social role of the *Ménak* in the Sundanese community. As in the second level of meaning or connotation, the dress code of the *Ménak* signifies that they are the chosen people descended from the ancient Sundanese kings. Therefore, they were appointed leaders or regents who owned the land with its contents. This meaning has become a mutual agreement or consensus that is legally recognized in the Sundanese community in West Java.

The official dress of the *Ménak* is a dress code that has been worn since the time of the Kingdom of Mataram as its representative in the West Java region. The Dutch colonial government continued this tradition until Indonesian independence in 1945. The composition of the is meant to express the hegemony of the *Ménak*'s, making them leaders with special social roles who rule and govern the common

people. The Sundanese community knows that batik, as a garment with a particular motif, is worn only by the *Ménak* and their families. The *Ménak* wear the signifier or a form of dress, while its signifier's meaning is the members of the *Ménak* community. Therefore, the dress code serves as a social identity, i.e., formal dress shows the authority and power of the *Ménak*.



Figure 19 *Ménéak* Sunda, Late 19th and Early 20th Century.
Source: Lubis, 1998

In traditional Javanese, the relationship between men as local rulers and their people in the 19th to the 20th centuries is a close intertwining between two different but inseparable elements, for it is a king-servant relationship. Javanese traditions rooted in the kingdom of Mataram strongly influenced the way of life of the *Ménéak*, who controlled the Priangan region in the past. The cultural influence of Mataram is evident in many aspects that they are based on Javanese traditions in the two centuries following the end of the Mataram Kingdom. One of these traditions is a symbol of power that is evident in the clothing and accessories worn (Karmila et al., 2016).

The clothing and accessories worn by the *Ménéak* express or reflect their social status. They represent practices and ways of meaning-making, production, and reproduction of these cultural groups and their relative positions of power. In this case, clothing and accessories are artifacts, practices, and institutions that shape people's beliefs, values, ideas, and experiences. Through clothing, people communicate about the feelings, moods, values, expectations, and beliefs of their social groups. Therefore, it distinguishes one group from another and ensures that

identities remain separate and distinct. This means that clothing and accessories are used by different groups to defend themselves, to create social order and hierarchy, to establish challenge, or maintain dominance and supremacy (Barnard, 2002).

The batik with motifs worn only by the *Ménak* maintains the hegemony and justifies their different identity and social status. It cannot be given away to or even worn by the social classes below the *Ménak*. Furthermore, the high social status of *Ménak* determines a certain lifestyle that they must possess and live in order to maintain their prestige or authority. Their position as a bureaucratic elite brings with political power and social influence. In this case, the culture or lifestyle of the *Ménak* is a model for other social classes and an example to emulate because it is a status symbol.

The Sundanese understand *Tritangtu* philosophy as a concept, a norm, or a book of cultural values (*Kitab Ahlak Budaya*) as a reference for social behavior. In *Nagara*, *Tritangtu* is an insight into the norms that govern the lives of each individual and group within a sphere of power or state administration (Saavreda, 2016). In Sundanese society, the relationship between community and state life is manifested in the philosophy of the *Resi* (teacher/*ulama*), the *Ratu* (regent/leader), and *Rama* (both parents) (Rusmana, 2017). Based on this philosophy, they respect teachers or scholars, leaders, and parents as models of social behavior. Therefore, the regents or leaders (*Ménak*) must be respected, obeyed, and followed, which means that their lifestyle and esthetic choices become a reference for the Sundanese.

This study examined how the Batik 3 Negeri produced by the Tjoa family in West Java became a high-status symbol. According to A. D. Mulyana (personal communication, May 4, 2020), the Regents in Priangan West Java started wearing Batik 3 Negeri and consider it as a gift of appreciation for the common people. Thus, the *Ménak* often gave Batik 3 Negeri to their subjects who made pilgrimages to Mecca. The community therefore considered that those who owned and wore them had received blood, tears, and prayers from the batik. They inherited *pamor*, a word translated as fragrance, prestige, and strength, from the batik (Gratha, 2018). In the past, Batik 3 Negeri of the Tjoa family was in high demand among Sundanese in Bandung, Tasikmalaya, Garut, Majalengka, Priangan, West Java because it reflected

the taste of the *Ménak* (B. Gratha, personal communication, May 6, 2020).

Based on Bordieu's theory of taste, *Ménak*'s taste became a guide and standard for people of lower social status. As the taste became a legitimizing symbol of *Ménak*'s social status, people of lower status were restricted from wearing batik motifs. However, the Batik 3 Negeri made by the Tjoa family was usually worn by the *Ménak* and was often chosen as a gift for their people. Therefore, the Batik Tiga Negeri could be owned and worn by the public, and eventually became the legitimization for the Sundanese to achieve a similar status as the *Ménak*. The Batik Tiga Negeri, with the signature of the Tjoa family, represents prestige, high social status, and the taste of the *Ménak*'s taste who are the signifiers.

What happens in the life of the Sundanese is unique because the *Ménak* education of taste to their subjects affects esthetic choices, especially the Batik Tiga Negeri. The batik worn by the *Ménak* bears the motifs of *Vorstenlanden*, which people outside the royal family circle are not allowed to wear due to the restrictions imposed on Sundanese society. For this reason, the Regents or the *Ménak* could not give away batik with certain motifs reserved only for them. Therefore, the 3 Negeri batik of the Tjoa family became the preferred choice because it was an expensive premium batik of high quality. The *Ménak*'s choices represented their taste, which ultimately led to the Tjoa family's Batik 3 Negeri being very popular among the Sundanese in Priangan. For the Sundanese, owning and wearing the Tjoa family Batik 3 Negeri by the is a high-status symbol.

The golden age of the *Ménak* as government officials in the Sundanese community ended with the independence of Indonesia. The office of regent, previously confirmed and awarded by the Dutch colonial government and inherited in the *Ménak* family ended. However, status of the *Ménak* as descendants of the former Sundanese leaders continues to be respected.

Batik has been a means of communication for the Indonesian people on the island of Java since the ancient Mataram Kingdom. Its motifs function as a sign of the legitimacy and hegemony of power. In the *Ménak* dress code, the composition of the clothing and the batik symbolize their leadership and authority to lead the Sundanese people in West Java. Therefore, the batik motifs contain implicit and

explicit meanings that have become part of the life cycle of the community. The meanings generated by the batik motifs are arranged together with other clothing elements, similar to the composition of sentences as nonverbal communication. The resulting meanings have become a mutual agreement or consensus that is recognized and passed down through generations.

In Surakarta and Yogyakarta, court, and folk art live together for different purposes. Court art supports special ceremonies and rituals and glorifies the past for the spiritual identity and unity of the Javanese world. Furthermore, the artworks preserve and maintain the cultural values of court pride and heritage. In contrast, the folk arts live and preserve the life philosophy of Javanese culture and are understood as the artworks of the common people. They preserve, maintain, and develop Javanese culture and tradition and allow innovation and improvisation without following traditional and religious patterns. Batik *Vorstendlanden* is considered a court art, while batik *pesisir* is folks art. This consideration may explain why Batik Tiga Negeri and Batik 3 Negeri of the Tjoa family are more sought after outside the *Vorstenlanden* community, which prefers court art batik (Wiryomartono, 2016).

One of the famous *pesisir* batiks in the Priangan area of West Java is the Batik 3 Negeri Solo. It is a masterpiece of Batik Tiga Negeri, immortalized with a signature of the Tjoa family. This batik holds a special place in the community because it represents the taste of the Sundanese *Ménak*. Moreover, the beauty and complexity of the motif, as well as the high quality of production, makes the batik high quality and expensive. Therefore, the Batik 3 Negeri of the Tjoa family represents the taste and lifestyle of a high social class of the Sundanese.

2.6 ATUMICS Method (Nugraha, 2019)

2.6.1 Background

The transformation of tradition in this study refers to the adaptation of tradition to survive and thrive in modern society by combining tradition and modernity. In 2012, Adhi Nugraha developed and introduced the ATUMICS method as the main result of his doctoral dissertation at Aalto University in Finland (Figure

20). ATUMICS is an acronym for Artifact, Technique, Utility, Material, Icon, Concept, and Shape, where these six aspects are fundamental elements of an artifact. These six elements result from the analysis of various ideas about artifacts and product design that are taught by design experts and taught in various design schools around the world. The main goal of the developer in developing the ATUMICS method is to propose a method that can be used as a tool for artisans, craftsmen, designers, students, and practitioners in reviving traditions.

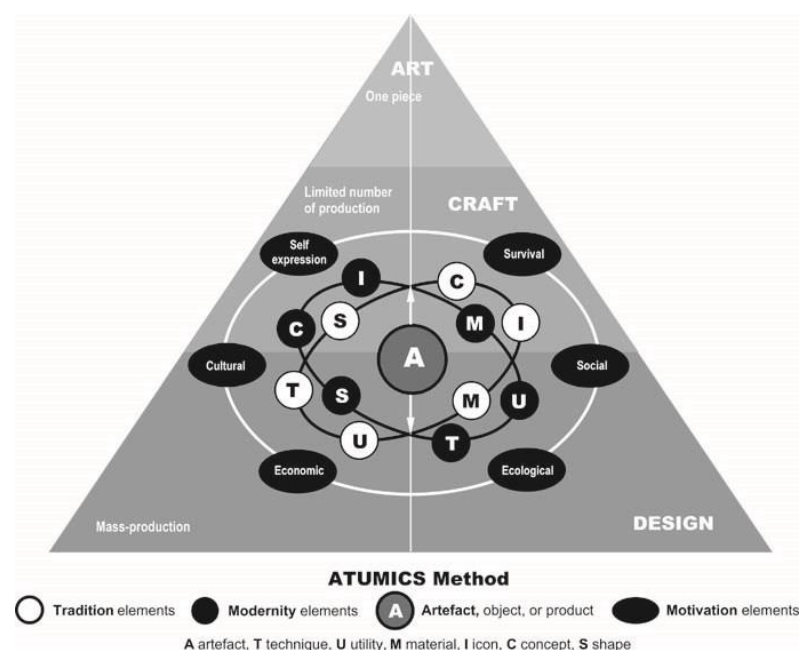


Figure 20 ATUMICS Method.

Source: Nugraha, 2019

The basic idea of the ATUMICS method is based on the philosophy that preserving a tradition means continuously developing it so that it is suitable for today's life. This statement means that in order to be sustainable, traditions must continue to be connected to all aspects of modernity of life. In many cases, static traditions that become outdated will gradually reach their end and died out. The ATUMICS method combines tradition and modernity, producing new objects that still have a common dominator with the transformed tradition.

Craft or design practitioners can use the ATUMICS method as a guide when creating a new object or system. When designing new objects inspired by tradition, the ATUMICS method guides designers what factors to consider: What traditional and

contemporary elements are used in forming new objects or products? This question also includes how to combine these two elements. The ATUMICS method can help art, craft, and design practitioners systematically formulate by providing them with clear schemas and guidelines for the work creation process (Nugraha, 2018).

2.6.2 Six Fundamental Elements in the ATUMICS Concept.

The letter "A" in ATUMICS means 'artifact', product, or object that is the center of the tradition revitalization activities. The six fundamental elements to be considered in creating a new object are:

Technique (T): all knowledge/manufacturing techniques, such as production techniques, processes, and methods for making objects, skills, equipment, and other facilities. As 'tacit knowledge,' traditional technical skills will only survive if these activities are still practiced. If not passed on to the next generation, traditional skills will be lost when the master dies. The destruction of the equipment usually follows the destruction of the skills.

Utility (U): utility refers to the function and utility of a product, i.e., the match between the user's needs and the usability or function of the product. The primary meaning of an artifact to humans is that since ancient times, the relationship between utility and form has been very close. The design principle 'Form follows function' emphasizes that a design automatically becomes beautiful or esthetic when its functional aspects are perfectly fulfilled.

Material (M): all types of raw materials of objects and traditional products are generally but not always natural, such as wood, bamboo, clay, or stone. Some natural fibers, such as grasses, leaves, roots, rattan, and coconut shells can clearly show the uniqueness of some local regions and are not found in other areas.

Icon (I): it represents all forms of images found in nature, ornamentation, color, myth, society, and artifacts. For example, rice plants, Hindu/Buddhist temples, and frying pans are strong Asian images. On a smaller scale, almost every culture has its

own specific image, often used as an icon or identity to distinguish itself from others.

Concept (C): Concepts are hidden elements that go beyond mere forms and physical objects. This element is believed to be the most resistant to the threat of extinction. Concepts as hidden elements can be customs, norms, habits, beliefs, ideologies, and cultures. The role of these hidden elements is critical. The introduction of new systems and products will only be effective and continue to be used by the community if the new elements are compatible/harmonious with local cultural norms.

Shape (S): shape refers to the performance, appearance, or physical characteristics of an object, such as dimensions, gestalt, and shape. Traditional forms often inspire artists, craftsmen, and designers to create new objects/designs.

2.6.3 Motivational Background

Figure 20 shows a collection of six other components in the ATUMICS method depicted. These six components are cultural, social, environmental, economic, survival, and self-expression. These components are closely related to the six fundamental elements discussed earlier. In the initial stage of creating a new object, we need to create a harmonious balance between all these components. At this stage, it is important to understand the creation of a work can have different emphases and motivations.

2.6.4 The work Creation Process Uses the ATUMICS Method.

The creation process begins by identifying aspects of the tradition with the best potential for development. This element can be a particular material, unique shape, ornamentation, or special production techniques and methods. The next step is to explore contemporary elements that combine well with the traditional elements we selected for development. In this stage, we can discuss, for example, what kind of technological applications are suitable for the conditions of the traditional elements or what new materials we can combine with certain traditional

forms and techniques we have chosen (Nugraha, 2018). As shown in Figure 20 the process of combining tradition and modernity takes place on a platform described as pyramid shaped. This pyramid represents the production volume of the object to be created. The further up production goes, the fewer objects are produced; the further down production goes, the more objects are produced.

Furthermore, this pyramid also shows that the location at the top is very suitable for the position of art objects since these objects are usually produced in a very limited number of units. This pyramid chart also correlates with the type and originator of the business, whether it is arts, crafts, or design. Arts and crafts, for example, is placed in the middle of the pyramid, indicating limited production volume, and the type of business actor is artisans, craftsmen, designers, or crafts studios. Design, on the other hand, is placed at the bottom of the pyramid, indicating a large volume of production, using mass production.

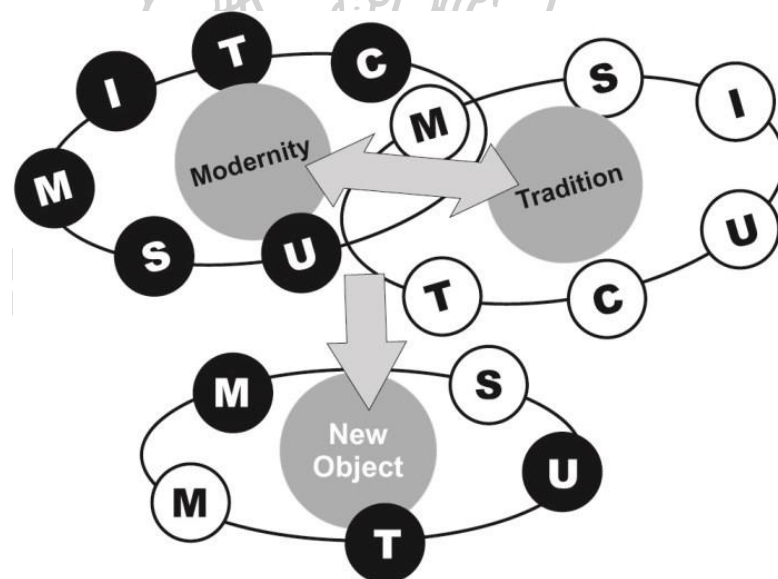


Figure 21 Sample of ATUMICS process.
Source: Nugraha, 2019

The process of uniting elements of tradition and modernity takes place by combining six elements of tradition with six elements of modernity. Two different colors distinguish these two elements: tradition is white and modernity is black. When elements of tradition and modernity are combined, this combination forms a special structure that reflects a new object we are creating: a union between old and

new elements that can be a work of art, a craft, or a design. Figure 21 illustrates how revival of traditions has led to specific structures of new objects that combine traditional materials and forms with new materials, techniques, and functions (Nugraha, 2018).

The rich diversity of each country and local wisdom are key strengths in developing new products based on traditions while embodying modern values. For this study, the researchers applied the ATUMICS method, to preserve tradition by developing tradition, focusing specifically on the batik tradition. Traditions that incorporate various local knowledge and wisdom can synergize or collaborate with modernity. In today's global society where the new is very fast moving, the main role of tradition is to ensure that any discovery and innovation remains human, grounded and has value to society (Nugraha, 2019). It is hoped that the development of contemporary Batik Tiga Negeri will continue to contribute to help the improvement of batik in Indonesia, Thailand, and Malaysia, and help stakeholders, especially those involved in the batik industry, to continue to innovate and create. This innovation ensure survival and develop traditions into new artifacts that are in line with current developments.

2.7 Digital Printing in Fashion and Pleating Technique

Printed textile design is a versatile discipline that spans several industries, including fashion, interior textiles, wallpaper, cards, and stationery, and textile arts and crafts. It is a creative subject that offers dynamic and exciting opportunities for practitioners. Printed textile designers create visuals, images, patterns, and colors that play a critical role in the esthetics, application, and commercial success of printed textile products.

Textile printing methods can be classified into several categories based on their techniques: resist printing, in which a resist substance is applied prior to dyeing to create a printed or painted image; relief printing methods, such as woodblock printing; gravure or intaglio techniques, including copper plate or roller printing; stenciling methods, such as screen printing; transfer printing, which often involves the uses heat; and, more recently, digital printing, which uses an inkjet process.

For the purpose of this research, the explanation of printing methods will focus on resist printing and direct inkjet (digital) Textile Printing.

2.7.1 Resist Printing

Resist printing is an early form of printing, in which a substance such as clay or rice paste is used to keep or block the dyestuff from the fabric. An image or pattern is applied in wax by hand in wax with a brush or a tool known as *canting*, or by a *cap* or block version is used. After the wax or other resist is added to the fabric, the fabric is cold-water dyed and the pattern, or resisted, area is protected from the dye. After boiling the fabric to fix the dye and remove the wax, the pattern remains as the base color as the original fabric.

Resist style, an early method of printing, uses a material, such as clay or rice paste, to create a barrier that prevents the dyestuff from penetrating the fabric. Wax is the most common example of this technique used today. Drawing of an image or pattern in wax is done manually with a brush or an instrument called a *canting*, or alternatively with a *cap* or block variant. After applying the wax or any other form of resist to the fabric, the fabric is dyed with cold water process. During this process, the pattern or area treated with the resist is protected from the dye. When the fabric is boiled, the dye is effectively fixed while the wax is simultaneously removed so that the pattern remains as the primary color of the initial fabric.



Figure 22 Batik as sample of resist printing.
Source: Briggs-Goode, 2013

This technique has been associated with Javanese fabrics in particular since 960 AD. The process of drawing with hot wax requires that designs be created quickly, resulting in linear designs that are rhythmic and provide a smooth transition for the designers and the wax. Typically, textiles are waxed repeatedly and then dyed to allow the designer to create more complex designs. The colors used in the dyeing process are usually blue, brown, and black.

2.7.2 Direct Inkjet (Digital) Textile Printing (Briggs-Goode, 2013)

Digital printing is a relatively new printing process. A computer-aided design, or CAD, directs an inkjet printhead to apply micro-droplets of dye to the fabric in a specific pattern. This method eliminates the need to create a separate screen for each color by engraving. In the last two decades, digital printing has undergone significant development. Originally used to speed up the sampling process, digital printing has become an exclusive tool mainly used at the high end of the market, where its high costs can be absorbed. As technology has continued to evolve, higher speeds, improved inks, and pigments have led to lower costs and expanded distribution channels. This has facilitated the transition from exclusive limited printing

to mass production.

The integration of digital printing and computer-aided design (CAD) has significantly changed the range of images that can be explored and created in printed textiles from a design standpoint. The ability to produce intricate and multi-layered designs in full color, with the flexibility to modify scale or incorporate non-repeatable features and the ability to print on forms, has opened up innovative possibilities for designers and led the development of dynamic, new, and vibrant printed textiles.

Digital printing can accurately capture and reproduce a wide range of image qualities. It can use a huge range of colors, numbering in the millions, to transfer the intricate details and subtleties of the original images onto fabric. The potential limitations of color options in rotary screen printing could become irrelevant in the event of a transition towards digital inkjet printing within the global mass market.

Digital printing technology also facilitates the design and production of technical prints that are tailored to specific garment shapes. This advantage allows textile designers to explore more complex applications of images that relate to end use, human body shape, or interior products.



Figure 23 Textile Digital printing.
Source: Briggs-Goode, 2013

Trade fairs provide a platform for textile designers and fabric companies to showcase and market their work, demonstrating the impact and applications of digital printing. Sampling textile patterns on fabric rather than paper allows for a more accurate visualization of size and proportion on a garment shape in two or three dimensions.

2.8 Pleating Technique

Pleating is a systematic folding of fabric or other materials that results in precise symmetrical, non-symmetrical, or organic-looking folds. There are three basic types of pleating shapes, namely accordion pleats, side pleats, and box pleats. For this research, the shape experiment will use accordion pleats. Accordion pleats are a series of pleats made in the fabric or other material in an alternating direction, with the distance between each peak and valley being equal and symmetrical.

There are three methods of pleating fabric: hand pleats, pattern pleats, and machine pleats. The latter two methods require special tools that can only be used by professional pleaters. In pattern pleating (also known as table pleating), the fabric is placed in a mold. The fabric is sandwiched between the sides of the mold and steamed in an industrial steamer. The mold is made of cardboard that is folded into a specific shape. Pattern pleating is done on panels. Each mold is made in a specific dimension depending on its intended use. The actual size of a pleated pattern depends on the size of the final product. Pleated shapes are made in different shapes and sizes. Each mold is made in exact shape and dimension and cannot be changed. A new mold must be made if even a minor adjustment is needed (Kalajian & Kalajian, 2017).



Figure 24 Process of fabric sandwiched. Sample pleated fabric.
Source: Kalajian & Kalajian, 2017

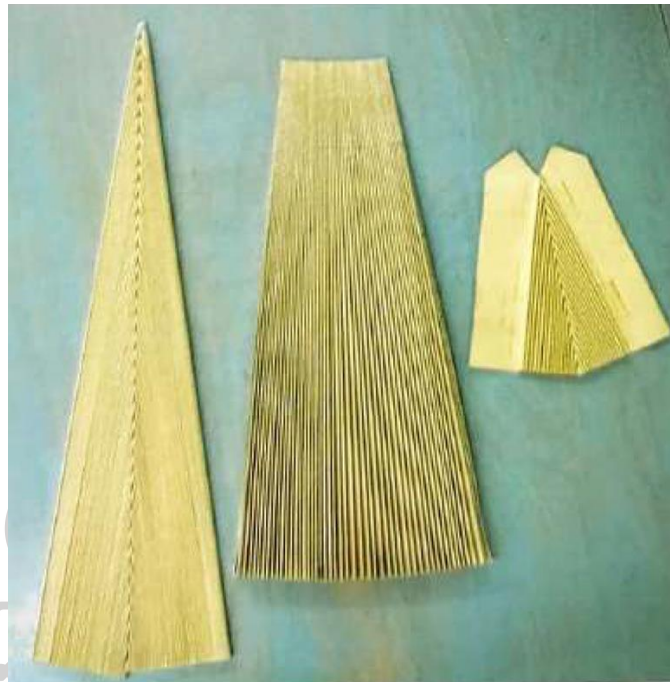


Figure 25 Samples pleating molds.
Source: Kalajian & Kalajian, 2017

The Pleating Hand workshop in Tangerang, Indonesia, performed the pleating fabric method for this research. Due to the high level of precision required for this pleating project, the fabric must first be attached to the backing with double-sided tape to prevent slippage and ensure a precise pleating results. Therefore, most of the pleating work is done manually.

2.9 Case Studies

Batik is an Indonesian masterpiece whose existence must be maintained and developed to keep up with the progress of time and technology. If the batik industry stagnates, there is a fear that it will be considered an old artifact that is considered

difficult to renew. Therefore, a review of contemporary fashion designers constitutes the primary concern of this research. The researcher focused on the artistic creations of Indonesian and international fashion designers who experiment visually and use different materials to present their artistic expressions through their artworks in different art forms. The fashion designers were reviewed based on their artistic creations, as follows:

2.9.1 Part One by Edward Hutabarat

Visionary Indonesian designer Edward Hutabarat has achieved success in the fashion industry on a national and global scale. His artistic talent is an expression of demonstrates his passion for Indonesian culture and his desire to spread Batik around the world. Edward is enamored with Batik because he admires the artistry and beauty of this traditional textile. His tireless efforts to promote Batik have paid off, as Batik has successfully established itself on the global stage.

Edward is an important figure in the Indonesian fashion industry. He is committed to preserving traditional Indonesian techniques and motifs while incorporating modern elements into his designs. He founded his own label, Part One Edward Hutabarat, to provide a platform to spread Indonesian culture worldwide. He hopes that his design can inspire a dialog that allows people from different cultures to connect and appreciate the beauty of Indonesia.

Many people in the fashion industry have seen Edward Hutabarat as an inspiration because of he loves of fashion and is committed to the preservation of Indonesian culture. His work raises the status of Indonesian fashion and provides a platform for traditional Indonesian textile works to be showcased and appreciated worldwide.



Figure 26 Part One by Edward Hutabarat collection.
 (Retrieved April 4, 2023, from <https://bestofindonesia.best/product/edward-hutabarat-indonesian-designer/>)

The batik collection above shows how Edward developed Batik, usually only traditionally worn as a sarong, into a ready-to-wear collection with a young, fresh look with simple and modern cuts. Hutabarat combines simplified batik motifs in different sizes with simple geometric motifs to give it a modern touch. To complete the look, the chosen accessories, such as the straw hat and the Japanese-inspired obi, give a new touch of multicultural fusion. With his collection, he has managed to take batik to a higher level and showed the versatility of Batik. Edward Hutabarat's work creates fashion items that appeal to the younger and global generation with a minimalist touch in clothing designs and motifs. Edward Hutabarat's ideas and work inspired the creation of a modern, minimalist design for the Batik Tiga Negeri Pleats collection.

2.9.2 Pleats Please by Issey Miyake

Issey Miyake (1938–2022) was a well-known fashion designer from Japan who was very famous for his fashion works, which were technology-driven clothing designs and exhibitions. One of his most famous fashion products is PLEATS PLEASE.

PLEATS PLEASE was created in the late 1970s and 1980s when Makiko Minagawa, a leading textile designer for ISSEY MIYAKE, was trying to find new

materials for the Parisian Triathlon. After his exhibition "A-ON" in 1988, Minagawa invented a lightweight stole made of polyester silk that could be folded into pleats after being folded. The result was a three-dimensional object that was easy to store and had permanent folds. It took another four years for Pleats Please to become a brand after this idea was born.

The work of clothing designer Pleats Please is considered the most valuable contribution of Issey Miyake's creative team to design. The designer was inspired to create a new method of pleating dress at an exhibition at the Musée des Arts Décoratifs in Paris in 1988. The pleated dress followed Fortuny's early 20th century, but the designer was interested in using modern technology and engineering theory to create the garments.

When clothing is folded and pleated, folds are created that allow for infinite variations in shape. The designers' heat treatment system allows for practical durable pleats that can be washed at home, are storable, and retain their original shape. The quality of the polyester used for the formation of pleats is also crucial for its success.



Figure 27 Left, Pleats Please by Issey Miyake. 2012. Right, Yasumasa Morimura's art (Retrieved April 4, 2023, from <https://fidmmuseum.org/2012/06/issey-miyake-guest-artist-series-no-1-yasumasa-morimura.html>)

In 1991, William Forsythe, owner of the Frankfurt Ballet, visited Miyake's design studio and expressed that his pleated fabric allowed the dancers to move while meeting functionality requirements leading to the creation of costumes for dance. Dancers were delighted with the pleats, and the designer realized that

clothing could be as universal as jeans and T-shirts. Over the next two years, pleats were introduced into Miyake collections. This new pleat design led to the development of a stand-alone product line in 1993 called PLEATS PLEASE. The experiences of ballet dancers inspired the brand name "pleasing pleats."

The designer emphasized that PLEATS PLEASE is "just clothes" and should offer freedom to the one who wears it. The designers work closely with manufacturers to create clothes that give freedom of expression and joy. PLEATS PLEASE is considered easy to use and suitable for everyone, and the price is affordable, so it becomes part of people's daily life. The legacy of PLEATS PLEASE is a testament to the power and talent of the human hand to create unique and versatile clothing.

PLEATS PLEASE collaborates with renowned artists, as demonstrated by the artwork mentioned above, where digital printing creates new value and helps to convey the designer's message to viewers. This example shows that it is possible to perform visual experiments on pleated polyester fabric to create new dimensions in shape, visual appearance, and colors while wearing the clothes. The idea of the artwork served as a source of inspiration for the creation of Batik Tiga Negeri with pleats, to increase its value and give a new perspective to this contemporary batik.

Different types of art from different historical periods, such as the Baroque, Renaissance, and Impressionism, as well as modern and contemporary art originating from both Western and Eastern cultures, have served as inspiration for fashion. Three renowned fashion designers, namely Guo Pei, Alexander McQueen, and Paul Gaultier, have become famous for their fashion creations inspired by works of art. These designers translated artistic influences into fashion collections that are not only esthetic appeal in terms of form and design, but also have high artistic value.

2.9.3 Guo Pei: Large Dragon Jar Fall/Winter 2010

Guo Pei is the most renowned Chinese couturier and the first born-and-raised Asian designer to be accepted as a guest member of the Chambre Syndicale de la Haute Couture. A contemporary advocate of her cultural heritage, Guo Pei has breathed new life into embroidery and painting traditions that are thousands of years

old in China. As a passionate artist, she strives to evoke emotional responses and inspire people through her art by seamlessly blending contemporary innovation and Western style with the best examples of ancient Chinese craftsmanship.

The Ming Vase gown is a meticulously crafted garment decorated with intricate hand embroidery that incorporates traditional Chinese porcelain colors and designs, such as lotus blossoms, meanders (connected squares or spirals), clouds, mountains, and waves, serving as sources of inspiration. These patterns were hand-painted on silk satin, then embroidered by and embellished by Pei's team of 500 artisans with thousands of Swarovski crystals (Nancy-Duncan, 2022).



Figure 28 Left, Ming Vase. Right, Ming Vase Gown by Guo Pei.
Retrieved April 4, 2023, from <https://www.famsf.org/stories/beauty-in-a-broken-world-guo-pe-reimagines-ornamental-objects>

This gown is a fashionable work of art that is very complicated to make and requires a high degree of precision, reminiscent of how priceless a Ming vase is. This work shows that an ancient artifact can inspire the creation of fantastically modern and wearable art with high retail and artistic value because it is intricately conceived, beautifully designed, and meticulously constructed.

2.9.4 Alexander McQueen Fall 2009 Ready-to-wear

In March 2009, the internationally renowned British visionary fashion designer Alexander McQueen (1969-2010) debuted his fall/winter collection, The Horn of

Plenty: Everything But the Kitchen Sink. Alexander McQueen's red and black printed dress, which was inspired by the remarkable visual ambiguities of Dutch artist M. C. Escher's (1898–1972) painting Liberation, was one of those provocative gowns.



Figure 29 Left, Liberation by M.C. Escher. Right, Red and Black print dress by Alexander McQueen.
Source: Hall-Duncan, 2022

The art inspired graphics on this dress create a visual illusion that highlights and enhances the artistic value of this gown. By applying digital printing to fabric, McQueen has taken Escher's work to a new level in the world of contemporary modern art in fashion. Advances in digital printing technology show that there are no limits to design development and experimentation, especially in fashion today. This technique also makes it easier to communicate the concept that designers want to convey visually easier. Digital printing technology effectively allows designers to interact with their work and communicate with their target audiences.

2.9.5 Jean Paul Gaultier Fall/Winter 1995

Jean-Paul Gaultier is a renowned French haute couture and prêt-à-porter

fashion designer known for his unconventional and provocative esthetics. In 1995 and 1996, Jean Paul Gaultier was inspired by cyberspace and designed an iconic jumpsuit made of spandex and mesh materials. At the same time, the advent of computer-aided design (CAD) and the use of computer-operated jacquard looms began a profound transformation shift in garment production. The cyber clothes designed by Gaultier were considered revolutionary. Their optical illusion pattern was inspired by Vasarely's Op Art design, which proved to be the perfect complement to Gaultier's innovative approach. Victor Vasarely (1906–1997), an artist of French-Hungarian descent, is widely recognized as the originator of the Op Art movement. The artist's works were based on geometric shapes and meticulous color application, creating almost near-hallucinatory optical vibration (Hall-Duncan, 2022).



Figure 30 Left, Victor Vasarely, Vega 200, 1968. Right, Cyber Clothes by Jean Paul Gaultier.

Source: Hall-Duncan, 2022

To illustrate the designer's idea that cyberspace permeates and influences the daily life of society at all times, Gaultier applies an optical illusion to fashion in the above example. The optical illusion affects shape and appearance of the body so that it does not appear not real, as it does in the virtual world. This visual illusion can also depict an important point in human history, as shown in this work: the time of cyberspace. This idea of visual illusion is applied in the development of the contemporary Batik Tiga Negeri motif to show a time when the world was crushed by

the COVID-19 pandemic that disrupted all aspects of human life.

In conclusion, nature, cultures, works of art in the form of historical artifacts, antiques, paintings, statues, architecture, music, and even films can be an inexhaustible source of inspiration to explore and develop to create new fashion designs that are in line with the progress of the time. Today, thanks to advanced and modern technologies in the textile sector, designers can develop their fashion designs without limits. In this research, digital printing on fabric and pleating techniques are used in the development and production of modern Batik Tiga Negeri Pleats.



Chapter 3

RESEARCH METHODOLOGY AND DESIGN PROCESS

3.1 Research Methodology

This research employs a mixture of descriptive qualitative and quantitative research using selected methods such as literature research, observations, interviews, questionnaires, and experiments. The sequence is first to explore the history of the development of batik, especially the creative concept behind the production of Batik Tiga Negeri. Second, research on batik or other types of illustrated fabrics in three countries through directly visit to textile museums in Indonesia, Thailand, and Malaysia and batik workshops in Lasem, Central Java, Indonesia, Kelantan Malaysia, Phuket and Krabi, Thailand. The goal is to learn and observe the batik process and study the distinctive visual style of each region. Third, to conduct interviews with batik makers or owners of batik workshops (see the Appendix B for the list of names). The purpose of these interviews is to discuss the issues they are currently facing and gain insight into their unique batik motifs and explore the market needs to support the creative process of developing the contemporary Batik Tiga Negeri.

Fourth, the analysis results are processed using traditional transformation methods, namely ATUMICS, developed by Mr. Adi Nugraha. The creative process includes designing and producing the new Batik Tiga Negeri and applying it using digital printing technology and pleating techniques. Subsequently, the results of the batik pleating experiment were presented in a focus discussion group held in Lasem and attended by batik entrepreneurs. The aim is to get direct inputs from them. Fifth, conducting a survey by distributing questionnaires during the international exhibition Uno Flatu: Respirare Interum in Bandung, Indonesia, where three Batik Tiga Negeri Pleats fashion designs were presented. Then, this research was followed up with an online survey of a Malaysian target audience to obtain opinions on the development of this batik. The entire distribution of this questionnaire was done using Google Forms. The result of this research is the contemporary Batik Tiga Negeri in Pleats and its derived fashion products with modern values.

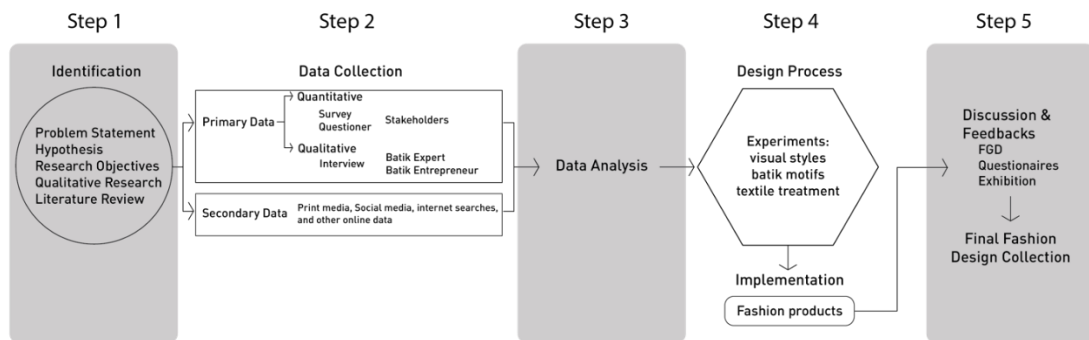


Figure 31 Diagram displaying the process of the Research Methodology.
Source: Author, 2023

3.1.1 Qualitative and Quantitative Research

This chapter describes collection and processing of data through quantitative and qualitative research approaches. Quantitative research is common in the social sciences and is characterized by the systematic collection of data through various means such as questionnaires, interviews, and other forms of observation and participation. Qualitative research is common in the humanities, including fine arts and design disciplines. In these disciplines, information is obtained primarily through direct action, rather than through the gathering or applying facts. This research involves various forms of narrative and experimental research methods. The evaluation of results is primarily subjective (Joneurairatana, 2011). For this study, the researcher conducted mixed-method research, a combination of qualitative and quantitative research.

3.1.2 Practice-based Research Methods

The concept of practice-based research has gained considerable popularity in creative arts research. However, more consensus needs to be reached on its precise definition and use in other disciplines. There are differences in the use of the term in the fields where it is most prevalent. In design research, the focus is more on understanding the core of practice and how to improve it, rather than on creating and reflecting on new artifacts. In contrast, in the creative arts, including new media arts, the focus is on the creative process and the works created. The artifact plays a crucial role in developing new perspectives on practice. Through the interplay of

practice and research, new knowledge emerges that can be disseminated and subjected to careful scrutiny. (Candy & Edmonds, 2018).

Practice-based research refers to a novel investigation of new knowledge that uses both practical application and the results of that application. Creatively outstanding designs, music, digital media, performances, and exhibitions can support claims of uniqueness and contribution to knowledge in a doctoral dissertation. While the relevance and context of the claims are conveyed in words, a thorough understanding can only be gained through direct reference.

When a creative artifact serves as the foundation for contributing to knowledge, the research can be categorized as practice-based. Based on this explanation, this study falls into the category of practice-based research because the findings are artifacts that make a new contribution to the process of developing batik design all the way to its application in fashion.

3.2 Data Collection and Analysis

3.2.1 Field Surveys and Interviews

For this research, the researcher conducted field surveys in three countries, namely Indonesia, Malaysia, and Thailand. This survey aims to gain direct insight into the development of batik in each country and to conduct interviews to obtain direct information from sources about the characteristics of batik in each country. In Indonesia, the survey included visits to the Textile Museum in Jakarta and the Danar Hadi Batik Museum in Solo/Surakarta, and then continued with a visit to Lasem and Batang, Central Java, to conduct interviews and field surveys in several batik workshops.

In Malaysia, the cities visited were Kuala Lumpur, Penang, Melaka, and Kota Bahru, Kelantan. In Kuala Lumpur, the locations visited were the National Textile Museum and the National Museum of Malaysia were visited, as well as stores selling Malaysian batik. This visit aims to observe batik's development and visual characteristics in Malaysia. The researcher also visited Penang and Melaka to observe the culture of the Chinese Peranakan/Baba Nyonya people who use batik daily. In Kota Bahru, Kelantan, researcher visited the Leeza, a batik workshop run by Mrs.

Rosliza Muhammad to conduct interviews and collect data regarding the development of batik in Kelantan and Malaysia in general.

In Thailand, field surveys took place for Thailand in Phuket and Krabi, two well-known areas for batik production. In addition, two Peranakan museums located in Phuket were visited to observe the life of the Baba Nyonya/Chinese Peranakan people in Thailand. In addition, the researcher also visited the Bangkok National Museum to observe the visual style of Thailand, namely Lai Thai. This distinctive Thai visual style can be found in many works of art. One of the masterpieces is door panel with mother-of-pearl inlays in the Temple of the Emerald Buddha. Below you will find the results of these surveys:

3.2.1.1 Indonesia

The first visit and interview took place at the Danar Hadi Museum in Solo with Ms. Santi Suryo Astuti, assistant manager of the museum. These visits were carried out several times between 2020 and 2022. She explained that batik is a true Indonesian heritage that has become a part of people's lives, especially in Java. Originally, batik and the philosophy of batik developed in the Mataram Palace before it was divided between the Solo/Surakarta and Yogyakarta Palaces. During the Mataram sultanate, several motifs were created that fell into the category of forbidden motif that could only be worn by the king, his family, and the palace residents. Eventually, the palace allowed batik entrepreneurs outside the palace to make batik, and eventually batik developed into a trade commodity. Batik Tiga Negeri belongs to the batik *pesisir* category, which is influenced by many foreign cultures, such as Dutch and especially Chinese, so Batik Tiga Negeri is proof of Unity in Diversity in Indonesia. The development of batik is crucial so that batik can continue to be preserved and developed so that the younger generation will be interested in choosing and wearing batik. Observations of the Batik Tiga Negeri collection in this museum show that this batik has rich, intricate, sophisticated motifs and visual styles with vibrant colors that are typical of coastal batik. According to Mrs. Santi, one piece of Batik Tiga Negeri features three different visual styles and three colors.



Figure 32 Top, Author with Ms. Santi Suryo Astuti. Below, antique Batik Tiga Negeri at Museum Batik Danar Hadi Solo.

Source: Author, 2021

In Lasem, the researcher interviewed Mr. Rudi Siswanto, owner of Batik Kidang Mas, Santoso Hartono, owner of Batik Pusaka Beruang, and Mrs. Pricilla Renny, owner of Batik Maranatha Ong in January 2022. They all believe that the first production step of Batik Tiga Negeri Lasem was because the first color to be applied is red, which is characteristic of Lasem batik. Mrs. Renny also said that she once tried to dye her batik by starting with blue and then red. The result was a red color that was not the standard color for Batik Tiga Negeri. From this, she concluded that it was obvious that red was the first color to be dyed to make Batik Tiga Negeri. Unfortunately, according to Mr. Rudi Siswanto, the formula for dyeing red with natural ingredients from noni roots has been lost because there is no culture of written documentation in Lasem. Normally, the formula for natural batik dyes is passed down orally from father to son. It has been suggested that natural dyes were abandoned and eventually forgotten when synthetic dyes became more popular. One of the reasons was that when using natural dyes, the color can be dyed up to 30 times, while with synthetic dyes only one dyeing process is sufficient. This is very practical because it saves costs and time. Mr. Santoso added that despite the use of synthetic dyes, the distinctive red color of Lasem can be obtained. This anomaly is due to the influence of the pH of the water in Lasem, which makes it difficult to obtain the red color in

areas other than Lasem.



Figure 33 Lasem, Central Jawa.

Source: Author 2019.

Lasem is famous for its hand-drawn batik (*batik tulis*), while stamped batik (*batik cap*) is rare or difficult to find in Lasem. If you visit several batik workshops, all the batik is made by hand by *canting* and dyeing. Painted batik (*batik lukis*), or known in Lasem as *batik colet*, is also not found. However, touching up the coloring results with a brush (*colet*) is done in some places but is rare. In conclusion, Batik Lukis or Batik Colet was not developed in Lasem. The three sources indicated that Lasem is the place that maintains the traditions of Batik Tiga Negeri and hand-drawn batik. From the visit and observations, it can be concluded that Lasem is the original place where Batik Tiga Negeri was born and where the tradition of hand-drawn batik with *canting* is maintained until today. The motifs seen in Batik Tiga Negeri result from a combination of Batik *Vorstenlanden* (Keraton), batik *pesisir* motifs, and local motifs influenced by the natural environment. A typical Lasem *isen-isen* (filling) motif is the *latohan* (seaweed flower) motif. This typical motif proves that each batik-producing

area in Java will have its own unique motifs and visual style.



Figure 34 Left, Sarong Batik Tiga Negeri, Maranatha Ong Batik, Lasem. Right, Latohan (Seaweed flower) motifs.

Source: Author 2019

3.2.1.2 Thailand: Phuket and Krabi

The researcher visited two places in southern Thailand, Phuket and Krabi, in November 2021. The first visit was to the Chai Batik Phuket workshop. Ajarn Chai, the owner, started the craft of batik 30 years ago. He learned the batik techniques in the southern region near the Malaysian border. Most of his artworks is considered batik paintings, but he also makes batik with stamps. This technique is used and make batik fabric faster to fulfill orders such as for uniforms. In addition to conducting batik trainings for local people, his batik workshop also makes batik for tourists, government offices, and schools.

During the interview, he also mentioned that Malaysian batik influenced the batik motifs in southern Thailand. However, Thai batik has its own visual style, influenced by local beliefs, wisdom, and the beauty of the surrounding environment, such as marine themes. Apart from producing batik for sale, Ajarn Chai makes not only batik for sale, but also painted batik for art. For his batik, Ajarn Chai often drawn on Buddhist themes and the richness of Phuket's sea life with bright colors. According to him, batik is more of a trading commodity in Thailand, but in southern Thailand, batik is also worn daily by women, and the batik motifs are heavily influenced by motifs from Java.



Figure 35 Marine Life Batik Painting by Ajarn Chai.
Source: Author, 2021



Figure 36 Discussion with Ajarn Chai, Phuket.
Source: Author 2021



Figure 37 Stamping process at Chai Batik workshop Phuket.
Source: Author 2021

The second visit was to Thai Krabi Batik, run by Mr. Mud. He learned the batik craft from his uncle, who went to Phuket to learn how to batik craft. After that, his uncle opened a batik workshop in Krabi and started teaching batik craft to people of Krabi. After that, Mr. Mud opened his own batik workshop. He mentioned that batik in Krabi is more than a commodity and takes inspiration for its motifs from the surrounding environment, such as the beaches and prehistoric relics in Krabi, such as wall paintings and beads found in the limestone mountain caves in Krabi. The colors selection also tends to use bright colors, but more natural and calm colors are used for batik with natural dyes.



Figure 38 Mr. Mud's batik workshop Krabi.

Source: Author 2021



Figure 39 Batik painting process, Krabi.
Source: Author 2021

The Phuket survey was also concluded with a visit to two Peranakan Museums, the Peranakan Phuket Museum and the Phuket Baba Museum. These museums exhibit Peranakan or Baba Nyonya cultural artifacts in Phuket, similar to those in Penang and Melaka in Malaysia. The women wear kebaya and batik, just like in Malaysia and Indonesia, but with their own characteristics. According to the museum guide, the color scheme of the Nyonya's clothing in Phuket has changed. At first, calm colors dominated the clothing and batik were until then they changed to very bright colors. According to their belief, bright colors represent wealth and prosperity. In the photos below, the favorite motif of Chinese Peranakan women is a floral theme with vibrant, vivid colors.



Figure 40 Left, Nyonya kebaya, Museum Peranakan Phuket Museum. Right, Nyonya kebaya, Phuket Baba Museum.

Source: Author 2022

In conclusion, batik is more of a commodity in Thailand, although, in some areas in the provinces bordering Malaysia, sarong batik is popular as an everyday garment. Thai Batik received influences from Indonesia through Malaysia. However, in its evolution, it has developed its visual style through influence of the natural environment, combined with Thai and local wisdom. In the Phuket and Krabi areas, the type of batik painting is widespread and can be used as art or craft.

3.2.1.3 Malaysia

The site visit to the Muzium Tekstil Negara Kuala Lumpur in August 2022 aims to observe the Malaysian batik collection and an exhibition on the development of Malaysian batik entitled The Beauty of Malay Motifs and Designs. Based on the observation, Javanese Batik heavily influenced Malaysian Batik. Later, the Malaysian batik developed its own characteristics, especially with the development of batik painting (batik lukis). This exhibition reveals how Malaysian batik developed its distinctive motifs, with Malaysia's natural beauty as the main source of inspiration. Therefore, nature-inspired motifs, especially floral ones, are the hallmark of the visual batik style in Malaysia.



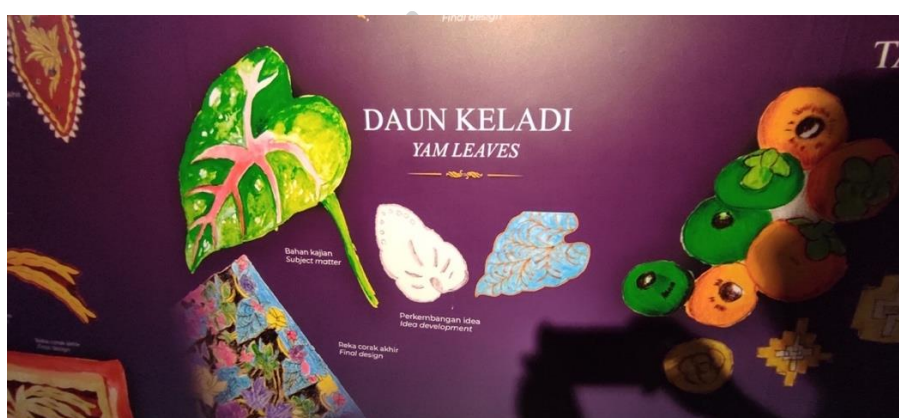


Figure 41 The Beauty of Malay Motifs and Designs Exhibition, Muzium Tekstil Negara Kuala Lumpur.

Source: Author, 2023



Figure 42 Batik Tulis, Muzium Tekstil Negara Kuala Lumpur.

Source: Author, 2023

The visit continued to the National Museum of Malaysia where researcher found a unique finding, the evidence of a triennial ritual artifact in the form of *Bunga Emas* (literally gold flowers) from kingdoms in Malaysia, presented to the King of Siam as a sign of friendship. Then, the king of Siam would reciprocate with gifts of

equal value. This ritual ended at the end of the 19th century. Evidence of these beautiful gold flowers inspired the creation of batik motifs that prove the existence of good relations between Malaysia and Thailand.



Figure 43 Bunga Emas (Golden Flower), The Museum Nasional of Malaysia.
Source: Author, 2022

The next visit was to Kota Bharu in Kelantan to interview and see firsthand a batik studio in Malaysia. According to Rosliza Muhammad, a batik entrepreneur in Kota Bharu Kelantan who has been designing batik for 30 years, batik in Malaysia is more of a trading commodity, unlike in Indonesia, where batik is part of people's daily lives. According to her, the influence of Indonesian batik on Malaysian batik is strong, but because of the influence of Islam, batik motifs in Malaysia avoid living things. Therefore, today, the popular motifs of Malaysian batik are floral and geometric shapes. However sometimes, you can also find shapes of insects such as butterflies. With the increasingly widespread use of a stylus or canting, Batik Lukis (batik painting) is the Malaysia's most popular type of batik. She explained that Malaysian batik is more modern than traditional Javanese (R. Muhammad, personal communication, August 6, 2023). When comparing, the batik process in Malaysia and Thailand, they are similar. The fabric is spread out on fabric stands, and then hand-drawn painted with a brush by the batik artists while standing. While in Indonesia, the cloth is placed on a hanger. Then, the batik artists draw it by hand while sitting in groups and sharing the hot wax for their batik work.



Figure 44 Leeza Batik, Kelantan, Malaysia.
Source: Author, 2023



Figure 45 Leeza Batik workshop, Kelantan, Malaysia.
Source: Author 2023

Another site that the researcher visited was the Peranakan Museum in Penang, Malaysia. This museum was once the home of a wealthy Chinese Peranakan merchant, later converted into a museum to display the richness of Peranakan culture. One of them is a collection of clothes and batik that the family once wore. They chose the best quality batik imported from Java, most likely from Pekalongan. These artifacts also prove that solid ties have long been strong ties between the Chinese Peranakan or Baba Nyonya communities in the three countries.



Figure 46 Batik Peranakan Collection at Peranakan Museum, Penang, Malaysia.
Source: Author, 2018



Figure 47 Left, Malaysian batik painting floral motif. Middle, Indonesian hand-drawn batik. Right, Thai batik painting.
Source: Author, 2023

3.3 Comparative Batik Study

Table 6 Comparative Batik Study based on Site Visits

	Phuket/Krabi (Thailand)	Kelantan/Trengganu (Malaysia)	Lasem (Indonesia)	Main differences
Motifs	The motifs are based on elements from Buddha, nature, flowers, sea life, and ancient drawings from the caves (big giants and images from necklaces).	The motif designs are mainly based on indigenous culture, flora, elements of nature, and geometric, organic, abstract, and Islamic design concepts. Living-figure depictions are restricted or limited due	The main motifs are derived from Solo Yogyakarta, Latohan (algae, seaweed), flowers, and Peranakan motifs (kilin, phoenix, butterflies). There	Motifs from Java were imbued with Javanese philosophy, meanings than the ones from Thailand and Malaysia. Nevertheless, all

		to Islamic influence. Trading with Indonesian merchants—batik <i>pesisir</i> —influenced the initial motifs.	is a wide diversity of motifs that include flora, fauna, and Islamic design concepts distinct to each region in Indonesia. Motifs are intricate, complex, highly diversified, and imbued with philosophical meaning, social status, religious influence, regional culture, maritime trading, and colonization past.	of them are telling a story.
Colorant dye and color tone	Colorful, bright. Uses mostly synthetic dyes.	Calm to bright. Uses both natural and synthetic dyes. The use of natural dye is more common before the import of synthetic dyes.	Traditional red, blue, and <i>soga</i> brown. Calm colors and bright pastel colors (Coastal Batik). Uses both natural and synthetic dyes. The color used is distinct to each region and culture.	In Indonesia, every color dye will need more waxing steps; for example, the three-color batik process will need four times waxing and dyeing. The main difference is that the cloth is immersed in dye in Indonesia, while in Thailand and Malaysia, the paint is applied with a brush, like doing a painting.
Techniques	Block, Brush Paint, Canting, Wax. Waxing using canting is traditionally done while standing. The cloth is stretched between two supporting frames.	Block, Brush Painting, Canting, Wax. Waxing using canting is traditionally done while standing. The cloth is stretched between two supporting frames.	Canting (hand-drawn), Wax. Waxing using canting is traditionally done while sitting on a stool in groups. The cloth is supported from beneath by artist's palm.	Batik techniques in Thailand and Malaysia are mostly batik painting.

Culturally, batik has a different role in each country. In Indonesia, batik is not only used for everyday clothing, but also plays an essential role in life rituals such as

the births of babies, weddings, and even death ceremonies. Several forbidden batik motifs are still used sacredly in important sultanate ceremonies in Solo and Yogyakarta. In Malaysia and Thailand, however, batik is a market commodity with a high retail value, especially for tourism, but it is not a part of their daily life. The natural environment and local wisdom inspire many motifs produced in Malaysia and Thailand. It is the same as in Indonesia, but some motifs were created based on the beliefs and convictions of their creators who are mainly influenced by Hindu-Buddhist culture. Thus, many motifs have important meanings and functions for certain rituals, for example, weddings. As for colors, bright colors dominate in Thailand and Malaysia while there are two types in Indonesia; coastal batik has brighter and more varied colors, while *Vorstenlanden* or Keraton batik has calmer colors, dominated by dark blue, white/cream, and brown *soga*. From a technical perspective, hand-drawn batik with canting is dominant in Indonesia, where the fine hand-drawn batik (batik tulis halus) category is highly valued and expensive compared to stamped batik or combination batik. Meanwhile, in Thailand and Malaysia, on the other hand, batik painting is dominated by the use of canting with wax to create drawing outlines or as a color-separating surface before the color is applied with a brush.

3.4 Questionnaire about Batik and Batik Tiga Negeri

The aim is to observe the target audience's knowledge about batik and get input and responses from them. The first questionnaire was conducted online using Google Forms on October 20, 2021, and 149 people responded. The questions and questionnaire results can be found in Appendix B page 254.

From the results, more than 50% of the respondents were interested in wearing batik. However, more than 50% of the respondents needed help to understand what batik is and had difficulty distinguishing the different types of batik from the manufacturing techniques, history, and meaning of the batik motifs. Most are interested in wearing batik in everyday life, so the development of new batik with more attractive motifs and applications in fashion is necessary. To promote knowledge and increase interest in batik, it is also important to develop a design

education program that uses social media, such as Instagram and TikTok to reach young people more quickly and effectively.

3.5 Design Thinking/Creative Process for Developing Designs for Batik Dua Negeri (Two-Countries Batik) and Batik Tiga Negeri (Three-Countries Batik).

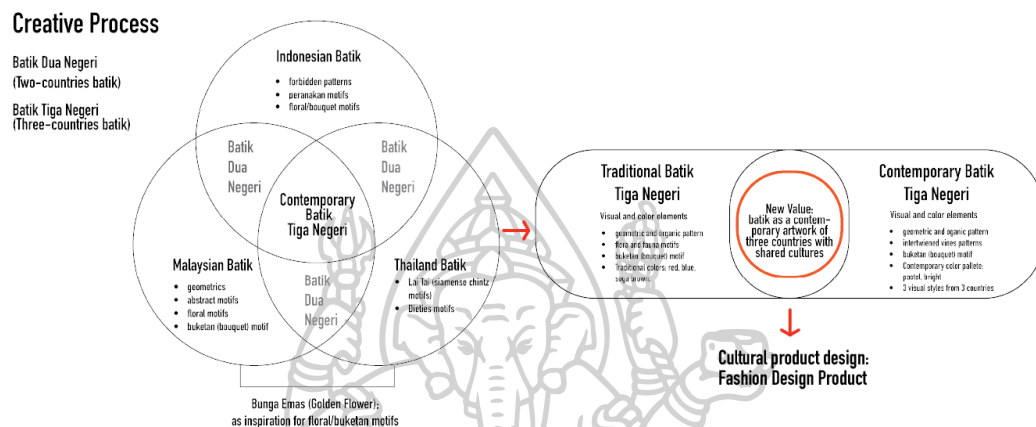


Figure 48 Diagram displaying Creative Process.

Source: Author, 2022

Based on the diagram above, the first experiment was to design contemporary Batik Dua Negeri. The design will showcase a fusion of two different visual styles: the Javanese and the Lai Thai. The presence of a cohesive narrative that creates a meaningful connection between the two cultures involved is a must. Therefore, the contemporary design of Batik Dua Negeri becomes even more relevant and meaningful to both countries.

3.5.1 Contemporary Batik Dua Negeri Design Process: First Experiment

The initial experiment was to design a contemporary Batik Dua Negeri that combining the visual styles of Thailand and Indonesia. The purpose was to demonstrate the feasibility of developing Batik Dua Negeri and provide a foundation for designing contemporary Batik Tiga Negeri. The primary objective is to create batik designs that are infused with cultural, semiotic, and visual style analysis from both countries. The design concept for this initial experiment was derived from the history of Garuda in Thailand and Indonesia. The legend of Garuda was chosen as the

unifying story because Indonesia and Thailand have cultures influenced by Hindu-Buddhism, in which Garuda has symbolic meaning and plays an important role in their respective society.

This comparative study and experiment used a compositional interpretative approach to analyze the symbolic meaning of visual styles and text semiotics. The historical goal was to gain insights into the common culture of Thailand and Indonesia. The analysis focused on the visualization and meaning of the Garuda for both cultures. Samples included the mother-of-pearl inlay on the door panel of the Emerald Buddha Temple, a masterpiece from the Ayutthaya Kingdom period, and the *Semen Ageng Sawat Gurdha* batik motif from King Chulalongkorn's Batik Collection. This comparison focused on the characteristics of each culture's visual style, which was analyzed using the compositional interpretation method developed by Gillian Rose (Rose, 2016). The focus was on observing different combinations of visual elements namely, color, composition, image, and visual expression.

Textual analysis of the symbolic meaning variations of meaning expressed in the samples used text semiotics. Both artworks are texts with various signs arranged syntagmatically based on a particular social code. They were studied as a product of language use, which comprises signs that include the sign system and level (denotation/connotation), the relationship between signs, mythological content, and its ideology (Lukman et.al., 2022). Yasraf Amir Piliang (2004) stated that text semiotics and text analysis are among the foundations of structural semiotics developed by Ferdinand de Saussure. Ferdinand de Saussure stated that signs and social systems are interconnected because of the conventions that govern the social use of signs. These conventions concern the selection, combination, and use of signs to give them meaning and social value. The visual style variations of each artwork were described based on the analysis of color scheme, motif, composition, and layout. The variations in meaning are derived from text analysis, which implies the semiotic of text method. In the following, the steps that we are taken in, the creation of Batik Dua Negeri using the semiotics of text theory and compositional interpretation approach are explained.

Indonesia and Thailand share cultural similarities due to Hindu and Buddhist

influences. These influences can be traced back to the early 6th century AD, when the spread of culture and acculturation defined these two countries. For example, the Garuda figure has an essential role in the cultural life of Indonesia and Thailand and is considered sacred. Garuda is an official national symbol respected in both countries. In Thailand, the figure is often depicted as a half-human half-bird-like creature with wings at the tip of its exposed arms, known as *Tra Phra Khrut Pha*. As the Indonesia's national symbol, Garuda is known as Garuda Pancasila, and is represented with the face of an eagle resembling a bird. In Thailand, it is presented in a traditional anthropomorphic mythical style, an animal with a human appearance. Garuda Pancasila is displayed in a heraldic style with characteristics similar to the original Javanese eagle (Syafrony & Suwanpratest, 2016).

In the late 19th and early 20th centuries, His Majesty King Chulalongkorn (Rama V, r.1868-1910) of Siam (Thailand) visited the island of Java. The King's first official visit was in 1871, followed by two unofficial visits in 1896 and 1901. Throughout the visit, the King paid close attention to the very similar culture and history of Siam and Java. He also wanted to learn more about the culture on the island by visiting temples, museums, and the *Keraton* (palace) of Yogyakarta and Solo. The King bought many high-quality batiks from merchants who came to the hotel where he was staying. He bought the items for himself or received them as gifts from the Sultans of Surakarta, Yogyakarta, and the regents of West Java. The King also visited many famous batik workshops in Java and brought home 307 batik cloths, including rare types (Gluckman et.al., 2019).

In his diary, the King wrote that many batik fabrics he purchased had exclusive patterns reserved only for royalty. His Majesty commented that some patterns resembled the image of Garuda with a dragon in his claws. One *larangan* (forbidden) pattern in Yogyakarta is the *Semen Sawat Ageng Gurdha* with winged motifs depicting the Garuda stylization. This pattern was designed to be worn only by the Sultan and his family (Gluckman et.al., 2019). The royal emblem of the Kingdom of Siam was also the Garuda, a half-human half-bird-like creature called *Phra Khrut Pha*. This mystical creature has been used as a symbol of royalty in Thailand for centuries.

The royal seal of the Sultanate of Yogyakarta was designed 300 years ago and called *Praja Cihna*, adopting the stylized form of the Garuda's side wings. *Praja* means the people's servant, and *Cihna* represents true virtues associated with Garuda (Syafrony & Suwanpratest, 2016). This shows that the Kingdom of Siam and the Sultanate of Yogyakarta share a culture rooted in Hindu-Buddhist culture.

The stylized Garuda image was depicted in one of King Chulalongkorn's batik collections. Batik as decorated textiles also function as a means of expression and are used in certain ritual events. For this reason, images related to belief and culture are incorporated into textiles. Indonesia and Thailand have various textiles that are rich in beauty, rituals, and spiritual values. These textiles play a role in state and religious ceremonies, and also symbolize prestige and wealth. Furthermore, they are outstanding works of art produced using complex manufacturing techniques, diverse materials, elaborate patterns, and intricate motifs. As a result, the textiles convey important messages to the producing communities. Textiles such as batik have become part of daily life, connecting the past to the next generation. Their true value and meaning can only be understood by seeing the cloth in its cultural context (Maxwell, 2014).

The visual styles of these fabrics show each the beauty, values, symbolic meanings, and stories of each culture. This is because each region is unique due to its environment and socio-cultural conditions, resulting in different visual styles. Therefore, visual style is a medium to express feelings that are influenced by environment. Schapirro stated that visual style is a vehicle for expression to communicate and strengthen certain religious, social, and moral values. Style reflects the internal form of collective thoughts and feelings (Walker, 2010, cited in Lukman et.al., 2022). Therefore, the question arises whether the common culture of both countries could be developed and applied in textile designs that present their rich visual culture as an added value of both sides.

3.5.1.1 Garuda in Thai society

Thailand has inherited the Hindu belief in God from Cambodia. According to the royal tradition of Thai gods, the King is the incarnation (*Avatara*) of Vishnu

(*Narayana*). He descended from heaven to earth as the protector of mankind. Since Garuda was his vehicle, the Thais used this figure to represent the King since the time of Ayutthaya (The Office of the Permanent Secretary the Prime Minister's Office, 2000). Since ancient times, belief in Garuda has been present in Thai fine arts, such as architecture, painting, sculpture, literature, and traditional or classical dances.

Hindu belief in the god played an important role during the Ayutthaya Dynasty. The belief that a king in Thailand is an avatar of Vishnu made the Garuda figure very important. Since it is considered Vishnu's vehicle, the Garuda symbolizes royal authority and the magnificent decoration of the King's assets and processions. It is also used as an emblem on royal properties and decorations belonging to royalties, aristocrats, and high government officials. As the King is the incarnation of the Gods, the Garuda is the vehicle of the gods. All vehicles accompanying the King in his official activities bear the Garuda emblem. Additionally, the Garuda appears in the Thailand's official currencies, and its statues decorate the official buildings of the Thai kingdom and government.



Figure 49 Garuda in Pha Thip (the cloth hanging in front of the throne of the special place specifically arranged for the king).

Source: *Garuda*, 2000

An elaborate artwork depicting the Garuda in sacred places is displayed at Wat Phra Kaew or the Temple of the Emerald Buddha, officially known as Wat Phra Si Rattana Satsadaram. This is the holiest Buddhist temple in Thailand, located in the Grand Palace area of Bangkok. A Thai lacquer art masterpiece from the Ayutthaya kingdom period decorates the 263-year-old door panel with mother-of-pearl inlay that guards the temple. The Garuda image on the door serves as the vehicle of the god Vishnu. The door borders display mystical creatures from Buddhist literature, the denizens of the Himmaman Forest, whose mission is to protect the Buddha and his followers. The artwork is one of the most valuable pieces as it features an exquisite Thai design known as Lai Thai. Additionally, the golden Garuda statue holds two serpents symbolizing the Garuda as the protector of the Buddha and the foundation of the temple's strength. Therefore, the Garuda has become an important symbol in the Thai people's daily life.

3.5.1.2 Garuda in Java, Indonesia

The myth and existence of Garuda have been ingrained in Indonesian people's lives since ancient times. According to Hidayat (2008), Garuda (*Garudeya*) reliefs and statues are found in Prambanan, Penataran, Dieng, Mendut, Pawon, and Kidal temples. However, the story of *Garudeya* is more clearly depicted only in Candi Kidal, Malang, East Java. The story is more readable than in other temples, such as Candi Suku and Candi Cetho. This story is deeply rooted in the daily life of the ancient Javanese people. *Garudeya* explains Garuda's heroism in freeing his mother from slavery by his stepmother, the mother of dragons. Garuda brought the water of life named *Tirta Amerta* as a condition for freeing his mother from slavery.

The founders of Indonesia, including the Preparatory Committee for the National Emblem formed by President Soekarno in 1950, saw Garuda's struggle to free his mother from slavery as a similar story to Indonesia's struggle for independence from colonialism. The reliefs of *Garudeya* are scattered in several temples in Central and East Java, including Candi Kidal. These reliefs inspired President Soekarno and the Preparatory Committee for the National Emblem to

select an image of Garuda Pancasila based on *Garudeya* as the coat of arms of the Republic of Indonesia (Rahmawati, 2019). Subsequently, Garuda Pancasila became a symbol of struggle and realization of the nation's philosophical values as local wisdom and a distinct national identity.

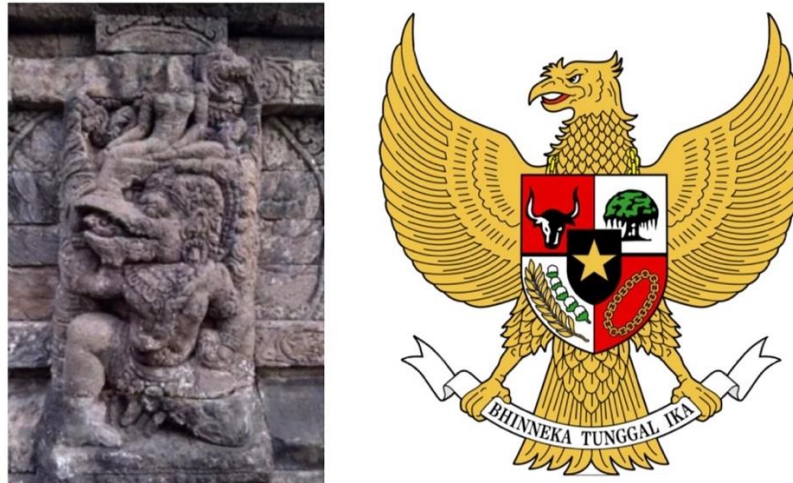


Figure 50 Left, Garudeya relief from Candi Kidal. Right, Garuda Pancasila.
Source: Rahmawati, 2019.

In Javanese art, Garuda is the highest-ranking batik semen motif. He represents Vishnu or the almighty god Batara Guru, who embodies the representation of Vishnu, Brahma, Shiva, and Buddha after the collapse of the Hindu-Javanese empire. Garuda is a kingdom symbol because the King represents Batara Guru on earth. As the highest symbol, the Garuda symbolizes the gods, the sun, the sky, and the universe (Haake, 1984).

The Garuda or *Gurdha* motif is often only depicted as wings only (Javanese: lar) and is also referred to as the *lar-laran* motif. According to Alit Veldhuisen in Noerhadi (2012), the *Semen Ageng Sawat Gurdha* batik pattern may belong only to the Sultan, the Head Queen, the crown prince, and the crown prince's wife. The stylized representation of the *Gurdha* motif is also influenced by Islam, which forbids the drawing of living creatures. Therefore, batiks from Solo/Yogyakarta and coastal areas of Java are influenced by Hindu-Buddhism and Islam.

3.5.1.3 Analysis of Visual Style and Meaning of Mother-of-Pearl Inlays of Door panel of the Emerald Buddha

Mother-of-pearl inlays are part of the rich heritage of Thai decorative arts, with intricate designs that embellishing the exterior surfaces of unique crafts and artifacts. This artwork uses shiny white, and pink shells that are cut into tiny flat pieces. They are made according to detailed designs and set off against a black lacquer background. This material enhances the look and gives them higher value and unique qualities than other products. When the intricate patterns are placed under proper lighting or in natural sunlight, the rainbow colors of these unique shells glow and shine. This time-consuming masterpiece is made by skilled master craftsmen and artisans.

The door panel with mother-of-pearl inlays of the Temple of the Emerald Buddha are among the most important masterpieces of Thai lacquer art. These 263-year-old panels were the main doors of the Hall of the Sacred Scripture of Temple of the Emerald Buddha (Ho Phra Montien Tham). Initially, the two-door panels were installed in the ordination hall of Wat Borom Buddharam in Ayutthaya in 1751. They were part of the renovations carried out under King Boromakot. Wat Borom Buddharam was a smaller royal wat built during the Phra Phetracha era (1688-1703) in the center of Ayutthaya south of the palace (Juntradee, 2016).

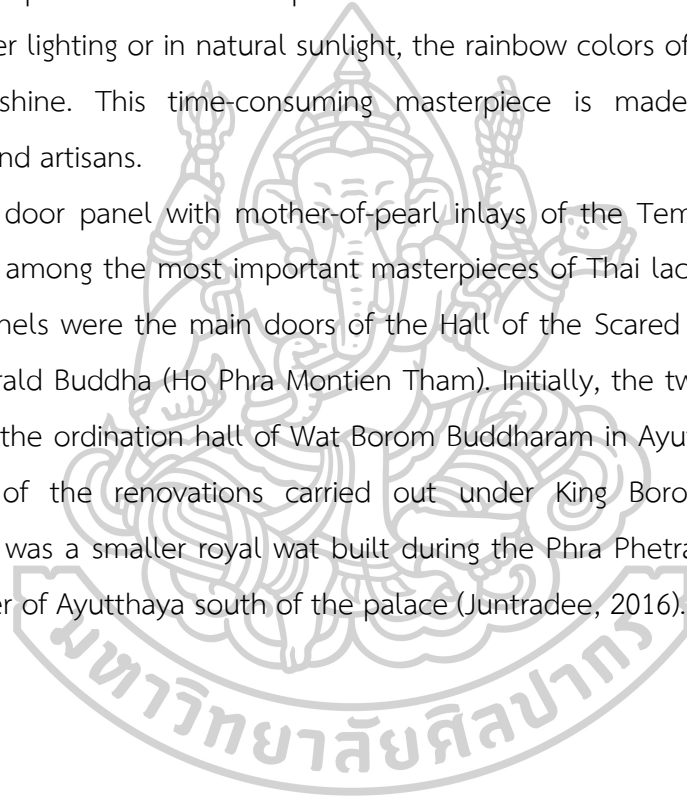




Figure 51 Left, The Mother-of-Pearl Inlays of the Door Panels of the Emerald Buddha. Top right, Brahma, God of Creations with his goose. Below right, intricate patterns on the door borders.

Source: Author. Courtesy of National Museum Bangkok, 2022.

After the Burmese conquered the capital of Ayutthaya in 1767, these doors were moved and reinstalled in 1939 as the central entrance west of the Sacred Hall of the Emerald Buddha Temple. After 82 years, HR Princess Maha Chakri Sirindhorn instructed to remove the old doors. They were to be preserved and restored as Thai cultural assets. HR Princess Maha Chakri Sirindhorn commissioned the Office of Traditional Arts, Fine Arts Department, to make a new panel with identical designs. The aim was to replace the old doors of the Temple of the Emerald Buddha in the Grand Palace Bangkok.

3.5.1.3.1 The Pattern

Byachrananda (2001) stated that the primary color of this artwork's background is black lacquer. This background accentuates the mother-of-pearl inlay patterns that shimmer in the colors of the pearl shell. The designs and patterns used

are belong to a design group known as Lai Thai. They include basic patterns such as *lai kranok* (fire motif), *lai krajang* (lotus bud motif), *lai prajam yam* (four-petaled flower motif), *lai phum* (pointed bush motif), and *lai dao* (star motif). Artists develop these motifs into *lai kranok krueawan* (intertwined creepers motif) or *lai kranok plaeo kruea tao* (intertwined sprays motif), *lai kan kot* (scrolls motif), and *lai na kradan* (plank designs of continuous lozenges framed by *kranok*). In contrast, geometric static motifs are used as partitions and frames.

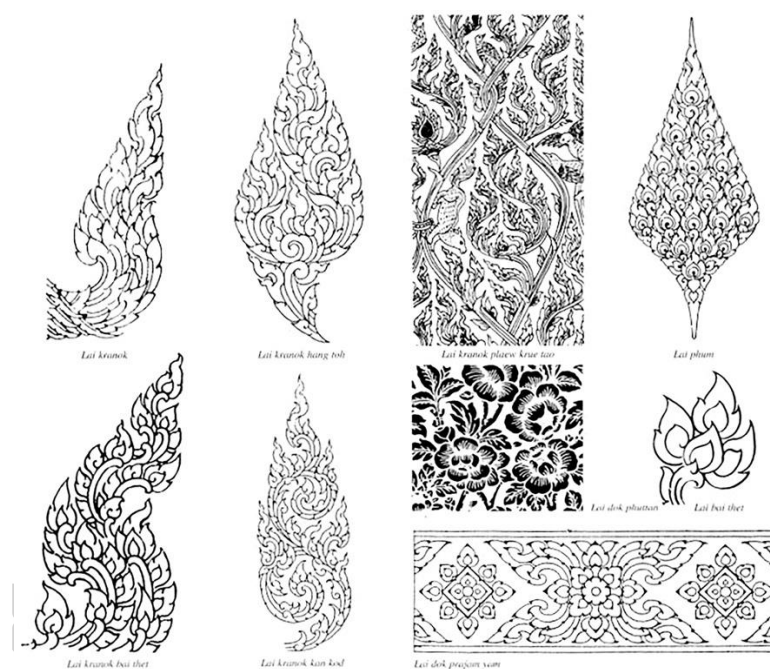


Figure 52 Lai Thai (Thai Design).

Source: Byachrananda 2001. Courtesy of River Books, Bangkok.

Floral motifs and scrolls of four petals called *lai prajam yam*, and *lai dok si klip* adorn the four-side frames of the door panels. The pattern's background consists of a flamboyant scroll, *lai kan kot kramok plaeo*. In the central part, various gods and mythical creatures such as Wessuwan, Theppanom, and Norasingh are depicted. There are also Vishnu on the Garuda, Indra on Erawan, his three-headed elephant, Brahma on his Hamsa goose, and the heavenly abodes in the upper part. Mythical creatures from the Himmapan Forest are depicted at the end of the flamboyant flower scroll, *kranok kruea tao* (Juntradee 2016). The two-door panels have identical and symmetrical patterns. According to Hindu religious teachings, Brahma is the God of Creation, while Indra is the King of Heaven and all gods. Vishnu is the Preserver

that oversees maintaining and protecting Brahma's creations.



Figure 53 First, The Celestial Abode (*Busabok*). Second, Brahma with his goose. Third, Indra on top of Erawan. Fourth, Vishnu mounted on Garuda. Intricate Lai Thai patterns on the door borders.

Source: Author. Courtesy of National Museum Bangkok, 2022.

In Figure 53 on the left, the *busabok* of the celestial abode represents the pinnacle of the ascent to nirvana. On the far right, the Garuda image boldly spreads his wings as the divine vehicle of Vishnu or *Narayana*. In the Thai tradition of divine kingship, the King is an incarnation (an *Avatar*) of Vishnu that descends from heaven to earth as the protector of humanity. This exceptional artwork highlights the fusion of Hindu and Buddhist religious beliefs. The Hindu belief is represented by Brahma and Vishnu, two of the three main gods of Hinduism, Trimurti, and Indra. Stylized images of the mythological Himmapan Forest celestial beings, protecting the Buddha adorn the panels' borders, as shown in Figure 8, representing Buddhism. The fusion of these two beliefs thus forms a Thai art rich in celestial and spiritual elements. According to Rakhman (2012), Garuda is one of the eight celestial beings invisible to the naked eye. These beings guard and protect the Buddha Dharma or Buddhism, along with Buddha and his followers.

Visual style analysis includes colors, images, visual style, composition or spatial organization, layout, and visual expression.

- The colors are reflective, shiny polished shells resembling the moon, carefully shaped and set on wooden panels. A film of black lacquer is brushed over the entire panel to mimic the lustrous ebony sky.
- The main motifs, representing the Hinduism's influence are in the center of

each panel. From top to bottom are a celestial abode, Brahma with his Hamsa goose, Indra on his three-headed elephant Erawan, and Vishnu on the Garuda. Other deities such as Wessuman, Theppanom, and Norasingh adorn the elaborately dense background. They are harmoniously intertwined and beautifully combined with woven vines. They feature stylized visuals of mythical animals like Garuda, Singha, dragon, and birds on the borders. These are designed in geometric boxes representing the guardians of Buddha and his followers living in the mythical Himmapan Forest (Buddhism influence).

- The visual style for the gods Brahma, Indra, Vishnu, and other deities physically tends toward human form. The Garuda is depicted as an anthropomorphic creature, half human. In contrast, the depictions of the mythological animals that guard Buddha and his followers are stylized in the Thai style around the edges. The intertwined vines that fill the background use a visual style typical of Lai Thai.
- The spatial arrangement of motifs and images on the door panel is very dense. Almost all areas are filled with motifs and decorated with intertwined vines, combining naturalism and geometric shapes.
- The layout is organized, neat, precise, and symmetrical.
- The visual expression is majestic, luxurious, sublime, dynamic, and enhanced by the celestial effect of the shell reflection over dark lacquer.

The Semiotics of text analysis

- The doors with this beautiful Hindu-Buddhist artwork protect the Emerald Buddha statue inside Wat Phra Keuw.
- The character of a King, an avatar of Vishnu with Garuda as his vehicle, has the values of creation, protection, wisdom, power, and strength. He acts as the world preserver and protector of the Buddha and his followers. This implies he protects the religion, the kingdom, and his people.

3.5.1.4 Analysis of Visual Style and Meaning of Semen Ageng Sawat Gurdha (Garuda) Batik.



Figure 54 Sarung with Semen pattern Yogyakarta, Central Java. Hand drawn wax resist, vat-dyed on plain-weave cotton 105 x 206,5 cm. Bureau of Royal Household. Inv. #302

Source: Gluckman, 2019. Courtesy of River Books, Bangkok.

The *Semen* pattern usually contains all the classical elements or main motifs, including *Sawat* (*Gurdha* or Garuda wing), *Singgasana* (a royal throne), *Tirta* (water), *Lung Tluki* (carnation vines), and the inverted V represents Mount *Meru* (sacred mountain). Other motifs include *Pendapa* (a royal pavilion), the tree-of-life or construction of lotus flowers, and a dragon (the crowned python). Garuda is the highest-ranking *semen* motif (Haake, 1984). *Semen* is a traditional Central Javanese pattern associated with fertility and regeneration. The batik above represents a complete set of *semen* patterns included in forbidden batik motifs (Doellah, 2002; Heringa & Veldhuisen, 1996; Gluckman et.al., 2019). The *Gurdha* motif is a stylization of the Garuda, the incarnation of Vishnu, the god of maintaining world peace and tranquility. The King is obligated to protect his people and country as a leadership figure. Therefore, the *Semen Sawat Ageng Gurdha* batik is only worn by the King and his family (online interview with Asti Suryo Astuti, 20 November 2021).

The legendary heroic story of Garuda inspires the development of the *Gurdha* motifs. The Garuda is an ancient royal symbol for the exclusive use of the ruler and his relative (Roojen, 2001). These motifs are often visualized only with the shape of wings in several forms. The forms include only one *wing* (*Lar*), the two closed wings known as *mirong*, and open wings with an erected tail or chest in the middle called *sawat* (Frasier-Lu, 1986).



Figure 55 *Gurdha* Motifs.

Source: Frasier-Lu, 1986. Courtesy of Oxford University Press, Singapore.

Sawat with two wings and a tail in the middle symbolizes power for its wearer. The *Gurdha* motifs symbolize might, fortitude, human growth, and development. They also represent an attitude of protection based on wisdom. These symbolic values are based on Garuda, the Hindu-Javanese mythology, as the vehicle and disciple of Vishnu. Due to the influence of Islam on the island of Java that avoids depicting living things, the *Gurdha* motif underwent a stylized form known today. The *Semen Sawat Ageng Gurdha* batik belongs only to the Sultan or King and his family to symbolize their high status. The shape of *Sawat*, which resembles a crown, symbolizes the highest ruler of the universe that protects his people's life (Septianti, 2020).

This batik design is decorated with geometric and non-figurative motifs influenced by Hindu-Buddhist and Islamic visual philosophy and styles. The colors are dominated by brown, brown ocher, dark brownish-red, black, blue, and light yellow. These colors are the distinctive primary colors of the Sultanate of Surakarta/Yogyakarta batik (Lukman, et. al., 2022). This batik belongs to *Vorstenlanden* batik influenced by court etiquette, way of thinking, feudalism, and Javanese aristocracy. The influence leads to a clear, regular, and formal embodiment

(Anas, 1997; Sondari & Yusmawati, 1999).

Visual style analysis includes colors, images, visual style, composition or spatial organization, layout, and visual expression:

- The colors are brown, brown ocher, dark brownish-red, and black, which is created from a dense mixture of brown and indigo, blue, and light yellow.
- The main motifs are *Sawat* (Garuda wings), *Singgasana* (a royal throne), *Tirta* (water), *Lung Tluki* (carnation vines), and Mount *Meru* (sacred mountain), *pendapa* (a royal pavilion), and a naga (the crowned python).
- The visual style is influenced by Hindu-Buddhist culture and Islam, which avoids depicting living forms. Therefore, most of the images, such as the Naga, the throne, Mount *Meru*, and the *pendapa*, are stylized from the original form. *Sawat* is a stylization in the form of Garuda, which is depicted with two open wings and a tail erected in the center. The Naga (dragon), a mystical creature, is described as a large, scaly serpent with a crown.
- The spatial arrangement of motifs and images in this batik is very dense. *Ukel* (Tendril) and *isen-isen* (filling design) fill most of the fabric background.
- The layout is clean, symmetrical, orderly, and precise, and based on a grid.
- The visual expression is graceful, majestic, orderly, and classic.

The Semiotics of text analysis



- *Semen* means "to sprout" or "to grow." Its design is full of symbolism representing prayers for fertility and Javanese belief in cosmic order (Fraser-Lu, 1986). Mountains represent sacred places where the gods dwell, while temples or pavilions represent places for prayer or meditation. Wings symbolize rituals to reach the spiritual realm. Furthermore, *Sawat* and the throne symbolize the center of power and describe the Garuda's noble virtues as a ruler. The naga or serpent with a crown (an ancient Hindu-Javanese emblem) symbolizes Mother Earth, water, and the underworld

(Roojen, 2001).

- The *Semen Sawat Ageng Gurdha* batik describes a kind, virtuous, fair, caring, steadfast ruler who is always ready to face all obstacles to protect his people and his kingdom. The ruler symbolizes justice and power, possessing the Garuda's true virtues referring to Hindu-Javanese mythology.

Analysis of the two artworks shows that Garuda plays an important role as a vehicle for Vishnu and symbolizes the King in both cultures. In Thai culture, Garuda is also one of the mythological animals in the Himmaman Forest that are said to protect the Buddha. The story of Garuda in Thailand and Indonesia symbolizes knowledge, power, courage, loyalty, and discipline. The difference is that Garuda in Indonesia symbolizes virtue and in Thailand is associated with royal institutions, implying sanctity and holiness.

Table 7 Garuda Visual Comparison


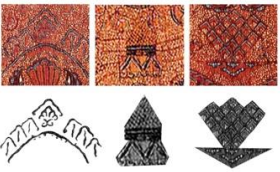
Observation parameters		
	Krut (Thai Garuda)	Sawat (Javanese Garuda)
Dominant Color	Shiny pearly white on black background	Brown ochre
Color Chart	Pinkish white and black lacquer	brown, brown ochre, dark brownish-red, black, blue, and light yellow
Icon	Garuda is depicted as an anthropomorphic creature in Lai Thai style, as a half-human half-bird creature with wings attached to the top of its exposed arms.	<ul style="list-style-type: none"> • Stylized Garuda: Sawat, with widespread wings and erected tail. • On the right: Lar, a single wing.
Visual Style	Geometric, semi-naturalistic, stylized	Geometric, stylized
Layout	Orderly, symmetrical	Orderly, symmetrical
Spatial organization	Very dense	Very dense
Visual Expression	majestic, luxurious, grandeur, and classic	graceful, majestic, and classic
Meaning	Garuda serves as Vishnu's vehicle-the symbol of the royal institution.	The symbol of a steadfast ruler who is kind, virtuous, fair, nurturing, and always ready to protect his people and kingdom.
Cultural Differences	Garuda symbolizes virtues that belong to the King in Indonesian Javanese culture, while in Thailand, Garuda is associated with royal institutions, implying sacredness, and holiness. In	






	addition, each country has its distinct visual style. Krut Thai still resembles a half-human, half-bird creature, while in Indonesia, the Garuda form has become more abstract due to Islamic influence because it avoids depictions that resemble living beings.
Cultural Similarities	Garuda is an important entity as a vehicle for Vishnu, symbolizing the King in both cultures influenced by the Hindu-Buddhist culture. The story of Garuda symbolizes knowledge, power, courage, loyalty, and discipline.

Table 8 Visual style analysis summary

Observation parameters	Mother-of-Pearl Inlays of Door panel of the Emerald Buddha	Semen Ageng Sawat Gurdha (Garuda) Batik
Dominant Color	Shiny pearly white and black	Brown ochre
Color Chart	Pinkish white and black lacquer	brown, brown ochre, dark brownish-red, black, blue, and light yellow
Motif	<ul style="list-style-type: none"> • The primary motifs are Brahma, Indra, and Vishnu. Garuda is depicted as an anthropomorphic creature. In contrast the depiction of mythological are stylized in Thai style on the border. • Busabok. • Intricate intertwined vines that filled the background. 	<ul style="list-style-type: none"> • Sawat, Lar, Singgasana, Tirta, Lung tluki, Mt. Meru, Pendapa, and Naga. • Flowers and vines on the borders.
Visual Style	Geometric, semi-naturalistic, stylized	Geometric, stylized
Layout	Orderly, symmetrical	Orderly, symmetrical
Spatial organization	Very dense	Very dense
Visual Expression	majestic, luxurious, grandeur, dynamic, and classic	graceful, majestic, orderly, and classic
Meaning	the values of creation, protection, wisdom, power, and strength belong to the King that preserves and protects his kingdom.	a kind, virtuous, fair, nurturing, steadfast ruler always ready to face all obstacles in protecting his people and realm. The ruler symbolizes justice and power, possessing Garuda's true virtues.

Table 9 Visual Elements Comparison

Description	Design element	Design element	Description
Royal busabok (Celestial abode), rooftop represent Mt. Meru, with a throne to pray or meditate			Left, Stylized Meru represents Mt. Meru. Middle, pendapa, and right, singgasana.

<p>Gods (Hindu influences): Brahma with his goose, Indra on top of Erawan, Vishnu mounted on Garuda. Below: dieties</p>		<p>Not present</p>	<p>Because of Islam's influence, depicted human forms are prohibited, and Hindu gods have since been removed from batik design.</p>
<p>Mythical Creatures from Himmapan Forest: Buddhism influence</p>			<p>Two nagas with Crown</p>
<p>The border area is filled with geometric forms, flower designs, and Himmapan creatures.</p>			<p>Tumpal and border area filled with flowers and vines design</p>

The table illustrates that the visual style differences are due to the influence of time, environmental conditions, and the socio-culture of each region. Thai artists developed a distinctive visual style called Lai Thai during the period from Ayutthaya to Rattanakosin. The style was applied in many artworks, such as visual motifs on Siamese chintz cloth and mural decorations on temple walls. Lai Thai is the hallmark of the Thai visual style, a medium for expressing feelings in a visual form influenced by their surroundings. Naturalistic depiction of living creatures has been avoided since the advent of Islam in Jawa. Therefore, there is no depiction of gods in human form in batik, which is associated with Hindu-Buddhist culture. Living creatures, mystical creatures, plants, and animals are always depicted in a highly stylized manner. However, the values and meanings of the Hindu-Buddhist philosophy still exist, but with a stylized and more symbolic visualization. Despite conversion to Islam during the 15th and 16th centuries, the Sultanates of Yogyakarta and Surakarta have enclaves of ancient Hindu-Javanese culture (Frasier-Lu, 1986). They are both influenced by Hindu-Buddhist culture, but the influence of Islam adds other colors to the distinctive visual style that appears in batik motifs in Java.

3.5.1.5 The Indonesia and Thailand Batik Dua Negeri design

The idea of designing a batik that combines Indonesian and Thai visual styles is evidence of a common culture. The batik produced is called Batik Dua Negeri because it displays two visual styles from both countries in one piece of cloth. In this study, the design was divided into several stages as follows:

1. Develop hybrid motifs with Indonesian and Thai cultural influences. The following table illustrates hybrid motifs: the Royal pavilion of the Celestial Abode with Lotus vines and the Naga with Crown.

Table 10 Hybrid motif designs

Thailand	Javanese (Indonesia)	Hybrid motifs	Analysis & Note
			The shape of <i>Busabok</i> is actually a combination of Mount <i>Meru</i> , <i>Pendapa</i> (gazebo-like building), and <i>Singgasana</i> (the throne), which functions as a holy place for kings or gods to reside. The visual hybrid is in the form of a simplified <i>Busabok</i> , with the roof resembling a stupa. The lotus flower in the form of vines is an adaptation of the intricate vines covering <i>Busabok</i> . Lotus represents Hindu Buddhism and symbolizes the awakening.
Busabok of Celestial abode	Mount <i>Meru</i> , <i>Pendapa</i> , <i>Singgasana</i>	Royal pavilion of celestial abode	
			Deities with typical Thai crowns and dragons with Javanese crowns represent mystical creatures. To avoid depicting human figures, a combination of Javanese-style dragons adorned with Thai-style crowns was designed to represent an icon whose job is maintaining the balance of nature.
Deity with a crown	Naga with a crown	Naga with Thai style Crown	
			The original form of both Garuda is preserved to show each country's visual styles distinctive characteristics.
Garuda	Sawat Garuda and Lar		

The main elements of this batik design are the Royal Pavilion of Celestial Abode with Lotus tendrils, a hybrid form of *Busabok*, *singgasana*, *pendapa*, and Mount *Meru* on top, representing the upper world. The Naga with the crown guarding the Royal Pavilion represents the underworld and water. The Garuda and the wings (*sawat*) represent noble virtues required of a leader or person. These are the essential elements of the *Semen* pattern.

2. Applying the *Sidomukti* pattern as the primary background pattern



Figure 56 *Sidomukti* pattern.

Source: Tirta, 2009. Courtesy of Gaya Favorit Press, Jakarta.

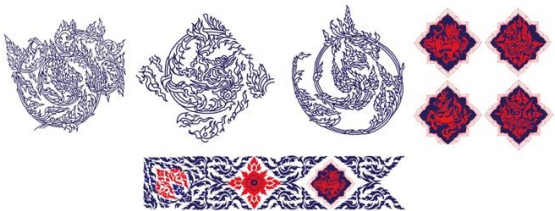



Sidomukti consists of a geometric pattern of diagonally crossing double undulating lines. It has diamond shapes filled with small motifs such as pavilions, Garuda wings, plant tendrils, butterflies, and other insects. The background may be solid color covered with the *ukel* pattern. Sometimes a solid color background alternates with the *ukel* pattern to give the fabric a checkerboard appearance.

The *Sidomukti* pattern expresses the wish for marital bliss and is usually worn by a bride and groom on their wedding day. However, this pattern is not restricted to bridal or ceremonial rituals and can be worn in everyday life as well. The design is associated with a glorious, carefree life, implying the success of lofty intentions or sublime aspirations in a new beginning. Therefore, the pattern fits the concept of Dua

Negeri batik creation, as it represents the marriage of two cultures.

3. Applying additional designs such as motifs with Chinese Peranakan influences and Lai Thai motifs adopted from the mother-of-pearl inlays of the door panel of the Emerald Buddha artwork, as well as motifs from the Siamese Chintz cloth.

Table 11 Additional motifs design

Thai Motifs	Peranakan Motifs
	
<p>Adaptation from Mother-of-Pearl Inlays of door panel the Emerald Buddha</p>	
	<p>Butterfly, heron, and chrysanthemum: Chinese peranakan influence. <i>Latoh</i> motif from Lasem, Central Java</p>

The motif on the Siamese chintz's band section has the same meaning and function as the *Sawat* Garuda motif. It represents the status of the wearer belonging to the high ranks or royalty. The intricate vine motifs combined with various mythical creatures from the Himmaman forest are arranged in a *Sidomukti* pattern that complements the Lai Thai visual style.

Several Chinese Peranakan batik motifs are used in this new design to honor the role of Chinese Peranakan batik entrepreneurs in developing the Dua Negeri Batik. The motifs are butterflies, herons, and chrysanthemums, each with a meaning influenced by Chinese philosophy. Butterflies mean long life and joy, the heron represents a long life that leads souls to immortality, and the chrysanthemums symbolize longevity, strength, fortitude, and glory (Achjadi & Damais, 2006).

This new design uses Lasem's signature *Latoh* motif to represent Lasem, a small city in Central Java. The city is where the initial process of making Dua and Tiga Negeri batik is done by dyeing red first (Malagina, 2018). Many batik experts believe that the best red color is only achieved in Lasem with natural and synthetic dyes. The *Latoh* motif is a stylization of seaweed with small fruits used as an ingredient for dishes in the Lasem area. The batik workshops in Lasem refer to *Latoh* as a flower from the sea (Lukman et.al., 2019).

4. Final Dua Negeri Batik design in red, blue, and *soga* (brown).

These colors are red, influenced by Chinese culture, meaning good luck, courage, and happiness (Lukman et.al., 2022). In Javanese culture, dark blue is also considered black, implying nobility, wisdom, and firmness in the struggle for devotion. *Soga* is considered red to symbolize the flames, vigor, struggle, erotism, and productivity. In Hinduism, brown/red, blue, and white represent Brahma, Vishnu, and Shiva, respectively. These three elements are the source of life (Parmono, 1995).



Figure 57 The Dua Negeri batik design with Indonesian and Thai influences.
Source: Author, 2022.



Figure 58 Batik Dua Negeri Garuda by Marantha Ong's Art Batik, Lasem.
Source: Author 2022

Figure 58 shows the process of creating Batik Dua Negeri, which is in progress after pen-drawing, wax-applying with canting, and dyeing. The process takes place at Maranatha Ong's Art Batik workshop in Lasem, run by Ms. Priscilla Renny. She is famous for her detailed, intricate, and delicate hand-drawn batik work. The batik process with three colors is estimated to take more than 6 months.

Semiotics of the text

- Royal pavilion, Nagas with crown, and Garuda are the main elements of the *Semen* pattern. They symbolize a complete universe, including an orderly, peaceful, and dignified upper and lower world. The borders are filled with symbols of Himmapan mythical creatures that maintain the cosmic world's safety and order. The symbolic meaning of the *Sidomukti* pattern filled with butterfly, heron, chrysanthemum, and Lai Thai motifs is the marriage of two cultures with long-lasting, harmonious, and beneficial mutual relationships.
- The overall meaning is a prayer or hope for the fulfillment of aspirations for a noble life through solid cooperation between the two countries. This is to be achieved through mutually beneficial, long-lasting, prosperous, and elevated endeavors.

3.5.2 Contemporary Batik Dua Negeri Second Experiment

In September 2022, the researcher attended the Identity of Siam Craft

Bangkok 2022, organized by The Sustainable Arts and Crafts Institute of Thailand (SACIT) at Bangkok International Trade & Exhibition Center (BITEC), and met the owner of Sivanat Batik from Phatthalung province. Sivanat Batik exhibited many stamped batiks in natural colors and excellent quality. With the help of Ms. Maneekan Chainon as a translator, the researcher specifically ordered stamped batiks in natural colors with typical Sivanat motifs to design the next Batik Dua Negeri. The colors used were blue and green. A special request was that the center and edges of the batik be left blank because once the batik is finished, it will be sent to Lasem, Indonesia, to be filled with typical Lasem motifs. The result is the Batik Dua Negeri, which combines typical motifs from the Phatthalung province with those from Lasem.



Figure 59 Sivanat Batik at Craft 2022 BITEC Exhibition.

Source: Author, 2022



Figure 60 Left, natural dyed Sivanat Batik. Right, Sivanat Batik motifs, Phattalung.

Source: Sivanat, 2022



Figure 61 Undyed and final stamped batik.
Source: Sivanat, 2022



Figure 62 The final Batik Dua Negeri design.
Source: Author 2023

Subsequently, the batik was given to Mr. Santoso, the owner of the Batik Pusaka Beruang Lasem. The researcher and Mr. Santoso discussed the process of completing the Sivanat batik, incorporating the distinctive Lasem motifs. Finally, the *Sekar Jagat* (Flowers of Universe) motif was chosen, symbolizing the cultural fusion's richness. This *Sekar Jagat* motif displays a collection of flowers and the typical Lasem motif, *latohan* (seaweed flower). This Dua Negeri Batik also represents the creative collaboration of Thai and Indonesian batik.

3.5.3 Contemporary Batik Tiga Negeri Design Process

The aim of this research is to study and explore the concept of Batik Tiga Negeri, followed by the development of the visual styles of batik motifs from three

different countries. Then, experiments on the production of batik motif will be conducted and continued with the application on fabric to sustain the effort to preserve batik culture based on the new Batik Tiga Negeri concept. The results of this study will introduce a contemporary Batik Tiga Negeri with modern values. The ATUMICS Method is applied in the transformation of this tradition, as explained below.

3.5.3.1 ATUMICS Method

1. Transformation Process

The type of batik transformed is Batik Tiga Negeri. The batik's unique creative concept enables it to be developed into a contemporary Batik Tiga Negeri. Furthermore, this batik can be developed with a new visual appearance and dimensions, with the help of textiles technology. This batik transformation contributes to the revival of Batik Tiga Negeri and provides a new alternative that can be applied to fashion.

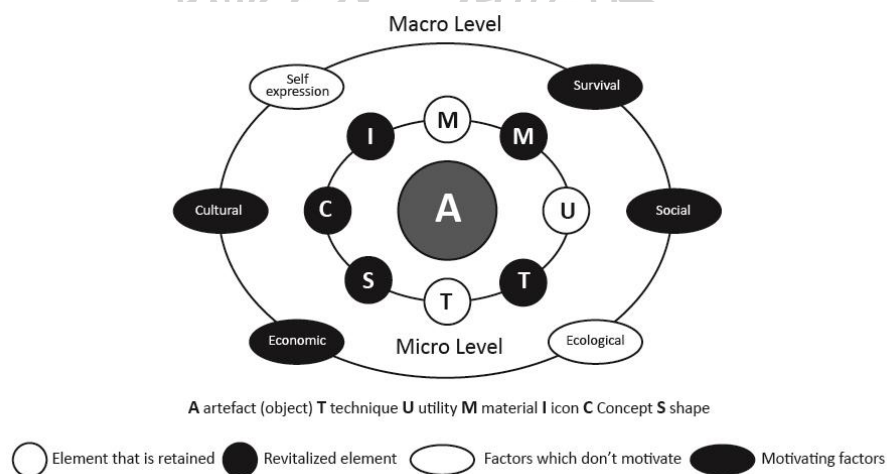


Figure 63 Motives and transformation elements used.
Source: Author, 2023

The transformation begins with determining the motivations underlying the notion that Batik Tiga Negeri must be preserved and developed. At the macro level, the motivation is survival, cultural, social, and economic. These motives then underlie the selection of elements of the tradition that must be preserved and maintained and other elements that must be readapted.

Survival

This survival motif refers to the need for Batik Tiga Negeri to survive and constantly evolved. The difficulty level and the production process of hand-drawn batik, which can take several months, cause a high selling price that is considered unprofitable for batik entrepreneurs. In addition, there are fewer skilled workers because the younger generation is not interested in continuing the batik tradition. Batik entrepreneurs in Thailand and Malaysia are also affected by this phenomenon. Therefore, batik entrepreneurs in both countries prefer to produce batik caps (stamped) and batik *lukis* (painted batik) compared to hand-drawn batik with *canting*.

Cultural

Batik reaches its artistic pinnacle in Java, but also develops in Malaysia and Thailand. As a result of environmental, social, and local cultural influences, each region has its own visual style. In addition, local wisdom enriches each batik through narratives, meanings, and philosophies. Indonesia, Malaysia, and Thailand have batik cultures with their own characteristics.

Social

Batik culture in these three countries can be a tool of socialization and medium for cooperation between countries. From a social perspective, batik is a part of people's lives where batik is worn every day or during certain social events or rituals.

Economic

It is expected that the results of this transformation process will be increase the economic value of Batik Tiga Negeri through digital printing technology and pleating. The goal is to provide batik entrepreneurs with alternative types of contemporary batik to increase their income and enrich their batik repertoire.

Based on these motivations, elements that need to be redesigned and elements that need to be retained are identified. The elements that need to be

redesigned include Technique, Material, Icon, Concept, and Shape, while the elements that will be maintained are Technique, Material, and Utility.

3.5.3.2 The Design Process

The **concept** developed in the transformation of this tradition is the evolution of the original concept of Batik Tiga Negeri, described earlier. If, at the beginning of Batik Tiga Negeri development, three visual styles were applied in one piece of batik from each batik workshop in three cities in Central Java, Indonesia, then this new concept was expanded by focusing on designing contemporary Batik Tiga Negeri that shows visual styles from three countries with batik culture. The traditional Batik Tiga Negeri concept has only three colors, namely red, blue, and *soga* brown. In the modern concept, the colors used are not limited to three colors.

The **icon's** appearance will be changed by implementing the new concept of Batik Tiga Negeri. The modified icons represent each country. For Indonesia, the *Parang Rusak* and the *Kawung* motifs were chosen. These two motifs' forms were simplified to give them a modern look. In the past, these motifs belonged to the category of forbidden motifs, which were reserved only for the royal family and high court officials as state dress in the sultanates of Solo and Yogyakarta due to royal decrees (Gluckman et al., 2018). Today, these motifs can be used freely outside the court but must be applied wisely to respect the sultanates.

The *Parang Rusak* motif is one of the oldest motifs in Indonesia and the most popular batik pattern in Central Java. Many interpret the name of this pattern as a broken knife – in Indonesian, *parang* means machete or knife. The traditional *Parang Rusak* motif means that man should be able to control all his temptations and desires to have a noble character and behavior (Parmono, 1995). According to Koeswadji in Parmono (2013), the *Kawung* and *Parang Rusak* motifs were created by Sultan Agung Hanyokrokusumo, the ruler of Mataram kingdom, in the seventeenth century. He took shapes from nature or simple things and designed them into beautiful batik motifs.

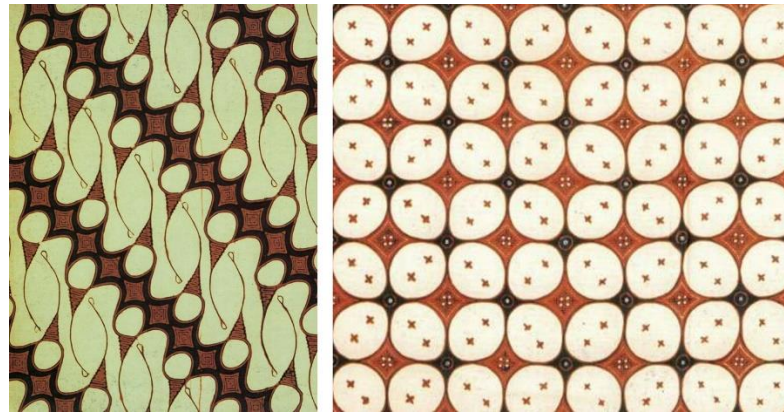


Figure 64 Left, *Parang Rusak*. Right: *Kawung* Batik motif.
Source: Roojen, 2001

The creation of the *Kawung* motif was inspired by the sugar palm, whose clear white oval fruit is called *kolang kaling* (sugar palm fruit). Based on the description of the palm fruit or *kolang kaling*, the *Kawung* motif is symbolic: the palm tree serves human life through trunks, leaves, fibers, sap, and fruits. The messages and hopes depicted in traditional *Kawung* motifs teach people to be excellent, kind, and valuable to society and the nation (Parmono, 2013).

The new modified *Parang Rusak* motif is designed to morph into the *kawung* motif or vice versa. This morphing process was inspired by the work of M. C. Escher, famous for his works that combine meticulous realism with enigmatic optical illusions and unexpected metamorphoses of one object into another (Britannica, n.d.). The transformation process of these two motifs means that man can control all his temptations and desires to have a noble character and good behavior, and develop into an excellent, kind person useful to society and the nation.



Figure 65 Metamorphose by M.C. Escher.
Source: M. C. Escher: The Graphic Work Introduced and explained by the artist. 2007

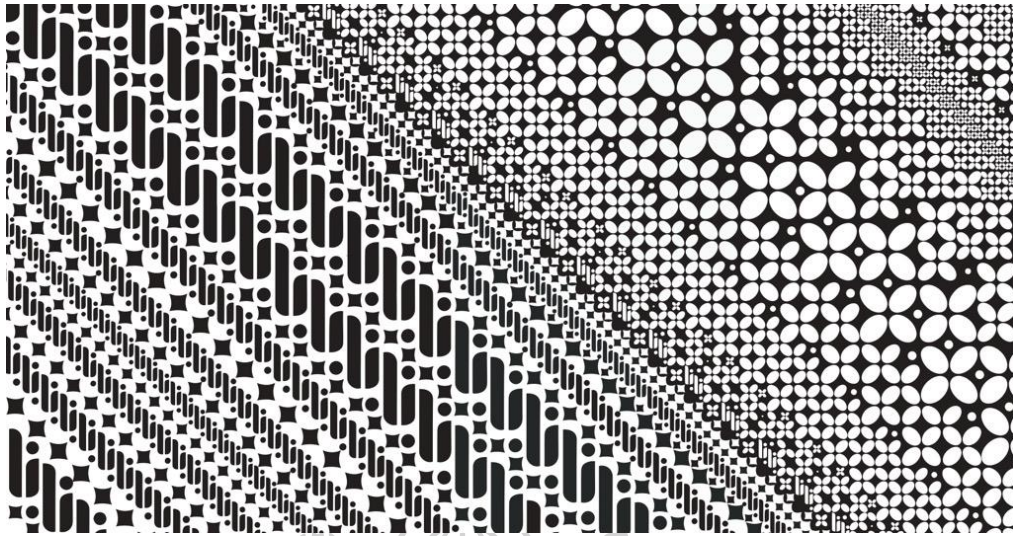


Figure 66 *Parang Rusak Kawung* Batik motif.
Source: Author 2022

In Indonesia, the batik motifs creation can also signify an event or a period. An example is the batik *pagi-sore* (literally, morning-evening) which features two kinds of batik motifs and patterns with contrasting backgrounds (dark and light) on a diagonally divided piece of fabric. With the intention that one batik cloth can be used twice (morning and evening) with two different patterns. Developed during the Japanese colonial period in Indonesia, batik *pagi-sore* illustrates the difficulties of obtaining textile materials and life during the Japanese occupation. Although the motifs and patterns are smooth and beautiful, they contain a satirical meaning about a situation full of suffering (Asa, 2006). Thus, this type of batik with the *pagi-sore* format became synonymous with the Japanese occupation period from 1942-1945.

Therefore, a unique characteristic was designed as a marker that the contemporary Batik Tiga Negeri developed during the Covid19 pandemic (2020-2023). The uniqueness is the disruption of the *Parang Rusak Kawung* motif in the form of an optical illusion. The French-Hungarian artist (1906-1997) was inspired by the work of Victor Vasarely is known as the originator of the Op-Art movement. His work is based on precise geometric shapes and colors that create hallucinations of optical vibrations (Hall-Duncan, 2022). This visual effect of optical illusion represents the interruption of people's lives during this pandemic, so this visual interruption effect becomes the hallmark of contemporary Batik Tiga Negeri.

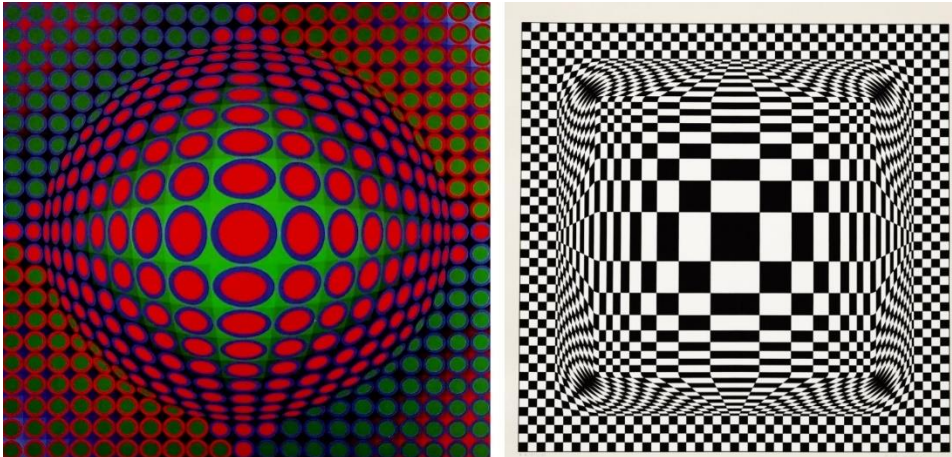


Figure 67 Artworks by Victor Vasarely.

Retrieved April 6, 2023, from <https://www.museothyssen.org/en/exhibitions/victor-vasarely-birth-op-art>

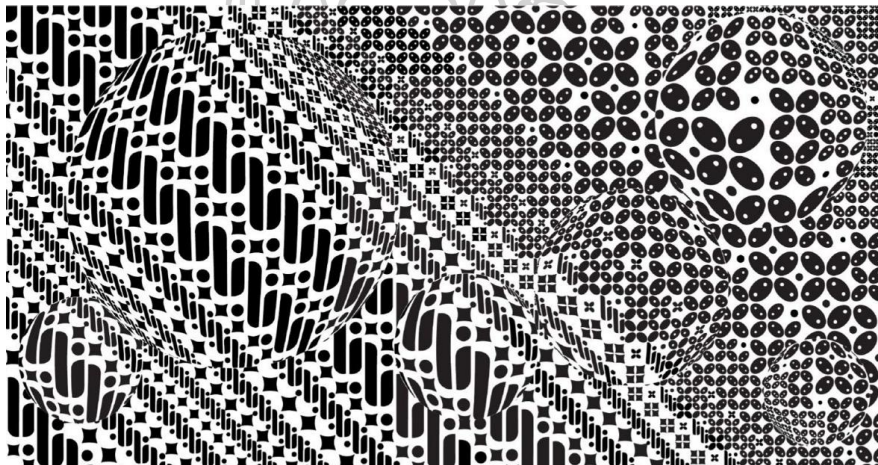
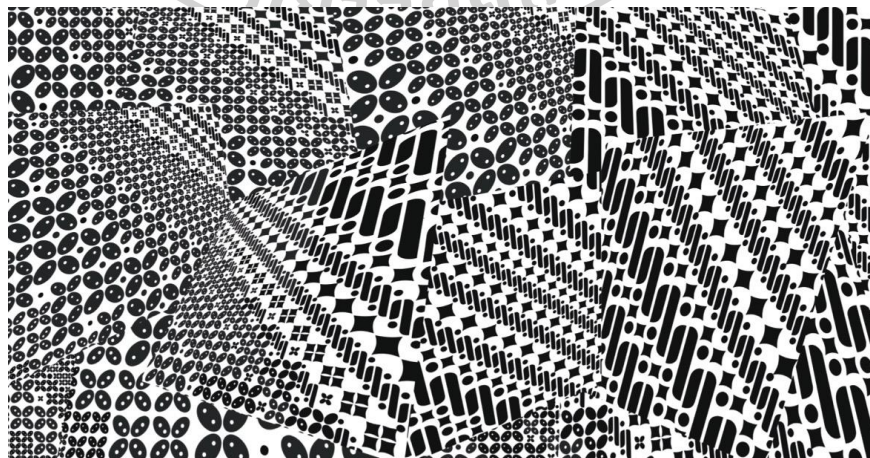


Figure 68 *Parang Rusak Kawung* batik motif with optical illusion.

Source: Author 2022



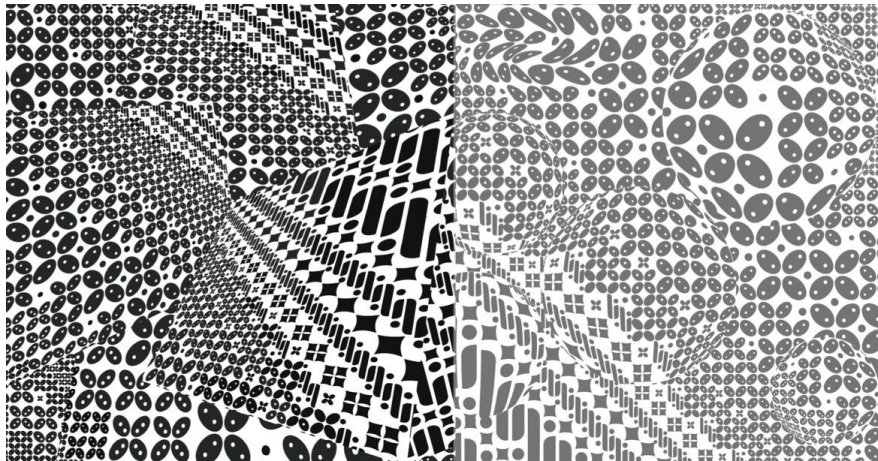


Figure 69 Disrupted *Parang Rusak Kawung* alternatives.

Source: Author 2022

The icon chosen to represent the Malaysian batik motif design is a bouquet. As previously explained, the characteristics of Malaysian batik are dominated by floral motifs. In the past, there were also fauna motifs, but they are rarely shown now and have been absent for quite some time. Therefore, the icon representing Malaysia is a floral motif arranged in a bouquet of *kembang sepatu* flower (hibiscus), the Malaysia's national flower.



Figure 70 Left, Bunga Raya Malaysia. Right Floral motif by Leeza Batik.

Source: Author 2023

There are two reasons for choosing the bouquet motif as the Malay icon. First, the three countries have a Chinese Peranakan culture in which women wear batik Peranakan, dominated by floral or bouquet motifs in bright or pastel colors. Secondly, Malay kings of the northern countries of Peninsular Malaysia (Kedah, Kelantan, Terengganu, and Patani) delivered a *Bunga Mas* (Golden Flower) made of

high-quality gold to the King of Siam in Bangkok every three years as a symbol of friendship, which is due to the history between Malaysia and Thailand, from the 14th century to late 19th century (Muzium Negara, n.d.). After receiving this golden flower, the King of Siam reciprocated by sending gifts of similar value (Bin Ghazali, 1978). Saidon and Suib (2017) stated that the purpose of this gift was more a form of loyalty and friendship between the Bangkok kingdom and Malay countries such as Kedah, Kelantan, and Terengganu. Therefore, the flower arrangement (bouquet) was chosen an appropriate icon to represent the Malaysian visual style.



Figure 71 Bunga Mas at Muzium Nasional Kuala Lumpur.
Source: Author 2023



Figure 72 Hibiscus Bouquet motif.
Source: Author 2022

The icon representing Thailand was developed from Lai Thai (traditional Thai art), the hallmark of visual art in Thailand. Lai Thai is the basis for Thai artwork such as ornaments, paintings in Thai temples, and images on Siamise Chintz. The visual elements developed into the Thai Icon are from the details of the Siamise Chintz from the Ayutthaya kingdom period. It is then complemented by a depiction of the mystical creatures of the Himmaman Forest whose mission is to protect the Buddha and his followers inspired by the 263-year-old mother-of-pearl inlays of the Emerald Buddha's door panel on display at the Bangkok National Museum.



Figure 73 Lai Thai inspired batik motifs.
Source: Author 2022

The batik design below is the first contemporary Batik Tiga Negeri design with a concept that incorporates three distinctive visual styles from three countries. The colors shown in this design are pastel colors based on the batik Peranakan color palette. However, the initial design experiment, which was done in three different

workshops in Lasem, still used the traditional colors *merah getih pithik* (chicken blood red), indigo blue, and *soga* brown. This batik design expresses a prayer to the Almighty for protection and a concerted effort to overcome the hardships of the COVID-19 pandemic that caused illusory disruption in the Parang Rusak Kawung motif. Bouquets and butterflies represent optimism, hope, and a positive gesture to overcome difficult times and thrive together.



Figure 74 Contemporary Batik Tiga Negeri design with bright pastel colors.

Source: Author, 2022

Semiotics of the text

- Mythological creatures from the Himmapan Forest, the Hibiscus bouquet, and *Parang Rusak Kawung* motifs are the main elements of this batik design. The creatures are guardians who maintain the cosmic order during the pandemic era. The bouquet represents the hope of overcoming the pandemic and looking towards a better future. The interaction of *Parang Rusak Kawung*, Lai-Thai style creatures, and the bouquet represents beneficial mutual relationships.
- The overall meaning is a prayer or hope for a better future and overcoming the obstacles together through a good cooperation collaboration between the three countries.

Furthermore, for the second batik design, an icon of the floral bouquet was

designed from the national flowers of the three countries, representing the cultural diversity linked by regional and historical relationships. The visual style refers to the Dutch batik style which was popular in the late 19th century and which popularized the bouquet motif. In addition, batik with flower bouquets is popular, especially among the Chinese Peranakan community in Indonesia, Thailand, and Malaysia (Lukman et al., 2022). The selected flowers were the national flowers of each country: *angrek bulan* (*Phalaenopsis amabilis*) for Indonesia, *kembang sepatu* (Hibiscus) for Malaysia, and the *Ratchaphruek* flower (*Cassia Fistula linn*) for Thailand.



Figure 75 Top Left, Indonesian National Flower. Top Right, Thailand National flower. Bottom Left, Malaysian National Flower Bottom Right, Chrysanthemums.



Figure 76 Contemporary Batik Tiga Negeri Batik design with Three Nation's flowers bouquet.

Source: Author, 2022

This bouquet design is perfected with chrysanthemums and butterfly motifs representing Peranakan culture. The butterfly signifies long life, and the chrysanthemum in full bloom resembles the sun with its many rays, or the center of the cosmos and the cardinal points (Achjadi & Damais, 2006). These motifs are used as a tribute to the Chinese Peranakan entrepreneur who developed Batik Tiga Negeri.

Blue was chosen as the background color, to represent the influence of Dutch Batik. This batik design describes the relationship between the three countries, which is always flourishing, long-lasting, and mutually beneficial.

A production that involves **techniques** and **materials** consists of two stages. In the first stage, traditional techniques are still used, such as drawing with wax and canting, and then the three-color dyeing process continues. The result is Batik Tiga Negeri with modern motifs in traditional colors. The popular *prisma* cotton is still used for fabric. In the second stage, the newly produced Batik Tiga Negeri goes through a digitization process, namely reproduction through digital photography. Then the results can be processed digitally to achieve other color variations using the Adobe Photoshop program. The modified results are then digitally printed on the fabric. To be permanently pleated, the fabric materials were changed from cotton to polyester fabrics such as satin, organdy, and chiffon.

Below is the process of making the modern Batik Tiga Negeri. The process still refers to the traditional Tiga Negeri Batik concept in three different batik workshops in Lasem, Central Java.



Figure 77 Color chart.
Source: Author, 2023



Figure 78 Discussion to produce the design with owners of Batik Kidang Mas, Lasem.
Source: Author, 2022



Figure 79 Waxing process.
Source: Author, 2022



Figure 80 First step process and red dyed batik
Source: Author, 2022



Figure 81 Red dyed batik called *Bang-bangan*.

Source: Author, 2022

In the first stage of production, patterns and motifs are drawn or traced in detail. Then the cloth is drawn using a *canting* with wax following the visuals to cover the parts that are not to be colored. The next step is dyeing it red. According to the tradition of creating Batik Tiga Negeri, the red color is the first to be dyed first to produce a perfect *merah getih pithik* (chicken blood red). After going through the drying process, the cloth is boiled to release the wax. These stages were done at the Kidang Mas Batik workshop owned by Mr. Rudi Siswanto and Mrs. Vina.



Figure 82 Mr. Rudi handed over the red batik to Mr. Santoso.

Source: Author, 2022

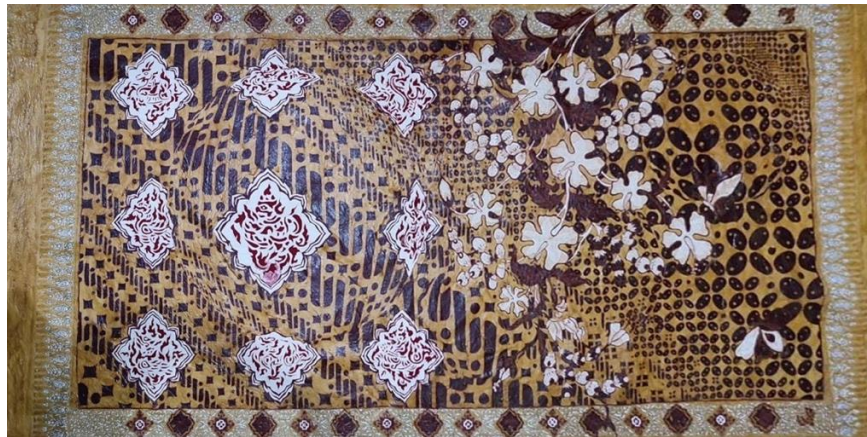


Figure 83 Second step process, filling *isen* motif and waxing.
Source: Author, 2022

The photo above shows the second stage of the process, in which distinctive *isen* motifs were drawn on the bouquet in Mr. Santoso Hartono's Pusaka Beruang batik workshop. Then, wax was applied to cover the areas that were not to be colored, and then proceeded with the blue dyeing process.



Figure 84 Left, Mr Santoso handed over the red and blue (*Bang Biron*) batik to Ms. Wiwin for the next *soga* brown dyeing process. Right, Before the final *soga* brown dyeing after adding the filling motifs.
Source: Author, 2022

The third or final process was to move the production site to Pesona Canting Batik workshop, owned by Ms. Wiwin to add her signature *endog walang* (grasshopper eggs) motif, and dye the final color, *soga* brown. Pictured below is the final contemporary Batik Tiga Negeri.



Figure 85 The final Contemporary Batik Tiga Negeri in traditional colors.
Source: Author, 2023

Altered **shape** is the changing shape of the batik fabrics which are normally two-dimensional into a three-dimensional form using the pleating technique. Pleating is a systematic folding of fabrics or other materials that results in precise, symmetrical, non-symmetrical, or organic-looking folds. There are three basic types of pleating shapes, namely accordion pleats, side pleats, and box pleats. For this research, the shape experiment uses accordion pleats. Accordion pleats are a series of creases made in a fabric or other material that alternate and where the distance between each peak and valley is equal and symmetrical (Kalajian & Kalajian, 2017).

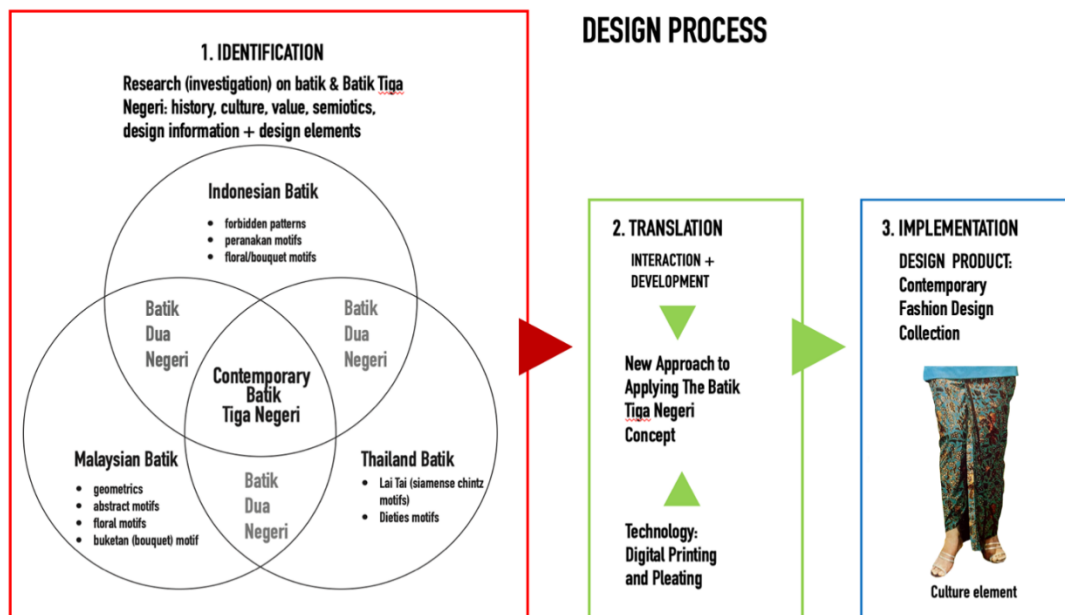


Figure 86 Diagram showing the Design process from identification until implementation.

Source: Author, 2023

Kain (Cloth) *Wiron* inspired this pleating idea. *Kain Wiron* is a batik cloth with pleating made by a manual folding process called *jarik wiru*, which is popular among Indonesians, especially on Java Island. Traditionally, a long batik fabric is folded vertically into small accordion pleats two fingers wide (2.5–3 cm) with an odd number of 3, 5, 7, 9, or 11 folds. This *kain wiron* is usually worn on special occasions and eventually became the daily style of women. The folds are folded and left for several days. The longer they are left to set, the longer the folds will last. To ensure the longevity of the batik, heat is never used (Kebaya Societé, 2023).



Figure 87 Kain Wiron
Source: Kebaya Soci t , 2023

3.5.3.3 Pleating Experiments

This experiment confirmed whether this pleating technique could later be applied to fabric and create the desired visual illusion. The first pleating experiment was to arrange two batik visuals according to the pleating pattern, then print them on paper and fold them to form pleats. As expected, a visual illusion is created when the pleats move from left to right or vice versa. The second experiment, a hot iron was used to transfer the visual printed on paper to the fabric. This heat transfer stage is quite tricky because if the iron is too hot, it can damage the fabric, and if the heat process is too short enough, the visuals will not stick. In the end, however, the transfer on the image was successful. Then, the fabric was pleated manually with hot iron. The types of fabric chosen are chiffon, satin, and organdy. These fabrics were chosen because their primary material is polyester, and they can maintain the shape of the pleats permanently. This is the opposite of cotton or natural fiber fabrics. This experiment confirmed whether this pleating technique could later be applied to the fabric and create the desired optical illusion. The first pleating experiment was to arrange two batik visuals according to the pleating pattern, then print them on paper and fold them to form pleats. As expected, a visual illusion occurs when the pleats move from left to right or vice versa. In the second experiment, a hot iron was used to transfer the visual printed on paper to fabric. This heat transfer stage is quite tricky because if the iron is too hot, it can damage the fabric, and if the heat is too short,

the visuals will not stick. In the end, the visual transfer process was successful.

Then, the fabric was pleated by hand with a hot iron. The types of fabric chosen are chiffon, satin, and organdy. These fabrics were chosen because their primary material is polyester, and they can maintain the shape of the pleats permanently. This is the opposite of cotton or natural fiber fabrics, where the pleats are not permanent and can change their shape. The results aligned with expectations, so the researcher was more confident in continuing this experiment in the next stage. The aim of using this pleating technique is to obtain a 3D texture in the form of pleats as an alternative to displaying three visual styles on fabric that are normally flat. Through this pleating, researchers can experiment with visual elements by placing different visual styles on Side A and Side B of the pleats, as explained in Figure 100 where the pleats are not permanent and can change shape. The results were consistent with the expectations, so the researcher was more confident to continue this experiment in the next stage. The aim of this pleating technique is as an alternative to display three visual styles on the fabric, which is usually flat. Thank you to this pleating technique, researchers can experiment with visual elements by placing different visual styles on Side A and Side B of the pleats, as explained in Figure 90.

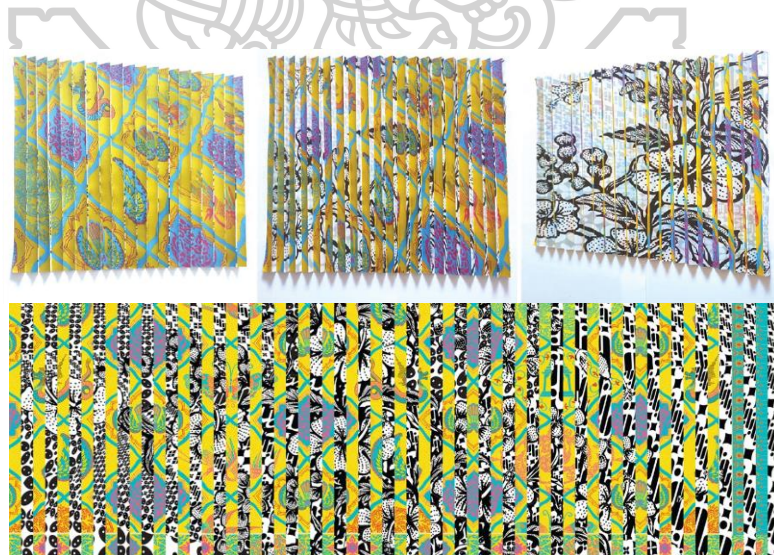


Figure 88 Pleating experiments with printed paper.

Source: Author, 2022



Figure 89 Pleating experiments with chiffon and satin.

Source: Author, 2022

New Approach to Applying The Batik Tiga Negeri Concept

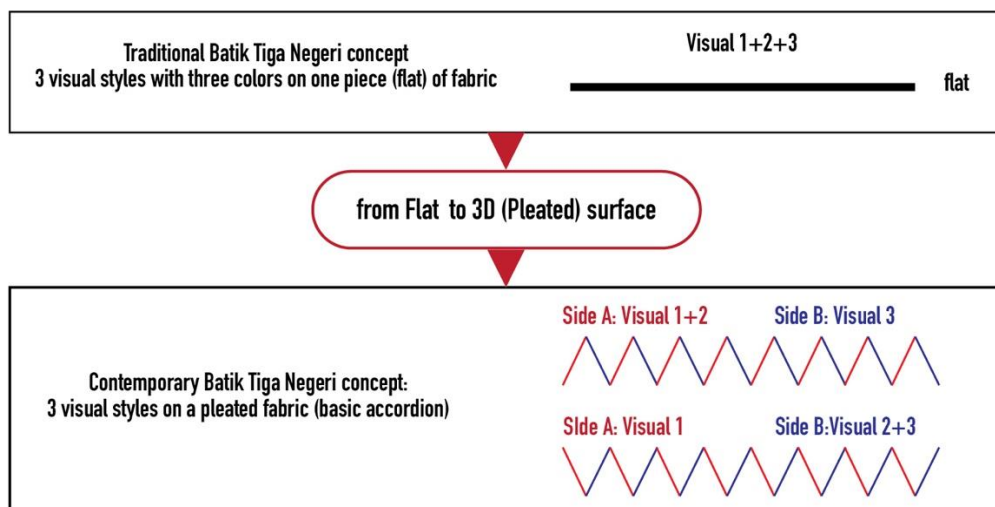


Figure 90 Diagram displaying new concept in applying Batik Tiga Negeri Concept.

Source: Author, 2023

In this pleating process, side A displays the Batik Tiga Negeri Flower Bouquet, and side B displays the Batik Tiga Negeri design, which is then printed digitally on the fabric. The following process is pattern pleating, the process of folding the fabric by placing it in the mold and then pinching it between the sides of the mold and steaming it in an industrial steamer. The mold is made from card stock folded into a specific shape (Kalajian & Kalajian, 2017). After a precise pleating process that

matches the design, the fabric has an accordion structure with a visual illusion: two batiks in one piece of fabric, especially when it moves.



Figure 91 The contemporary Batik Tiga Negeri with pleating visual format.

Source: Author, 2023

Contemporary Batik Tiga Negeri is a new artifact included in the imitation batik category because it is created from the digital printing of the original batik that has been digitally modified. Developing the Batik Tiga Negeri concept can maintain the sustainability of batik in ASEAN and assist batik entrepreneurs in developing other batik alternatives for art, design, and expanding their business.

3.6 Focus Discussion Group (FGD)

This FGD was held in Lasem, Central Java, Indonesia, on January 13, 2023. The participants consisted of 15 Batik Entrepreneurs from Lasem who attended the presentation of the contemporary Batik Tiga Negeri's initial results and the pleating experiment of digitally printed Batik Tiga Negeri on several types of fabric. This FGD aims to obtain opinions and suggestions on the result. The questions and questionnaire results can be found in Appendix B on page 303. The following are the results of the FGD:

1. All participants stated that developing the concept and narrative of Batik Tiga Negeri with three visual styles from three countries was very interesting, and they were interested in developing it. Many new patterns will emerge through the acculturation process, thus enriching the variety of batik in Indonesia and ASEAN. Input: it is best to do it in one place to

- maximize results, and it requires assistance and new human resources to develop the design.
2. Participants stated that the appearance is more modern but has a philosophy and appealing narrative. It is an innovation and can increase sales value. Cons: Because Cotton fabric is used batik production in Lasem, it is not as easy to pleat and must be done manually. Entrepreneurs feel that this pleated batik is difficult to produce and less efficient when made with hand-drawn techniques. This pleated Batik Tiga Negeri will appeal to the younger generation, especially Millennials and Generation Z.
 3. Most participants thought that digital batik printing could erode batik tulis (hand-drawn batik), and most wanted to stick with batik tulis. They believed that batik printing will reduce the value of Lasem batik and eliminate the authenticity of Lasem batik. However, some agree that batik printing is an alternative for producing batik orders in large quantities. All agree that batik printing pleats should be sold directly as fashion products.
 4. Most participants expressed that digital printing is not the right answer for Lasem because Lasem is known as the Mecca of hand-drawn batik. They feel digital printing could cause batik artists to lose their jobs. Lasem is proud of its hand-drawn batik; therefore, the participants prefer to focus on hand-drawn batik production.
 5. Input: digitally printed batik should be named batik printing to avoid confusion among consumers and the need for education on the differences between hand-drawn, stamped, and printed batik (screen printing, digital printing). So, these new batik pleats can best be called Batik Tiga Negeri Printing Pleats. Moreover, this type of batik is suitable for development by the new generation of batik entrepreneurs.

The conclusion of the Focus Group Discussion can be found in Chapter 4, page 170.



Figure 92 Focus Group Discussions at Lasem.
Source: Author, 2023

3.7 Questionnaire during the International Exhibition: Uno Flatu “Respirare Iterum” 2023

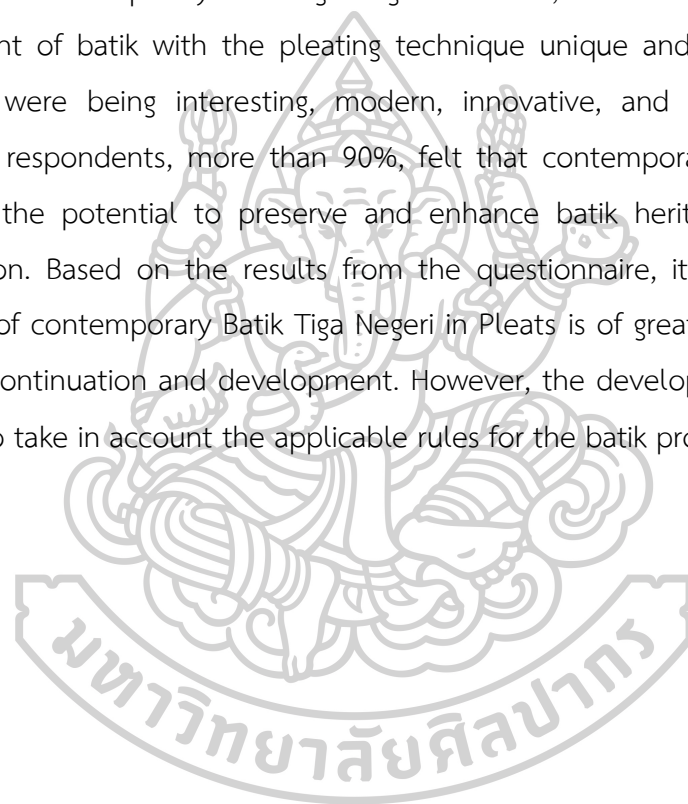


Figure 93 The Contemporary Batik Tiga Negeri in Pleats fashion product display.
Source: Author, 2023

The second questionnaire was conducted during the Uno Flatu exhibition from June 2 to 7, 2023 at Maranatha Christian University Bandung, Indonesia, where contemporary Batik Tiga Negeri was exhibited with fashion products placed in pleats. During the exhibition, questionnaires were distributed using Google Forms, and 99 respondents filled out this questionnaire. The purpose of this questionnaire is to gather information about the respondents' knowledge about batik in general and their opinion about the innovation of fashion products from this contemporary Batik Tiga Negeri. The questions and questionnaire can be found in Appendix B page 267.

This questionnaire concludes that respondents are interested in knowing and

learning more about batik. However, over 70% do not know anything about the batik category and the history of Batik Tiga Negeri. This result shows that the educational process related to batik must be developed using various existing media. More than 80% of respondents stated that visual styles and themes can differentiate batik from different countries. This statement shows that the respondents are already aware of the differences in the visual style of each country. For the contemporary Batik Tiga Negeri works, 90% of the respondents gave positive feedback regarding the innovation of contemporary Batik Tiga Negeri in Pleats, and more than 60% think the development of batik with the pleating technique unique and exciting, with most comments were being interesting, modern, innovative, and attractive. The vast majority of respondents, more than 90%, felt that contemporary Batik Tiga Negeri Pleats has the potential to preserve and enhance batik heritage throughout the ASEAN region. Based on the results from the questionnaire, it is evident that the innovation of contemporary Batik Tiga Negeri in Pleats is of great value and warrants its further continuation and development. However, the development process must still need to take in account the applicable rules for the batik production process.



Chapter 4

DESIGN AND IMPLEMENTATION

4.1 Introduction

This chapter will explain the strategy and continuation of the design process from chapter three. In this stage, researcher will apply contemporary Batik Tiga Negeri in Pleats to fashion designs at this stage. This design process will be divided into three parts, each using three different types of fabrics. Each part will have three design phases: concept, process, and final design.

4.2 Design Strategy

This stage is about the design process and the results based on concepts and new knowledge. The strategy is to divide the design process into three parts. The aim is to prove that the results of this research, not only have new value, but also flexible and applicable enough to be applied to various types of fashion designs that are cultural, graceful, elegant, experimental, and wearable. In this research the design will focus only on women's fashion collection.

Part One is about transforming the contemporary Batik Tiga Negeri in Pleats into a collection inspired by the traditional costume of each country, because Batik has strong traditional values in each country, especially in Indonesia. Therefore, we think it is very important to apply this contemporary batik to the design of contemporary traditional costume.

In part Two, the design process for this collection will adopt an experimental approach, with a particular emphasis on more playful clothing silhouettes. The themes and silhouettes showcased will reflect the circumstances that prevailed at the beginning of this research, which was exactly when the pandemic COVID-19 hit the world. This clothing collection aims to represent visually the turmoil and confusion experienced by almost everyone during the ongoing pandemic. This design shows that batik and its motifs also apply to experimental fashion projects.

Part Three focuses on the designing of the Ready to Wear collection after the pandemic finally ends. In dispel the impression that batik is only suitable for formal

wear and not for everyday wear, it is necessary to design a batik collection that looks lighter and more cheerful. This collection will broaden the insight of the target audience, namely batik entrepreneurs and the younger generation, that batik is actually flexible and ready to continue to follow trends and meet the market needs for fashion products.

4.3 Proposed Design Process for Contemporary Batik Tiga Negeri in Pleats.

The explanation below is a proposal for design process for making a contemporary Batik Tiga Negeri in Pleats from beginning to end, which is divided into seven stages, as follows:

The initial stage involves recognizing that batik, as a textile, is a narrative medium that requires the creation of motifs with cultural significant and relevance to each country. In designing Batik Tiga Negeri, preferences should be given to countries with a batik culture to increase its relevance. In this stage, the batik motifs and patterns are designed based on research on the visual cultures of each country.

After the motifs and patterns are created and transferred to the fabric, a hand-drawn batik version is created in the second stage. This version serves as the primary artwork to be kept as artifact documentation. Subsequently, it will later become part of the batik design repository of the respective batik workshop.

The third stage involves the digitization process of the finished hand-drawn Batik Tiga Negeri. This process can be done by taking high-resolution professional photographs or by using an industrial scanner. High-resolution images are essential to achieve sharp digital printing results.

The next stage is to combine two batik patterns into a single pattern for pleating. This pattern is customized to meet the design needs, whether it is in the form of a sunburst, accordion, or other form of pleating pattern.

Once the pattern design is created with the visuals of the two batiks has been prepared, the fifth stage is the digital printing on the fabric. In order to maintain its exclusivity, the product of digital printing batik must be limited, recorded, and numbered, similar to the reproduction of artworks. We recommended that the fabric should be polyester-based to go through the pleating process and produce

permanent pleats.

After the digital printing process is completed on the fabric, the fabric is pleated in the sixth stage. The pleating process can be done by using a pleating machine or by hand.

The seventh and final stage: pleated Batik Tiga Negeri Batik is ready to be designed in different silhouettes according to the designer's creativity. The final outcome of this modern Batik Tiga Negeri in Pleats is either batik print or a batik imitation (batik *imitasi*).

This design process was arranged according to the result of the focus group discussion results with batik entrepreneurs in Lasem. They stated that the initial stage of batik production should start with hand-drawn batik, and the digital printing results should be called printed batik or imitation batik. This consensus follows the regulations issued by the Indonesian Government that a piece of batik can be called genuine batik if hot wax is used in the production process. Outside of this process, it is called imitation batik. This statement is in accordance with the Indonesian National Standard (0239:2014), which defines batik as a handicraft in which batik wax is transferred to fabric using a canting tool or stamping tool to create a meaningful motif (Affanti & Hidayat, 2019). Therefore, if a product is made solely with a printing machine, it cannot claim to be batik. In 2009, UNESCO classified batik, a cultural heritage, into three groups: hand-drawn batik (tjanting batik), stamped batik (cap/block batik), and a combination of both (Nugroho, 2013). According to batik entrepreneurs, it would be better if the results of Batik Tiga Negeri in Pleats were directly made into fashion products. The diagram of the Proposed Design Process for Contemporary Batik Tiga Negeri in Pleats is in Chapter Five, page 236.

4.4 The Batik Dua Negeri, Batik Tiga Negeri Experiment, and Focus Group

Discussions outcomes.

The outcomes serve as the foundation for the design process of fashion products, developing the results of contemporary Batik Dua Negeri and Batik Tiga Negeri experiments with the help of computers.

4.4.1 Contemporary Batik Dua Negeri Experiment Conclusion

First Experiment

This experiment showed that Indonesia and Thailand share a common culture influenced by Hindu-Buddhism due to trade, culture, diplomatic, and kinship relations. The differences in the visual style of the artworks of the two countries result from environmental, religious, and socio-cultural influences in each region. Both countries could utilize and develop their shared culture to strengthen their mutual relationship through cultural exchange.

Indonesia and Thailand have distinctive fabrics with specific motifs that function as a medium of visual communication. The Batik Dua Negeri concept could be applied to create artworks that showcase the beauty of each culture in a piece fabric and later be developed into other art forms. Moreover, the Batik Dua Negeri design, where Indonesian and Thai visual styles work together, could be used to express a statement or prayer about building a beneficial, respectful, and glorious relationship. This batik design could prove that both countries can develop and enrich their cultures to create new creation values through collaborations in art and design.



Figure 94 Final Batik Dua Negeri Garuda design.

Source: Author, 2022

Second Experiment

This Batik Dua Negeri design can be achieved because the two batik workshops in Thailand and Indonesia already have distinctive motifs and experiences.

The Batik workshop in Sivanat Batik employs the stamped batik technique and uses already existing motifs they, which make the production faster and more effective. Since the batik workshop in Lasem is very familiar with hand-drawn batik, the work is also fast and efficient. Compared to the first experiment, this second experiment was completed much faster because the batik in the first experiment was completely hand-drawn by canting. However, the results of the Indonesian-Thai Batik Dua Negeri results prove that collaborative production in two countries is possible and produces an interesting combination of motifs with more added value, namely tradition and cultural value.



Figure 95 Contemporary Batik Dua Negeri with modified colors.
Source: Author 2023.

4.4.2 Contemporary Batik Tiga Negeri Experiment Conclusion

The transformation process of Batik Tiga Negeri applying the ATUMICS method produces concepts and artifacts of contemporary Batik Tiga Negeri. The experiments with this method can answer the opinion that batik, considered an old artifact/tradition and a challenging to evolve to keep up with the times, is inappropriate. The ATUMICS method has been shown to produce new artifacts that preserve cultural values based on local wisdom while exhibiting modern values. In the ATUMICS method, the most important element is the concept because the concept is the most resilient when it comes to extinction. A strong and clear concept causes this transformation process to be more focused and responsive to needs of today's society. This experiment is resulted in two artifacts. The first is the Batik Tiga

Negeri, with a contemporary concept that combines three visual styles from three countries in one batik design, and the second is the contemporary Batik Tiga Negeri with pleated (accordion) texture.

Based on the results, these new concepts and artifacts have the following advantages:

1. The concept can be developed in the three countries. Therefore, it can enrich the batik repertoire of each country.
2. The process of transforming this tradition can maintain the sustainability of batik and offer new alternatives to developing batik designs with new values.
3. This concept can be applied in any region/country that has a batik culture.
4. From an economic perspective, it can help batik entrepreneurs develop new designs and open market opportunities.
5. Provide examples and guidance to help the younger generation of batik artists or entrepreneurs who are experimenting with developing new types of batik with modern values.
6. To provide new alternatives in developing batik applications in fashion.



Figure 96 Contemporary Batik Tiga Negeri with modified colors.
Source: Author, 2023



Figure 97 Left, Batik Tiga Negeri in Pleats. Right, Batik Tiga Negeri in Pleats dress.
Source: Author, 2023

4.4.3 Focus Group Discussion Conclusion with Lasem batik entrepreneurs

The results of this FGD show that the batik entrepreneurs in Lasem are very open to batik innovation in motif creativity and production. They are very interested in this research, especially in developing motifs and applications on fabric, as this can produce new colors that are attractive to the younger generation. The Lasem batik makers are very proud of their Batik Tulis and will continue to preserve them, but they remain open to digital printing batik. However, there needs to be a clear distinction or marker to distinguish between genuine and imitation batik. One of their concerns with the emergence of batik printing is that it could cause batik makers to lose their jobs, and they want to avoid that at all costs. A major contribution of the participants to this research that the development of contemporary Batik Tiga Negeri is very suitable for the younger generation and the new generation of batik entrepreneurs because it provides a touch of modernity and opens new doors to creativity. Finally, everyone agrees that batik printing pleats should be sold directly as fashion products.

4.5 Fashion Design Collection

4.5.1 Color Palette

The color palette of this collection is inspired by the colors of Peranakan Batik, which are popular and in demand in the Chinese Peranakan or Baba Nyonya community. Bright colors and pastel colors dominate this color palette. The typical

indigo blue color of Dutch Batik is also used as an accent, as batik Peranakan also greatly influenced the development of Dutch Batik in Java in terms of motifs and colors. Apart from that, the traditional colors of Batik Tiga Negeri are used as a complementary accent to create one solid color palette.



Figure 98 Color palette inspired by Batik Peranakan.
Source: Smend et.al., 2004





Figure 99 Traditional Batik Tiga Negeri color palette.
Source: Smend et.al., 2004

The design process is divided into three parts to achieve different results or new possibilities by using three different fabric types. This process will prove the flexibility of Batik Tiga Negeri in Pleats, which can be applied to various fabrics and designs. Each part has its own concept, process, and final look.

4.5.2 Part One: The Elegance of National Costumes

Contemporary Fashion Design is based on the National Costumes of each country.

Part One design aims to redesign national costumes of each country by applying the contemporary Batik Tiga Negeri in Pleats. The theme is the beauty of cultural diversity in ASEAN. Chiffon, which is made of polyester or viscose, is the primary fabric for the entire Part One fashion design collection. This fabric has the following characteristics:

- Smooth surface.
- Thin and translucent.
- The texture is soft and has a faint sheen.
- Flowy, hang straight down and hugs the body.
- Wrinkles free.
- Durable.
- Stronger than silk chiffon and can produce draperies as soft as silk.

Chiffon fabric was selected to enhance the elegance and beauty of each country's contemporary, traditional costumes of each country.

4.5.2.1 The Contemporary Indonesian *Kebaya Kutubaru* in Batik Tiga Negeri in Pleats

4.5.2.1.1 Design Concept

The blouse, commonly referred to as *kebaya* in Indonesia and Malaysia, was designed as a contemporary adaptation of the *Kutu Baru kebaya*, a popular type of *kebaya* in Indonesia. The distinctive feature of this *kebaya* is the presence of a rectangular part (*Kutu Baru*) on the front. In this design, the rectangular part is designed to be narrower but is replaced by a series of pleats on the left and right sides. Also, the shape of the sleeves has been changed from straight and narrow to adapting the shape of a blooming flower to visually complement the floral motifs in Batik Tiga Negeri in Pleats.



Figure 100 Mood board and Design for Indonesian Contemporary National Costume.
Source: Author (montage from various internet images), 2022

4.5.2.1.2 Design Process

A bouquet of national flowers from the three countries, representing cultural diversity in a harmonious and beautiful unity, is the central motif for this kebaya. The background color, blue represents the influence of Dutch culture, and the pastel green represents Peranakan culture (Figure 101). The design of the skirt is a combination of the Batik Dua Negeri Indonesian Thai Garuda and a bouquet of hibiscus flowers (*kembang sepatu*) (Figure 103). In the semiotics of the text, the bouquet represents cultural diversity, united in a beautiful harmony, reinforced by the spirit of Garuda, which adds to the strength of the visual design (Figure 104).



Figure 101 Flowers Bouquet on pastel green background.
Source: Author, 2023. Left, National Flowers Bouquet on blue background. Right, National



Figure 102 Final visual design for pleating for the blouse.
Source: Author, 2023.



Figure 103 Left, Batik Dua Negeri Garuda. Right, Hibiscus Bouquet and other flowers.
Source: Author, 2023

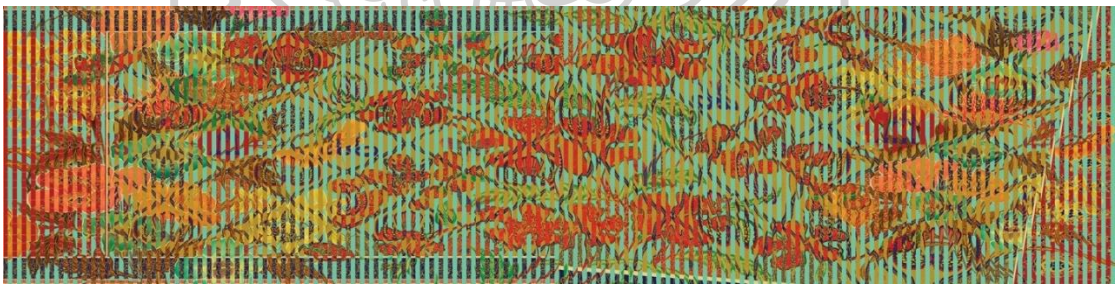


Figure 104 Final visual design for pleating for the skirt.
Source: Author, 2023

4.5.2.1.3 Final Design



Figure 105 The Contemporary Indonesian Kebaya Kutubaru in Batik Tiga Negeri in Pleats Final Design.
Source: Author, 2023



Figure 106 The Contemporary Indonesian Kebaya Kutubaru in Batik Tiga Negeri in Pleats Final Design.
Source: Author, 2023



Figure 107 The Contemporary Indonesian Kebaya Kutubaru in Batik Tiga Negeri in Pleats Final Design.
Source: Author, 2023

4.5.2.2 The Contemporary *Chut Thai Siwalai* Formal National Costume in Batik Tiga Negeri in Pleats

4.5.2.2.1 Design Concept

This design is an adaptation of one of the official Thai national costumes, *Chut Thai Siwalai*. In 1960, Queen Sirikit of Thailand introduced this national costume. She noted that there was a need for a modern national costume suitable for formal wear. The queen researched historical records of royal dress, and *Chut Thai Siwalai* was one of eight official designs developed and promoted by the Queen and her aides. The concept of this contemporary *Chut Thai Siwalai* is to apply Batik Tiga Negeri in Pleats to enhance the value, beauty, and elegance of the queen's design.



Figure 108 Mood board and Design for The Contemporary *Chut Thai Siwalai* Formal National Costume.

Source: Author (montage from various internet images), 2022

4.5.2.2.2 Design Process

The blouse design is a modern version of the *Chut Thai Siwalai* blouse. Yellow and light green colors dominate this blouse design to symbolize gold and glory, and to pay homage to Queen Sirikit. For the visual batik motif of this blouse, a digitally colored Batik Dua Negeri Phattalung Lasem was chosen with the main motif, Sekar Jagat. The second batik design is a bouquet of national flowers from the three countries with a disrupted Parang Rusak Kawung pattern in the background, accompanied by interlocking Lai Thai style vines (Figure 109). In addition, the visual

design for the skirt is the same as for the blouse, but with a bolder yellow color and Batik Dua Negeri Phattalung Lasem in shades of purple to symbolize authority (Figure 111). Based on the semiotics of the text, the overall meaning of this motif design is to show the richness, splendor, fragrance, and dignity cultural diversity (figure 110 and 112).

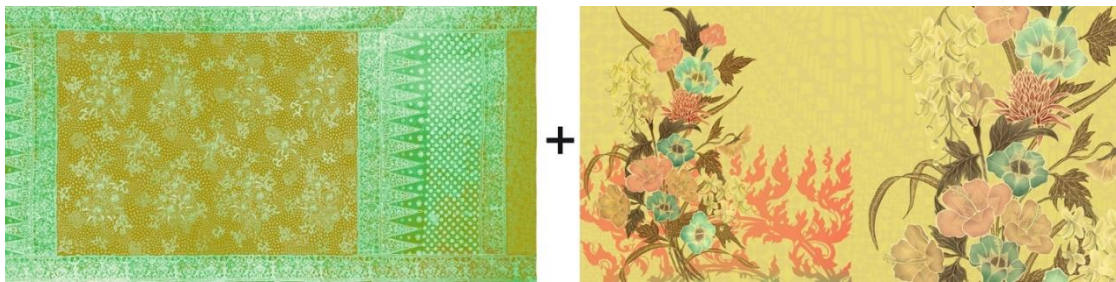


Figure 109 Left, Batik Dua Negeri Thai Indonesian in green nuance. Right, National Flowers Bouquet on pastel yellow background.

Source: Author, 2023



Figure 110 Final visual design for pleating for the blouse.

Source: Author, 2023



Figure 111 Left, National Flowers Bouquet in bright colors. Right, Batik Dua Negeri Thai Indonesian in purple nuance.

Source: Author, 2023

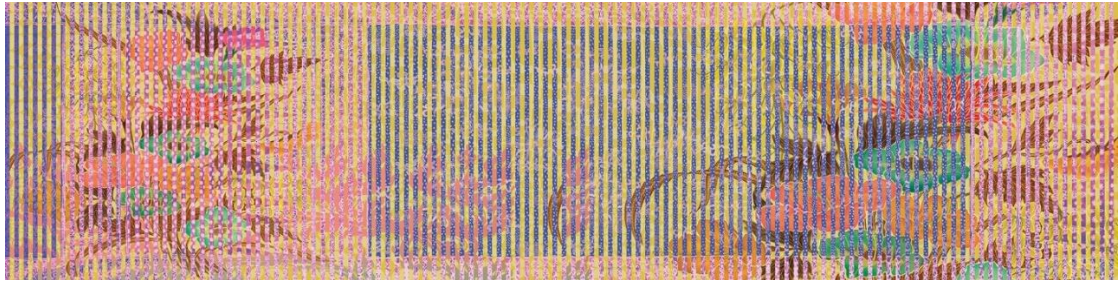


Figure 112 Final visual design for pleating for the skirt.
Source: Author, 2023



Figure 113 Production process.
Source: Author, 2023



Figure 114 Production process for the skirt.
Source: Author, 2023



Figure 115 Final skirt design.

Source: Author, 2023



4.5.2.2.3 Final Design



Figure 116 The Contemporary Chut Thai Siwalai Formal National Costume in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023



Figure 117 The Contemporary Chut Thai Siwalai Formal National Costume in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023



Figure 118 The Contemporary Chut Thai Siwalai Formal National Costume in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023

4.5.2.3 The Contemporary Malaysian *Baju Kurung* in Batik Tiga Negeri in Pleats Design

4.5.2.3.1 Design Concept

Women in Brunei, Indonesia, Malaysia, Singapore, and southern Thailand typically wear *baju kurung*, a traditional Malay attire. This type of traditional clothing is the national clothing of Brunei and Malaysia. In Indonesia, this clothing is also worn as regional clothing, generally in Sumatra, especially by ethnic Malay and Minangkabau women. *Baju Kurung* is a loose, floor-length dress with a blouse and skirt. It is loosely translated as "covered dress." The contemporary design of the *Baju Kurung* has remained mostly the same, as the silhouette is already simple. What makes this design even more attractive and elegant is that the pleated effect of the chiffon fabric creates an optical illusion that enhances the beauty of the shape of the *Baju Kurung*.



Figure 119 Mood board and Design for Malaysian Contemporary *Baju Kurung*.
Source: Author (montage from various internet images), 2022

4.5.2.3.2 Design Process

In this blouse design, the basic shape has remained largely the same. The blossoming flowers, which are also visible on the sleeves, served as inspiration for the design silhouette. The image of this design is elegant, simple, and calm. Due to the strong Islamic influence in Malaysia, this design looks modest, flowy, and loose.

For the visuals of this blouse, the focus is on the flower bouquet because floral designs dominate many Malaysian batik motifs. The colors display pastel colors, influenced by Peranakan colors.

The skirt displays floral designs in Peranakan colors on a blue background to strengthen the appearance of the bouquet. The second visual focuses on the *Parang Rusak Kawung* with intertwine Lai Thai vine pattern that has a visual disruption. Based on the semiotics of the text, the overall meaning of these design motifs is that we should have faith in better hope for the future because any difficulties or disruption in life will definitely pass (Figures 121 and 123).



Figure 120 National Flowers Bouquet in bright pastel colors.
Source: Author, 2023



Figure 121 Final visual design for pleating for the blouse.
Source: Author, 2023

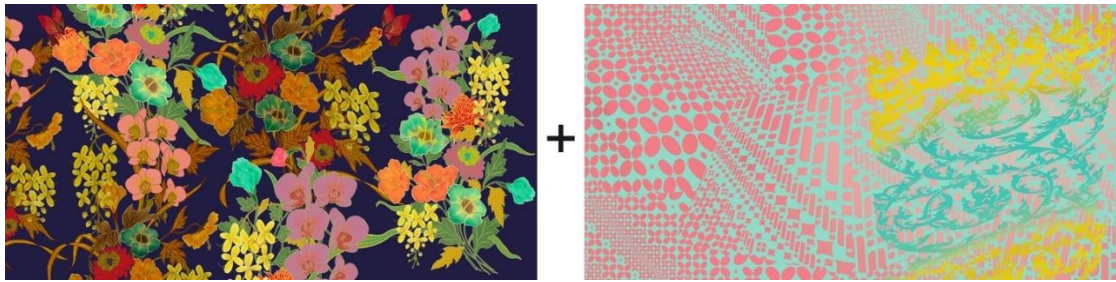


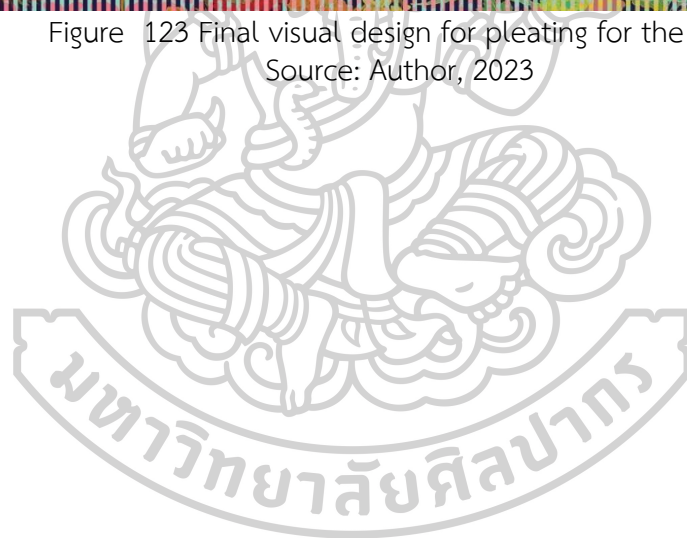
Figure 122 Left, National Flowers Bouquet on blue background. Right, Parang-kawung and intricate vines Lai Thai style in pastel colors.

Source: Author, 2023



Figure 123 Final visual design for pleating for the skirt.

Source: Author, 2023



4.5.2.3.3 Final Design



Figure 124 The Contemporary Malaysian Baju Kurung in Batik Tiga Negeri in Pleats
Final Design.

Source: Author, 2023



Figure 125 The Contemporary Malaysian Baju Kurung in Batik Tiga Negeri in Pleats
Final Design.

Source: Author, 2023



Figure 126 The Contemporary Malaysian Baju Kurung in Batik Tiga Negeri in Pleats
Final Design.

Source: Author, 2023

4.5.3 Part Two: The Disruption

The primary thematic focus of this collection is Life Disruption. The design aims to illustrate the impact of the COVID-19 pandemic on people's everyday lives and change their perspective on life, which is represented by the shape and form of the fashion design. Hence, the choice of fabric used must also align with the theme. For this design collection, the fabric employed is organza. Among the characteristics of organza is that its fabric includes being thin, light, translucent, and slightly shiny. This fabric is often used for wedding dresses, underwear, and clothing accessories. The fabric is thin and soft but stiffer than chiffon and is similar to taffeta in texture but thicker. Organza fabric has a supple, lustrous texture but it also holds its shape well making it suitable for creating a voluminous or puffy look. This fabric does not absorb sweat very well and is stiffer than cotton fabric. However, many people also choose organza as a fabric for kebaya because it gives a sense of opulence comparable to brocade.



Figure 127 Mood board for Batik Tiga Negeri in Pleats disruption design.
Source: Author (montage from various internet images), 2023



Figure 128 Design illustration for Batik Tiga Negeri in Pleats disruption design.
Source: Author, 2023

4.5.3.1 Disruption #1

4.5.3.1.1 Design Concept

Opt Art by Vasarely inspired the shapes and silhouettes in this design to depict how the pandemic COVID-19 disrupted human life. The basic concept of this shape and silhouette gives the impression of protection, attentiveness, and awareness. Therefore, billowy, and puffy looks dominate the design of this silhouette. The impression that this design wants to convey is bold, chaotic, and confusing, but gorgeous.



Figure 129 Fashion illustration for Disruption#1.
Source: Author, 2023

4.5.3.1.2 Design Process

The colors combined vivid and bold colors with muted pastels. They aim to create contrasting colors and visual illusions in the design. The meaning behind this visual design is that despite disruptions in life, the positive aspects will inevitably prevail, and we will learn and take lessons from this ordeal.

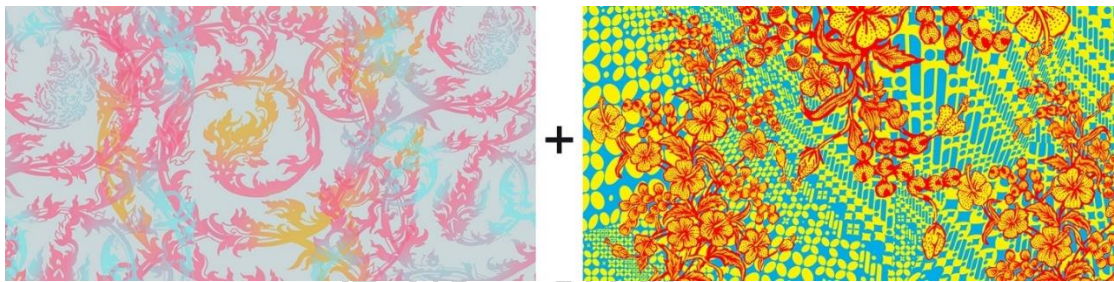


Figure 130 Left, The intricate vines and Garuda Lai Thai style in pastel colors. Right, Hibiscus Bouquet on bright disrupted parang-kawung background.
Source: Author, 2023

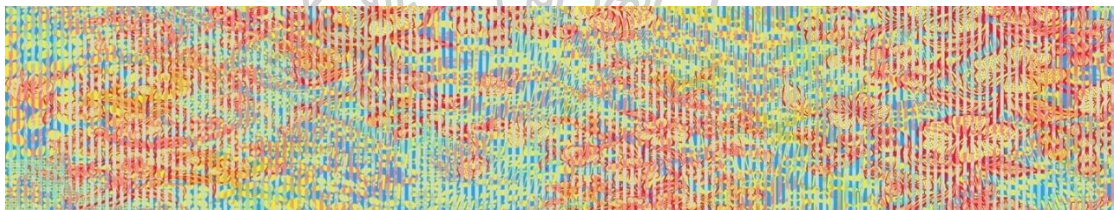


Figure 131 Final visual design for pleating for the dress.
Source: Author, 2023



Figure 132 The final batik printing in pleats.
Source: Author, 2023



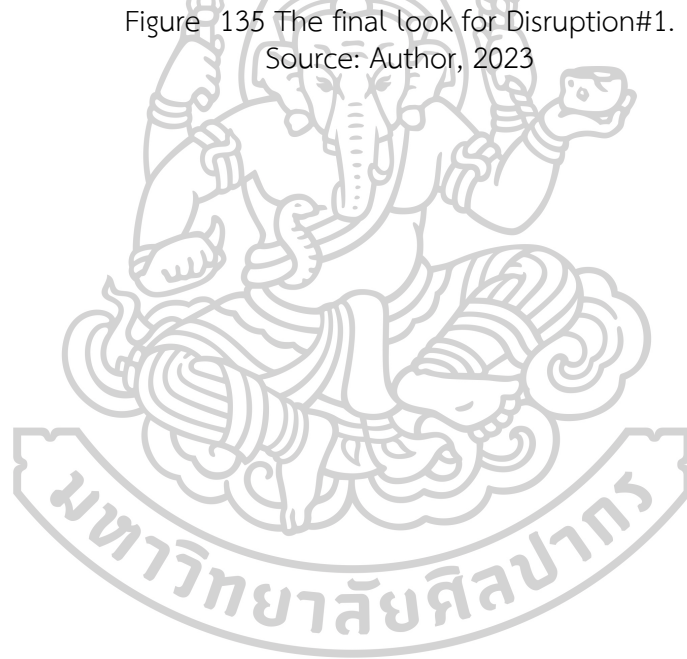
Figure 133 Production process for Disruption#1 design.
Source: Author, 2023



Figure 134 The undergarment design.
Source: Author, 2023



Figure 135 The final look for Disruption#1.
Source: Author, 2023



4.5.3.1.3 Final Design



Figure 136 The Disruption#1 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023



Figure 137 The Disruption#1 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023



Figure 138 The Disruption#1 in Batik Tiga Negeri in Pleats Final design
Source: Author, 2023

4.5.3.2 Disruption#2

4.5.3.2.1 Design Concept

Similar to the Disruption #1 design, this design displays beautiful chaos. The drapery technique was applied to this second design to differentiate it from the first design. This drapery develops its unique shape and form, and creates an unexpected visual appearance based on the colors and motifs that appear when the fabric is arranged. This design makes a bold, dynamic, chaotic, yet lovely impression.



Figure 139 Fashion illustration for Disruption#2.
Source: Author, 2023

4.5.3.2.2 Design Process

This batik visually displays a bouquet combined with intertwined Lai Thai vines on a disrupted *Parang Rusak Kawung* background. The meaning of this visual design is to depict an uncertain situation due to a disruption in life. However, a bouquet, representing hope and strength, provides enlightenment to overcome these obstacles.

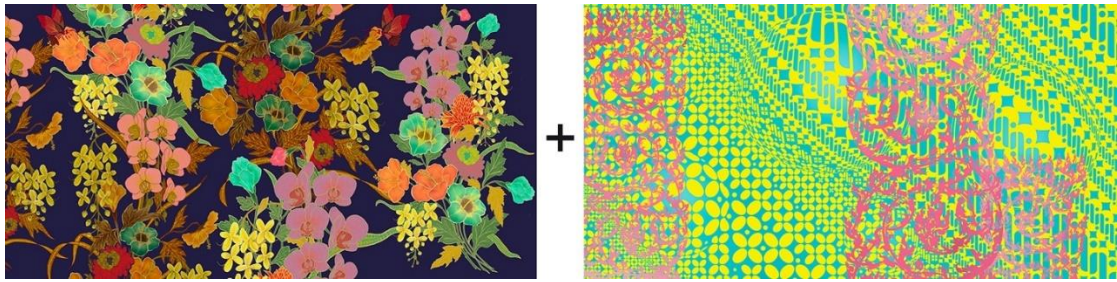


Figure 140 Visual designs for batik printing Disruption#
Source: Author, 2023

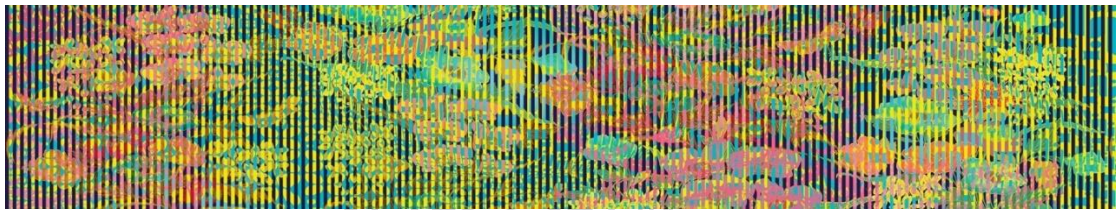


Figure 141 Final visual design for pleating for the Disruption#2 dress.
Source: Author, 2023



Figure 142 The final batik printing in pleats for Disruption#2.
Source: Author, 2023

4.5.3.2.3 Final Design



Figure 143 The Disruption#2 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023



Figure 144 The Disruption#2 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023



Figure 145 The Disruption#2 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023

4.5.3.3 Disruption#3

4.5.3.3.1 Design Concept

The shape of Design No. 3 shares similarities with design No. 1 but differs in the inclusion of textual effects achieved through textile manipulation to control the design's silhouette and increase the visual appeal of this design. The shape exhibits an attentive and vigilant attitude that demonstrates a willingness to protect the body from potential disruptions.



Figure 146 Fashion illustration for Disruption#3.
Source: Author, 2023

4.5.3.3.2 Design Process

The colors displayed all have a strong intensity to describe the situation and emotions that many people experienced during the pandemic. Feelings of anger, fatigue, and boredom come together, but the survival instinct overcomes these feelings. From the semiotics of the text, the batik motif design has the same meaning as visual designs No. 1 and No. 2.

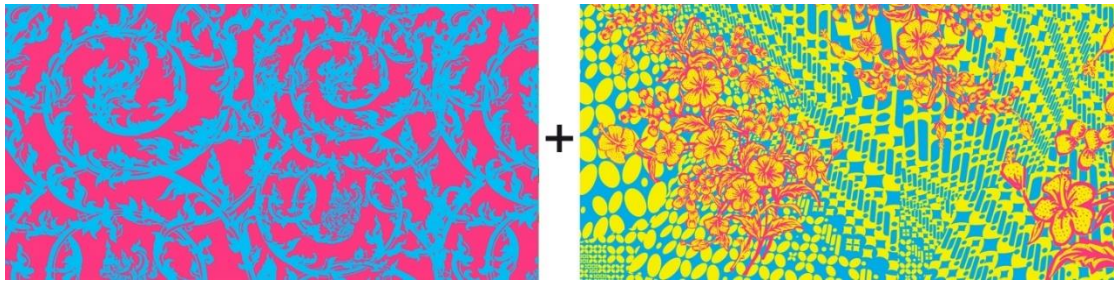


Figure 147 Visual designs for batik printing Disruption#2.
Source: Author, 2023

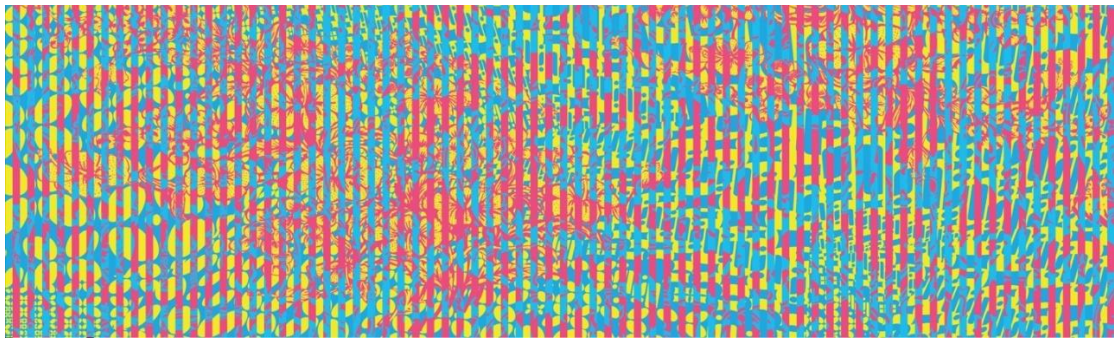


Figure 148 Final visual design for pleating for the Disruption#3 dress.
Source: Author, 2023



Figure 149 The dress detail for Disruption#3.
Source: Author, 2023



Figure 150 The dress detail for Disruption#3.
Source: Author, 2023



4.5.3.3.3 Final Design



Figure 151 The Disruption#3 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023



Figure 152 The Disruption#3 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023



Figure 153 The Disruption#3 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023

4.5.4 Part Three: Ready to Be Alive Again!

The main theme of the Part Three collection evolves around the concept of The Blossoming Flower. The design of this collection is meant to depict the sense of hope and new atmosphere that everyone feels after the end of the pandemic, so they are ready to come alive again. The fabric for this collection is satin. This fabric was chosen to give a shiny look and a luxurious impression. The character of satin is very distinct and different from other fabric types. Satin is a textile material that is produced by a weaving process using a weaving technique or filament fiber technique. The fabric has a glossy texture that is easily to sew and combined with other fabric types. The satin fabric itself is often made of polyester or synthesis fibers. Characteristics of satin fabric:

- Glossy or shiny front.
- Soft
- Beautiful with a flowing drape: very fluid, hangs straight down and hugs the body.
- Durable
- Wrinkle-resistant
- Elegant and sophisticated looks



Figure 154 Mood board and Design for Part Three: Ready be alive Again!.
Source: Author (montage from various internet images), 2023



Figure 155 Fashion illustration for Part Three: Ready to be Alive Again!
Source: Author, 2023



Figure 156 Final fashion design for Part Three: Ready to be Alive Again!
Source: Author, 2023

4.5.4.1 Ready to be Alive Again#1

4.5.4.1.1 Design Concept

The Blossoming Flower theme underlies the entire design exploration in this ready-to-wear collection. The silhouettes shown are simple, cheerful, light, and flowing. In keeping with the theme, the basic shape of this collection's design resembles a blooming flower with an assortment of colors as bright and cheerful as spring. The texture of this satin fabric adds to the beauty of this collection. When

you wear it, it looks luxurious and sophisticated.

4.5.4.1.2 Design Process

This first design uses an accordion pattern with a pleat width of 5 cm. The visual is Batik Tiga Negeri color processed with the Adobe Photoshop program to approximate the hue of the Peranakan color chart and then composed with a bouquet from the three countries on a Dutch-style indigo blue background. The overall meaning of these design motifs for the entire ready-to-wear collection is that all the hardships or difficulties in life will pass eventually. The bouquet symbolizes optimism for the years to come. (Figures 158).



Figure 157 Left, Contemporary Batik Tiga Negeri, Right, Three countries bouquet.
Source: Author, 2023



Figure 158 Final visual design for pleating for the Ready to be Alive Again#1.
Source: Author, 2023

4.5.4.1.3 Final Design



Figure 159 Ready to be Alive Again#1 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023



Figure 160 Ready to be Alive Again#1 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023

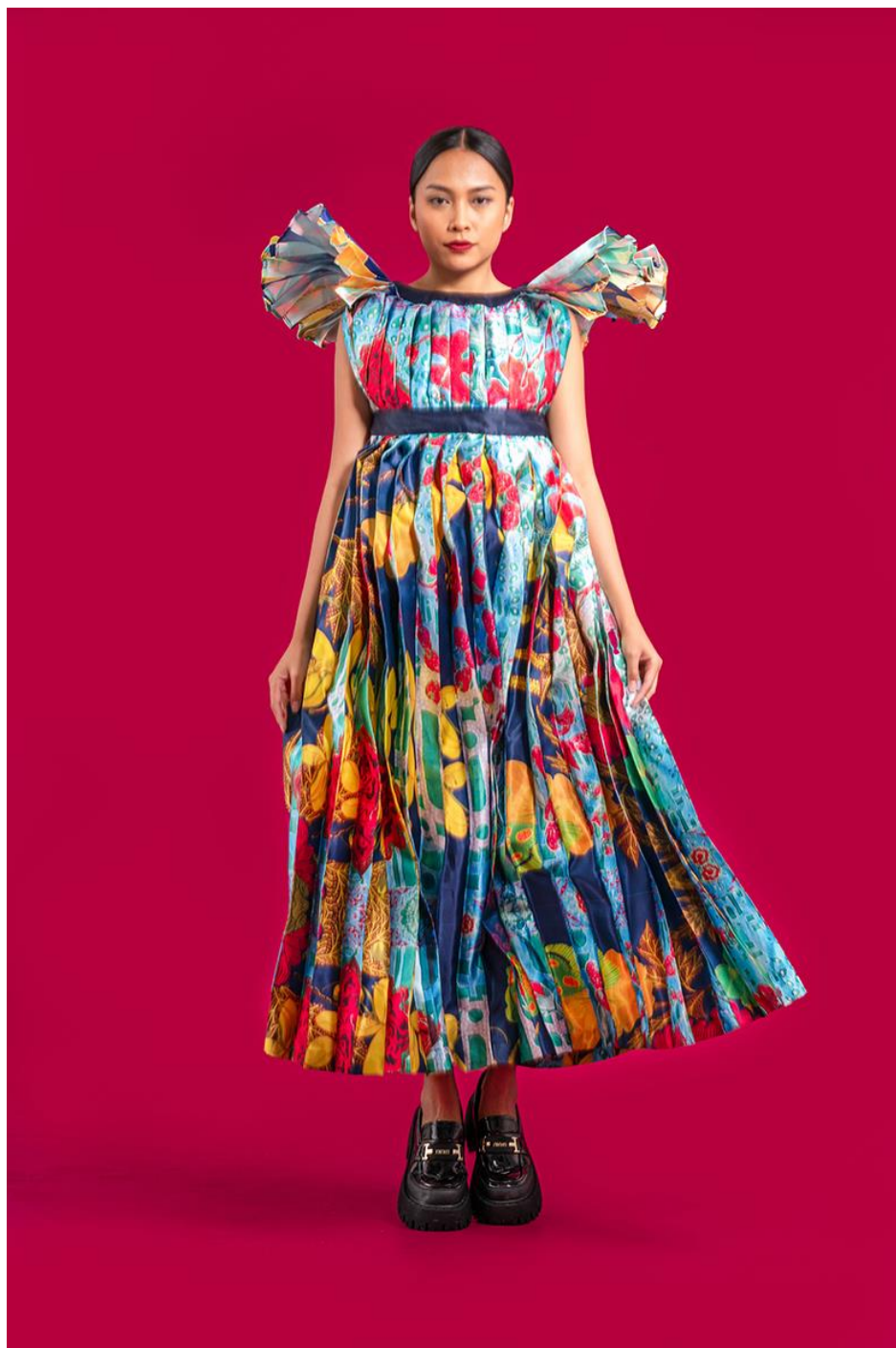


Figure 161 Ready to be Alive Again#1 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023

4.5.4.2 Ready to be Alive Again#2

4.5.4.2.1 Design Process

The pleating technique used for this design is a sunburst pattern. These two visuals are arranged to create a sunburst pattern that encloses an entire circle (Figure 163). The accordion pattern in the first design appears less fluid than the sunburst pattern. The properties of the satin fabric provide a flowing and lighter drapery effect that better represent the blossoming flower concept better.



Figure 162 Visual layout for the sunburst pleating.
Source: Author, 2023



Figure 163 Final sunburst pleating layout for Ready to be Alive Again#2.
Source: Author, 2023

4.5.4.2.2 Final Design



Figure 164 Ready to be Alive Again#2 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023



Figure 165 Ready to be Alive Again#2 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023

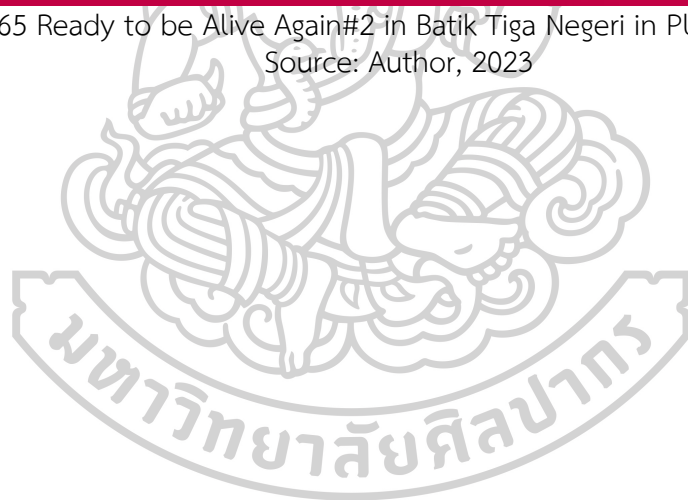




Figure 166 Ready to be Alive Again#2 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023

4.5.4.3 Ready to be Alive Again#3

4.5.4.3.1 Design Process

The design process for Ready to Be Alive Again#3 is identical to the second design. Bright yellow and light green dominated the color palette of this design. The shiny properties of the satin fabric create a shiny golden sheen effect, giving this design a luxurious impression that stands out from the previous designs. This design exemplifies the versatility of satin fabric when it comes to giving an expensive and glamorous look.



Figure 167 Visual layout for the sunburst pleating for Ready to be Alive Again#3.
Source: Author, 2023

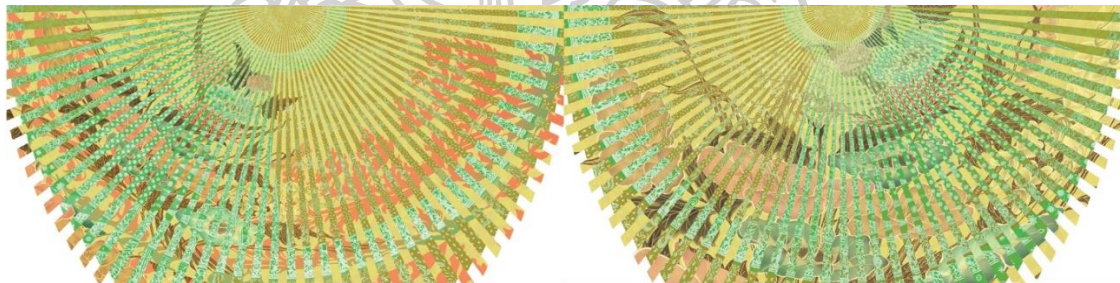


Figure 168 Final sunburst pleating layout for Ready to be Alive Again#3.
Source: Author, 2023

4.5.4.3.2 Final Design



Figure 169 Ready to be Alive Again#3 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023



Figure 170 Ready to be Alive Again#3 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023





Figure 171 Ready to be Alive Again#3 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023

4.5.4.4 Ready to be Alive Again#4

4.5.4.4.1 Design Process

Unlike the previous three designs, this fourth design uses chiffon. It aims to compare the visual effects of satin and chiffon. The results are still attractive, and the differences is in the draping and shine effects. The color of the chiffon fabric tends to be more matter than that of the satin, while the drapery effect is lighter and more flowing. The pleating technique for this design uses a simple accordion pattern. However, in comparison, the sunburst pattern is better suited for designs using chiffon fabric because the drape effect is better. For visuals, the Distorted Dua Negeri Garuda Batik in the Peranakan color palette combines the hibiscus bouquet batik motif with the disrupted *Parang Rusak Kawung* motif in a *Batik Pagi-Sore* format.

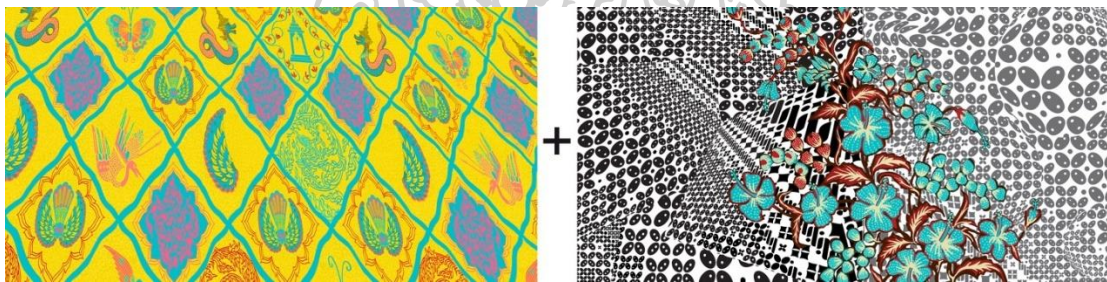


Figure 172 Visual design for Ready to be Alive Again#4.

Source: Author, 2023



Figure 173 Final visual design for pleating for Ready to be Alive Again#4.

Source: Author, 2023

4.5.4.4.2 Final Design



Figure 174 Ready to be Alive Again#4 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023



Figure 175 Ready to be Alive Again#4 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023



Figure 176 Ready to be Alive Again#4 in Batik Tiga Negeri in Pleats Final design.
Source: Author, 2023

4.5.4.5 Ready to be Alive Again#5

4.5.4.5.1 Design Process

This design consists of an organza blouse and a satin skirt. The blouse was pleated using an accordion technique, while the skirt was sunburst pleating with an origami accent on the bottom edge. The colors were chosen in different shades to contrast with previous designs and add to the sophisticated look. The visuals depicted on this printed batik are similar to the previous designs, while the motifs on the skirt are apply the same motifs as the Ready to be Alive Again! Design No. 2. This design showcases the esthetic harmony between two different types of fabric.

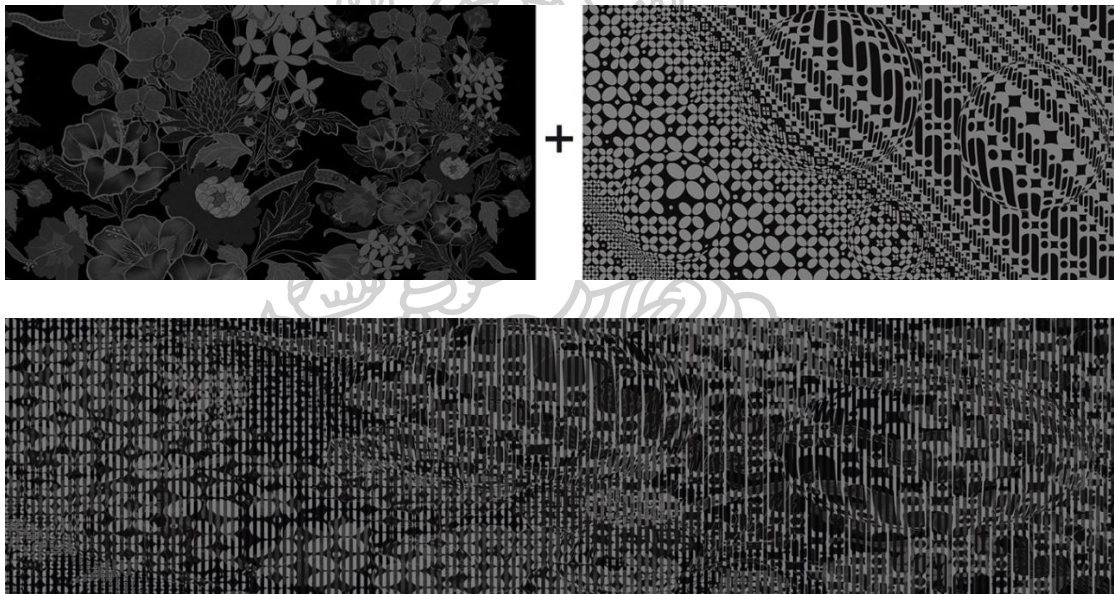


Figure 177 Visual design for Ready to be Alive Again#5 for the blouse.
Source: Author, 2023



Figure 178 Ready to be Alive Again#5 skirt.
Source: Author, 2023



Figure 179 Ready to be Alive Again#5 skirt in progress.
Source: Author, 2023

4.6 The Third Questionnaire

This questionnaire was distributed during the design process by showing several Batik Tiga Negeri in Pleats as fashion products. This questionnaire was distributed online in August 2023 through Google Forms. The aim is to get input and insight from the target audience, especially Malaysians, on the design development of Contemporary Batik Tiga Negeri in Pleats design. The questionnaire was answered by 36 respondents, 18 of whom lived in Melaka, 9 from Johor, and the rest from several other states. Most respondent's occupations are employed in the private sector, 72% are female and 28% are male. The full list of questions and results can be found in Appendix B page 288.

On average, respondents from Malaysia are familiar with batik with all its uniqueness and agree that batik in the three countries has its own visual characteristics. They also agreed that batik painting would eventually become the hallmark of Malaysian Batik with its visual characteristics, namely floral and abstract motifs, will eventually become the trademark of Malaysian batik. Most of the respondents were not familiar with the term Batik Tiga Negeri. However, after reading the explanation, they showed interest and agreed that the concept of Batik Tiga Negeri should be further developed. Respondents generally accepted and agreed

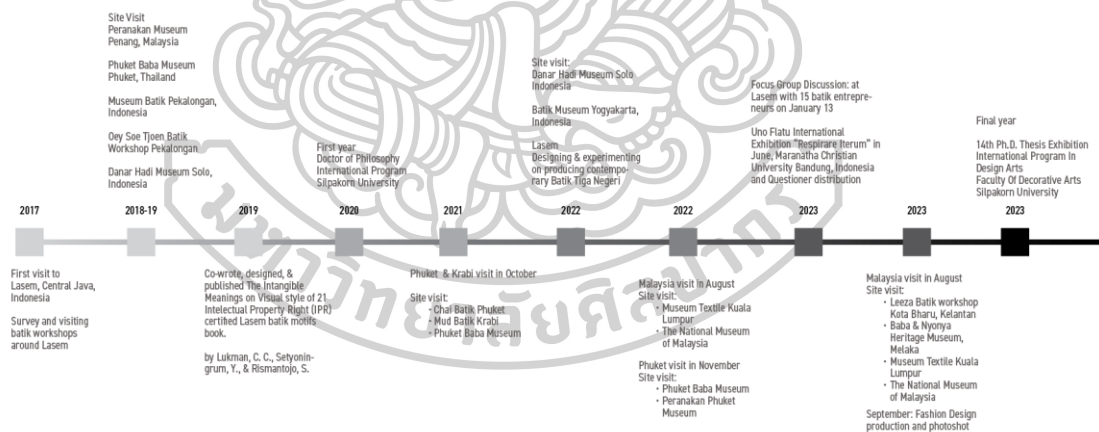
that pleating techniques could enhance the batik's value and that contemporary Batik Tiga Negeri in Pleats could contribute to preserving and enriching batik heritage in ASEAN. The feedback results yielded comments that were mostly positive and some negative. These opinions and suggestions, both positive and negative, are a valuable contribution to improving and perfecting the process of designing contemporary batik. Several keywords that came out to mind of the respondent of Batik Tiga Negeri were creative, unique, modern, beautiful, futuristic, and fashionable.



Chapter 5

CONCLUSION AND SUGGESTIONS

This research aims to contribute to the history of batik by focusing on the journey of Tiga Negeri batik and then developing creative concepts based on the initial Tiga Negeri batik concept. This creative concept was then further developed to design batik motifs with new values that represent the tangible and intangible values of three countries in Southeast Asia that share common culture. This practice aims to develop new batik motif designing methods and fabric processing experiments to produce contemporary batik alternatives that can then be applied in fashion. The diagram below shows a timeline of the research and design process. The exploration of batik began with the research and preparation of the Batik Lasem book, which became the foundation for further research on Batik Tiga Negeri. This timeline will continue to generate further batik studies and designs.



5.1 Research Summary

According to research objectives, the result can be summarized as follows:

1. To study, and research the history and development of batik, and fill data gap focusing on the Batik Tiga Negeri. Through the study and research of history, this research provides a solid foundation for enriching batik knowledge and completing the history of Batik Tiga Negeri. The research

outcome shows that the development of batik Tiga Negeri, which belongs to the Peranakan batik category, is closely related to Chinese Peranakan culture because Chinese Peranakan entrepreneurs in the northern coast of Java developed it. The close relationship through trade and family ties between Chinese Peranakans in Indonesia, Malaysia, and Thailand, have made Peranakan batik the first choice in these three regions.

2. To compare and analyze the differences between batik in Indonesia, Malaysia, and Thailand to study the motif's tangible and intangible meanings and the visual style expressed in batik. This study explores the characteristics of visual styles or objects that can represent each country. The result is that there are many similarities in terms of the techniques and themes of batik artworks, and each has its own visual style. Malaysian batik is mostly identical to Indonesian batik in terms of layout and visual elements, but the themes and functions differ. Thai batik also has many similarities due to the influences from Malaysia and Indonesia, but Thailand has Lai Thai, so the visual style has a strong character. In terms of tangible and intangible meaning, Indonesian batik has the most meaning behind the motif, as batik has become part of Indonesian daily rituals in Indonesia. The motifs of Malaysian and Thai batik still have meaning but are less profound because batik is more of a commodity in these two countries.
3. To create, develop, and design distinctive batik motifs from any country based on the Batik Tiga Negeri concept and apply it to fashion. After studying the batik motif's meaning and detecting the visual style of each country, it is possible to design contemporary batik with the concept of Batik Tiga Negeri and enrich the batik repertoire of each country. In addition, the significance of the textile experiment through the application of pleating technique and digital printing could help to increase the cultural and sale value. Each batik entrepreneur could further develop this method in each country to produce more innovative Batik Tiga Negeri.
4. To introduce and educate a cross-cultural batik motifs design as the New Batik Tiga Negeri in textile art and fashion design. The result is the New Batik

Tiga Negeri as an Art Form and Fashion Design that will enrich the repertoire of batik and fashion in Southeast Asia as a symbol of the unity of a multicultural culture. The results of this practice-based research can be further developed by academics, designers, and batik entrepreneurs to create more innovative batik textile art. The younger generations in each country are expected to be able to evaluate the development of alternative new batik designs and their application in fashion. Therefore, they do not see batik notas an old cultural artifact but as a cultural asset that can be further developed in line with technological progress.

5.2 Discussion

5.2.1 Art as Form

According to Bell (Ross, 1994), beauty can be defined as the arrangement and composition of forms. To be successful in creating a contemporary batik design, the design must incorporate forms with meanings. Batik conveys narratives and possesses significance through various manifestations, including symbolic representations. According to the principles of batik esthetics, a batik artwork must possess both visual and spiritual beauty. Visual beauty results from the deliberate arrangement of shape, form, pattern, and color. In contrast, spiritual beauty results from the symbolic meanings conveyed by the visual elements present in the batik. Hence, each form created in this batik design must have tangible and intangible meaning for the creator, the wearer, and the viewer.

5.2.2 Art as Experience

experiencing⁹⁴) stated that art unifies the relationship of doing and experiencing of outgoing and incoming energy, making an experience an experience. The concept of esthetic experience suggests that art has unique qualities and clarifies the meanings contained within it as a whole. Esthetic art is created when art, as the result of a measurable creative process, becomes an object that can be enjoyed and provides an experience. The word "esthetic" refers to experience in the sense of appreciating, perceiving, and enjoying. Therefore, contemporary Batik Tiga Negeri in

Pleats esthetically provides an experience for its observers and wearers when appreciating fashion products as works of art so that someone will ultimately experience an esthetic experience in accordance with their life experience. This experience is enjoyed through the visual and spiritual esthetics and the form of fashion design that becomes a whole.

5.2.3 Art as Expression

Art expresses meanings. Art objects are expressive and are often considered a language, as they have their own medium and communication method. Art is a product of self-expression; this happens when someone processes material in a unique way to present it to the public as a new object or artwork (Ross, 1994). So, this contemporary Batik Tiga Negeri in Pleats is considered an artwork with self-expression because it visually looks expressive and conveys a message through its color composition and motifs. This batik is also the result of the development of a previously existing product but reworked to give it a new, different look or expression with a modern touch.

5.3 Main Findings

The study results show that each country has expertise in batik techniques and distinctive visual styles influenced by local wisdom and unique environments. Based on the results of the batik comparison, it is visible how each country's culture is connected through kinship, trade, and state diplomacy. Therefore, many similarities arise in the visuals of batik from each country. The main difference between batik in Indonesia, Malaysia, and Thailand is the function of batik in their respective communities. In Indonesia, batik is a vital part of people's daily rituals. Even though it is considered a trading commodity, batiks are not a meaningless motif when viewed in each country. Nevertheless, they are a series of stories that eventually become a form of communication that has meaning. The tangible and intangible meanings of batik need to be learned, nurtured, and educated by the younger generation, as this is an added value that distinguishes batik from other patterned fabrics.

As we all know, on October 2nd, 2009, UNESCO recognized batik as a

Masterpiece of the Oral and Intangible Heritage of Humanity. One reason is that these batik motifs in Indonesia have deep philosophical values and meanings in Indonesia. Therefore, batik has become a part of daily life for many Indonesians. Moreover, it is not the batik technique, but the values imbued behind the motifs that make batik a cultural asset that must be preserved. This statement applies to all batik made in Indonesia, Malaysia, and Thailand. We need to explore the meaning, function, and philosophy of the motifs by the local wisdom of each country and not just display beautiful and stunning visuals.

Therefore, the development of the Batik Tiga Negeri concept that displays the beauty of the story, and the meaning of each visual style can be applied to create contemporary batik innovations that represent the local wisdom of each country in one piece of batik cloth. Remember that the development of innovation in applying batik to fashion also plays a vital role so that batik can keep up with the changing times and continuously evolve.

5.4 Suggestions and Recommendations

5.4.1 Recommendation for further development

Based on the results of a survey of the younger generation, there is a tendency for interest in batik, both for making and for buying, and collecting, to decline because there is an assumption that batik is an ancient culture and does not keep up with the times and technology. If this mindset continues, the existence of batik in any country may disappear and become history. Because the problem of batik at present is not only the consumer interest but also the minimal regeneration of qualified batik makers. So that it can happen that qualified batik craftsmen die out, and only a memory remains. Therefore, innovation in batik design should be encouraged by maintaining traditional batik techniques and using technology in printing techniques and the treatment of textiles. To solve this problem, this research project aims to help the creative batik industry continue innovation in contemporary batik creation by developing batik motifs and their application to fashion to meet modern consumers' expectations. The success of the development of contemporary batik, in this case, the New Tiga Negeri batik, will ultimately provide

positive feedback to the creative batik industry and the government in developing its creative batik industry.

5.4.2 Recommendation about the batik and fashion design

In the experiments, the researcher first developed batik motifs with a unique visual style based on the local wisdom of each country. Then the motifs were applied to 1 piece of fabric using the concept of Batik Tiga Negeri, which, in the end, displays three visual styles from Indonesia, Malaysia, and Thailand. Then, the pleating technique was applied to take this batik cloth to another level. The pleated Batik Tiga Negeri creates a visual illusion when applied to fashion design, and the wearer moves around.

In addition, this experiment provides a new perspective for the application of the batik Tiga Negeri concept, which opens a new path for batik innovation to increase its value. Based on this experiment, the researcher recommends exploring to find different combinations of innovation, techniques, materials, and fashion design. The researcher expects that the new concept of Batik Tiga Negeri can develop batik innovation in countries with a shared culture and use their local wisdom to enrich their batik repertoire.

5.5 Research Contribution

This research has strengthened the statement that the Batik Tiga Negeri concept can indeed be applied to develop and produce new contemporary batik, increasing the batik value in any batik-producing country. The new contemporary Batik Tiga Negeri as textile art and Fashion Design will enrich the batik repertoire in Southeast Asia as a symbol of the unity of a multicultural culture and contribute to the domestic social economic benefiting batik artisans, entrepreneurs, and the creative batik industry:

1. The knowledge gained can improve creative skills to develop contemporary batik, which can enrich the batik repertoire. The knowledge of the richness of meaning and visual can enhance the knowledge of developing new batik designs in any country based on

local wisdom.

2. The application of batik using textile technology can increase the value and open new opportunities for applying batik in fashion.
3. Creating and enhancing new values for batik and inspiring academics, batik artisan, entrepreneurs, and the younger generation to develop experiments with batik and textiles based on the outcomes of this research.

The diagram below illustrates the new knowledge in the form of the production process of Batik Tiga Negeri in Pleats, which has a new value, modernity.

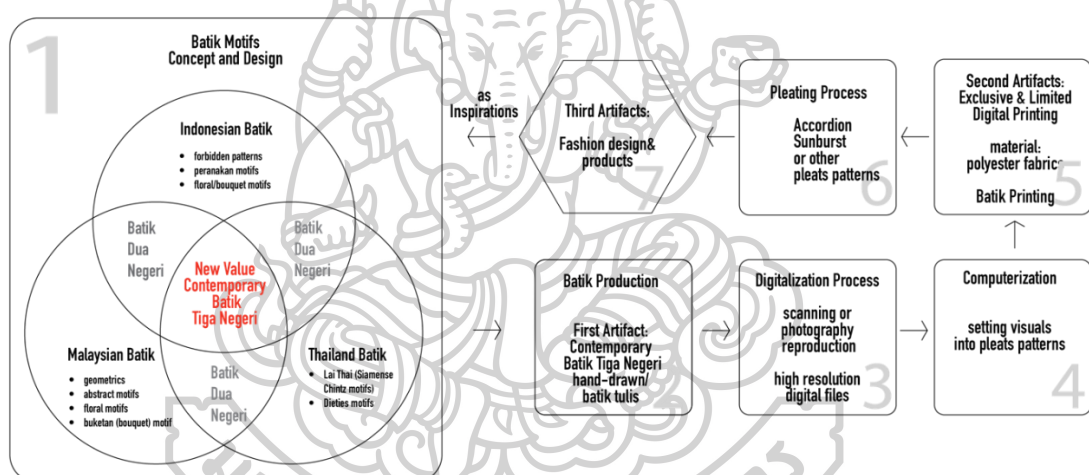


Figure 180 Diagram displaying Design process for producing Contemporary Batik Tiga Negeri in Pleats.

Source: Author, 2023

Based on the research results, the definition for traditional Batik Tiga Negeri is batik with hybrid motifs, which deliberately combines the best elements of typical motifs of two batik *pesisir* from the north coast of Java combined with classic designs from batik *Vorstenlanden* (keraton) or inland batik (Surakarta and Yogyakarta) with three colors (red, blue, brown) in one batik fabric.

The definition of contemporary Batik Tiga Negeri is batik with hybrid motifs, which is the result of combining the best elements of visual styles from three countries with a history of batik culture in one batik fabric.

The definition of contemporary Batik Tiga Negeri in Pleats is batik with hybrid

motifs, combining the best elements of visual styles from three countries with a history of batik culture in one batik fabric. Then, a new method applied by using digital print and pleating technology to combine two pieces of contemporary Batik Tiga Negeri in one pleated batik fabric. This batik is included in the imitation batik category because it results from digital printing.

5.6 Reflection

For this entire design collection, the tangible meaning is how the visual power, equipped with the shape and form of fashion design, can combine three distinct visual styles into one but remain harmonious. Furthermore, this collection represents three countries bound together by mutual benefit, friendship, and shared culture, namely batik culture. The intangible meaning of the visual of batik motifs and fashion design is an effort, prayer, and hope in overcoming challenges and striving towards happiness and a common goal for a better life and future.

Batik designs from the past to the present, as well as fashion designs from renowned fashion designers who have extensively engaged in the exploration of imagination, visuals, fabrics, shapes, and designs, have significantly influenced this contemporary batik and fashion design. The mentioned context serves as a source of inspiration for the improvement of artistic creations and designs. Its purpose is not to replicate existing designs but rather to apply this inspiration as a driving force to develop and create new, better designs and to keep up with the trends. Ultimately, this design collection is unique and has its own identity that differentiates it from other existing fashion designs.

Firstly, the identity of the Contemporary Batik Tiga Negeri in Pleats fashion design lies in its visual elements, which extend beyond mere aesthetic appeal to encompass symbolic significance and purpose. The batik motifs and fashion design align with the principles of batik esthetics, which assert that batik possesses both visual and spiritual esthetics. Incorporating spiritual esthetics imbues the batik motif design with narratives and meanings that resonate with both the wearer and viewers. Furthermore, the pleating technique in this contemporary Batik Tiga Negeri represents an innovative approach. By folding a piece of batik fabric into pleats, it

can showcase up to two batik designs from three countries on both sides of the pleats. This design not only exhibits a visually captivating appearance but also embodies a wide range of symbolism and significance. This Contemporary Batik Tiga Negeri in Pleats fashion design features a distinctive identity that differentiates it from existing batik and other fashion designs. Additionally, it introduces a fresh perspective that provides a new nuance in enriching the batik repertory and current fashion designs.

In the future, the batik designs have the potential to be transformed into a wide variety of commercial products with high value due to innovations in the textile industry and the development of targeted marketing strategies. By selecting different fabric types, the final result can be developed into a lifestyle product, such as interior design, wall decorations, lampshades, room dividers, or other esthetic room elements. Apart from that, one of the significant potentials is developing fashion products for Modest Fashion and specifically for Muslim women, known as Muslim Fashion. With the vast market potential currently in lifestyle products, developing fashion products is feasible and recommended.



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Appendix A

Batik Process

The process of creating batik, whether hand-drawn (batik *tulis*), stamped (batik *cap*), or combined, goes through several stages. The time and complexity will depend on the process of designing batik motifs with wax and the number of colors to be dyed. The following are the stages of the process of making batik in general (Lukman et al., 2019):

Ngemplong

The *ngemplong* process consists of

1. washing the cloth to remove the starch,
2. *Pengeloyoran*, soaking the cloth in castor oil or peanut oil that has been treated with *abu merang* (dry paddy stalk ash) so that the cloth becomes soft and has a high absorption capacity for dyes,
3. *Pengemplongan* is hammering the cloth to smooth the layers of cloth.

Nyorek/Memola

The process of drawing patterns on cloth by imitating existing motif patterns by tracing (*ngeblat*). Patterns are made on parchment paper and then traced on cloth using a pencil first or directly with a *canting*. For the coloring process to be perfect, this process needs to be repeated on the opposite side of the fabric with perfect precision, known as *nerusi*.



Figure 181 Tracing process, Pusaka Beruang Batik, Lasem.
Source: Author 2023

Mbatik

The process of drawing with the wax using canting onto the cloth starts with *nglowong* (outlining a motif) and *isen-isen*. *Isen* patterns consist of simple and repetitive design elements based on dots, lines, squares, crosses, foliage, and flowers (Fraser-Lu, 1986).





Figure 182 Hand-drawn process, Pusaka Beruang Batik, Lasem.
Source: Author 2018

Nembok

The process of covering parts of cloth or designs that should not be exposed to color using a thick layer of wax.



Figure 183 Nembok process, Pusaka Beruang Batik, Lasem.
Source: Author 2018

Medel/Ngelir

The process of dipping the batik cloth into liquid dye.



Figure 184 Dyeing process, Lasem.

Source: Author 2023

Ngerok/Mbirah

The process of wax scraping off the cloth using a metal plate, then rinsing it with clean water and letting it air dry.

Ngrining

The process of applying decorative patterns, such as *isen-isen*, to uncolored areas of cloth.



Figure 185 Isen-isen process, Pusaka Beruang Batik, Lasem.

Source: Author 2018

Ngolorod

The wax is released on the cloth by immersing it in boiling water. Once removed, the cloth is rinsed and then hung to air dry.



Figure 186 *Ngolorod* and drying process, Lasem.
Source: Author 2018

Dipres

After all the previous processes are complete, the batik cloth is ready to be folded and pressed using an iron press tool to ensure the batik is folded neatly.



Figure 187 Manual Press machine, Rumah Merah, Lasem.
Source: Author 2018

In Pekalongan, the coloring process is carried out in two stages. In the first stage, coloring is done using the *colet* technique (brush strokes); in the second stage, it uses the dyeing technique. Other areas, such as Lasem, Indramayu, Cirebon, Tuban, and Madura, only use the dyeing technique. The coloring or dyeing process is carried out repeatedly according to the number of colors desired.

Batik as Costume

Batik was mainly used exclusively for clothing and ceremonial occasions until well into the twentieth century. Within a rank-conscious society, distinctions between classes were established based on the type of cloth worn and its pattern. Batik was considered ideal in a tropical, humid climate such as Java. It was ingenious and innovative as a costume because batik needed no buttons, zippers, or pins (Elliot,

2009; Fraser-Lu, 1986).



Figure 188 Sarong, Maranatha Ong Batik, Lasem.
Source: Author 2018

A sarong, usually sewn together at both ends, is just two yards (180 cm.) in length. A sarong has a "body," or *badan*, and a "head," or *kepala*. The *badan* is about three-quarters the length of the sarong. The *kepala*, a wide perpendicular band, is usually in the middle or at its end. The *kepala* can also have a pattern known as a *tumpal* consisting of two rows of equilateral triangles running down each side with the points of the triangles facing one other (much like a backgammon board).



Figure 189 *Dodot*, Dinar Hadi Batik Museum Solo.
Source: Author 2018

The *dodot*, constructed by sewing two lengths of batik together, is a royal prerogative; *dodots* are exclusively worn by the sultan, a bride or groom, or court dancers, and are of unrivaled quality. The *dodot* is draped and folded like an overskirt, often with a fabric train hanging on one side. Silk trousers are often worn underneath, with its pattern visible in front.



Figure 190 Kain Panjang ca. 1940, Solo.
Source: Author's collection, 2020

A *kain panjang*, or "long cloth," is an ankle-length batik that is forty inches wide (107 cm) and two and a half to three yards long (approximately 250 cm). The whole surface is decorated, usually with borders at the shorter ends. A *kain*, which both men and women may wear, is regarded as more formal than a sarong. Women usually wear it wrapped left over right with small front pleats; men wear it wrapped loosely right over left with larger front pleats.



Figure 191 Batik Buketan, Pagi-sore.
Source: Achjadi & Damais, 2006.

A *pagi-sore*, also known as a "morning-evening" batik, refers to a reversible garment in the Javanese version. The *pagi-sore*, which is longer than a *kain*, is divided diagonally, with each half featuring a unique pattern and color. It is an innovative way to arrange two strikingly different designs on the same cloth.



Figure 192 Hand-waxed Batik Tiga Negeri Selendang.
Source: Achjadi & Damais, 2006

The *selendang* (or *slendang*) is a long, narrow cloth worn exclusively by women as a bag or shawl. *Selendangs* often have a striped border at each end, indicating faux fringe; they are sometimes finished with the proper fringe, which is attached, knotted, and twisted. Slung over the shoulder, it can hold a baby, daily trade essentials, or whatever needs to be carried.



Figure 193 Iket Kepala (Head Cloth) ca. 1910.
Source: Smend et.al., 2013.

The *iket kepala* is a square headcloth worn only by men. It is tied elegantly in a variety of ways to form a turban. It was at one time possible to tell the rank and

provenance of a man in Indonesia by the way he wore his turban. The *iket's* pattern may be evenly distributed over the cloth's surface, but in the middle, there is usually an undecorated area called *tengahan*. This *tengahan* is usually bordered by stylized drawn stripes imitating a real fringe.



Figure 194 Kemben, Yogyakarta Kraton ca. 1910.
Smend et.al., 2013.

A *kemben* is a "breast cloth," a narrow batik wrapped around the upper part of the body to hold a *kain* or sarong in place. It is worn instead of or beneath a *kebaya* (a long-sleeved shirt generally embellished with lace and embroidery).



Figure 195 Boy's Pants (Batik Bang-Biru) Lasem.
Source: Achjadi & Damais, 2006

During the late nineteenth and early twentieth centuries colorful loose-fitting pants were made of Batik. They were worn by Chinese and Dutchmen for relaxing at home.

List of Interviewee

Table 12 Interviewee

Ms. Santi Suryo Astuti Assistant Manager of the Danar Hadi Museum in Solo.	Jl. Slamet Riyadi No.261, Sriwedari, Kec. Laweyan, Kota Surakarta, Jawa Tengah 57141, Indonesia
Mr. Benny Gratha Batik 3 Negeri Solo Tjoa expert and Assistant Curator at Museum Tekstil Jakarta, Indonesia	l. K.S. Tubun No.2-4, RT.4/RW.2, Kota Bambu Sel., Kec. Palmerah, Kota Jakarta Barat, Daerah Khusus Ibukota Jakarta 11420, Indonesia
Mr. Asep Dede Mulyana Batik 3 Negeri Solo Tjoa collector	Bandung, Indonesia
Mr. Santoso Hartanto The owner of Batik Pusaka Beruang	Jl. Jatirogo No.34, Karangturi, Kec. Lasem, Kabupaten Rembang, Jawa Tengah 59271, Indonesia
Mr. Rudi Siswanto and Mrs. Vina Siswanto The owner of Batik Kidang Mas	Gg. 5, Tawang Sari, Babagan, Kec. Lasem, Kabupaten Rembang, Jawa Tengah 59271, Indonesia
Ms. Miftakhutin Head of Kelompok Usaha Bersama Tunas Cahaya Batik Rifai'yah Batik	Batang, Jawa Tengah, Indonesia
Mrs. Priscilla Renny The owner of Batik Maranatha Ong	Gg. 1 No.1, Mahbong, Karangturi, Kec. Lasem, Kabupaten Rembang, Jawa Tengah 59271, Indonesia
Ms. Rosliza Muhammad, the owner of Leeza Batik, Kelantan Malaysia	937, Jalan Dato Lundang 15200, Kota Bharu Kelantan, Malaysia
Ajarn Chai The owner of Chai Batik Phuket, Thailand	16/3-4 Moo3, Chao Fa East Rd., Chalong, Muang, Phuket 83000 Thailand
Mr. Mud	from Krabi Batik, Thailand

Appendix B

First Questionnaire: The Questions and Results in Indonesian

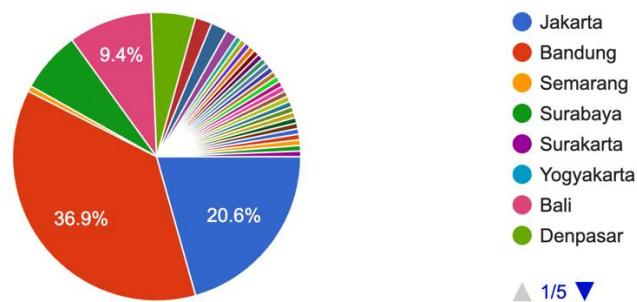
This questionnaire was conducted online using Google Forms on October 20, 2021, with 149 respondents.

KUESIONER PENELITIAN MENGENAI BATIK DAN BATIK TIGA NEGERI

Bagian I: Tentang Diri Anda

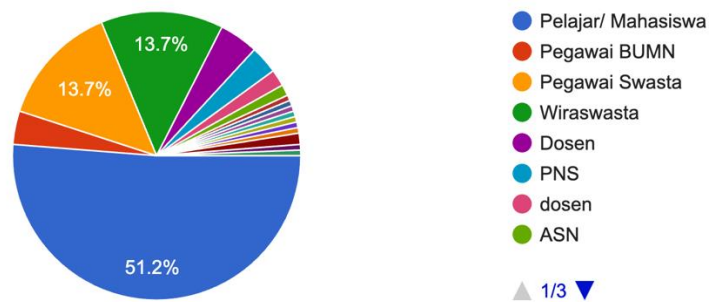
1. Dimana Anda berdomisili?

160 responses



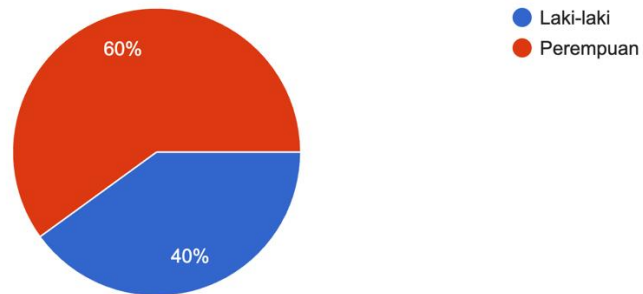
2. Status Pekerjaan

160 responses



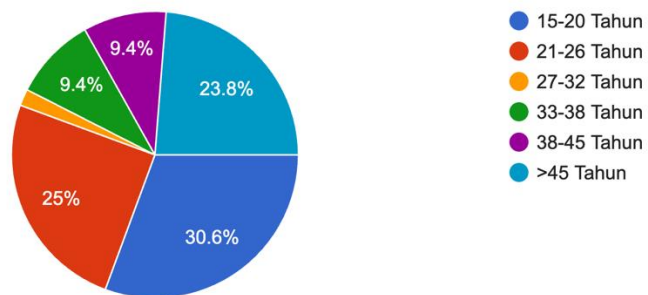
3. Jenis Kelamin

160 responses



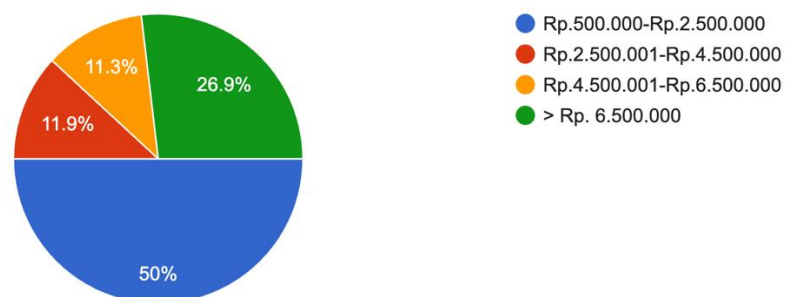
4. Usia

160 responses



5. pengeluaran perbulan

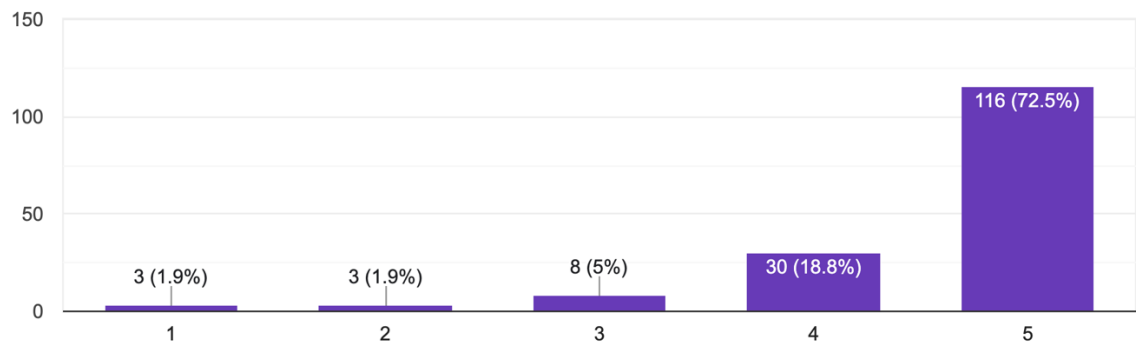
160 responses



Bagian II: memuat berbagai pernyataan-pernyataan mengenai batik dan batik Tiga Negeri

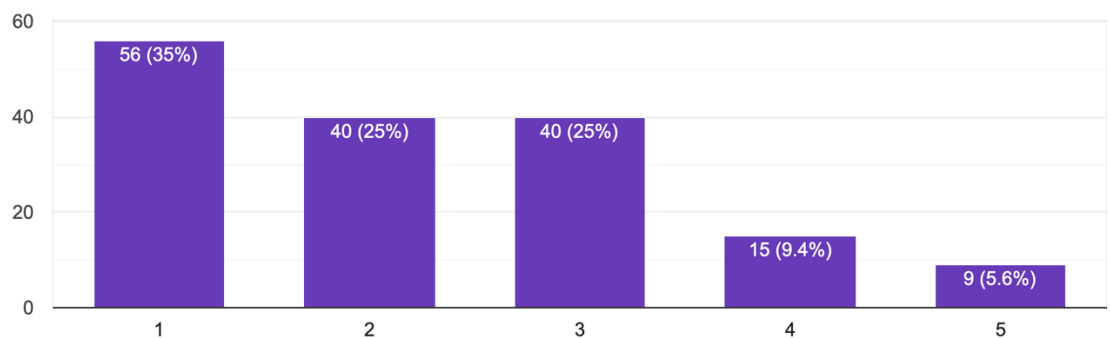
1. Batik adalah tehnik menggambar pada kain dengan menggunakan canting atau cap, dan malam panas sebagai perintang yang kemudian dicelup dengan pewarna, baik pewarna alam atau sintetis.

160 responses



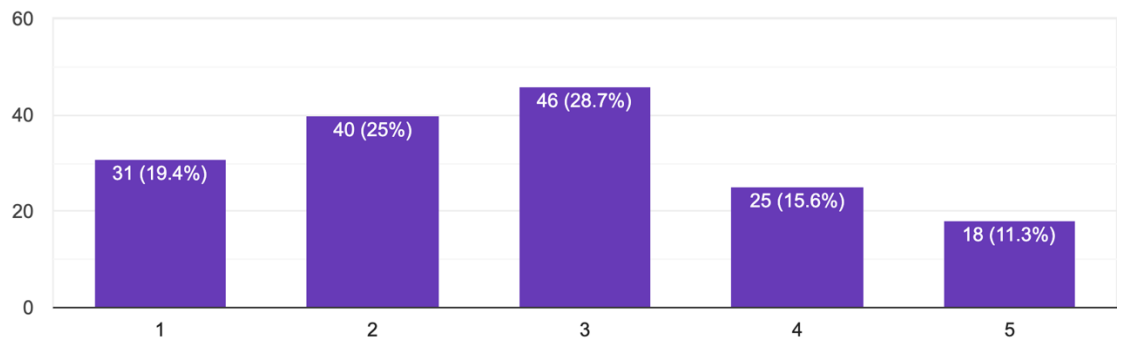
2. Batik hanya kain bermotif dengan warna-warna seperti kain bermotif lainnya.

160 responses



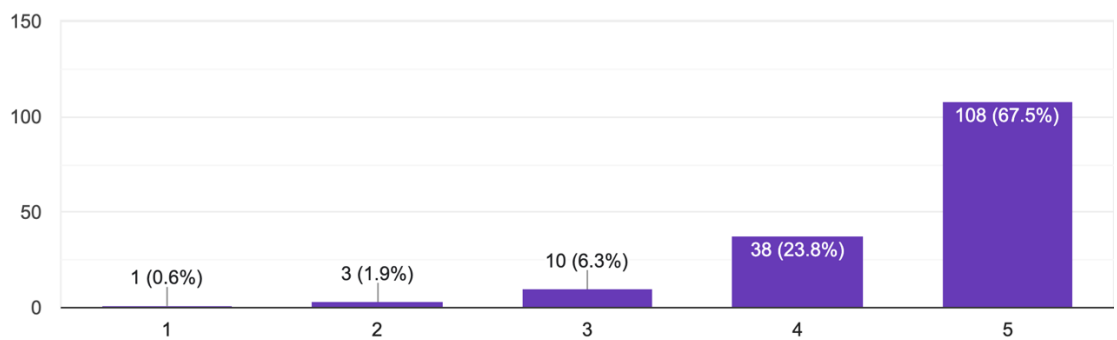
3. Menurut saya batik terkesan tua dan perlu desain baru yang lebih menarik.

160 responses



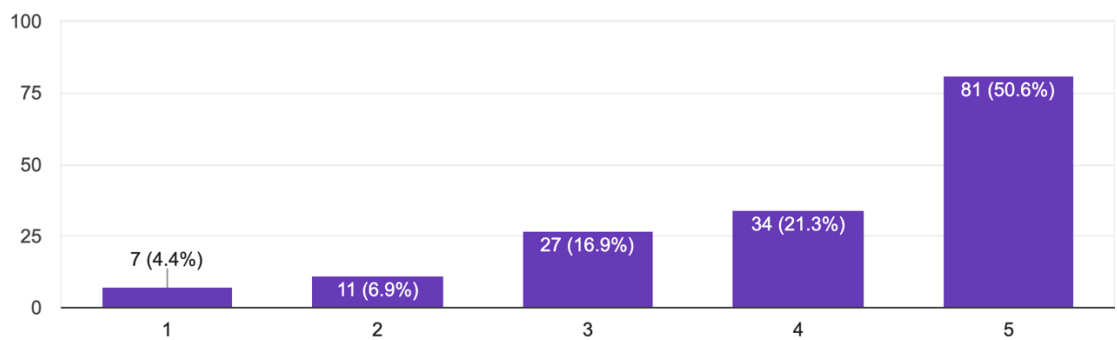
4. Sehelai batik menampilkan makna simbolisasi khusus dan cerita.

160 responses



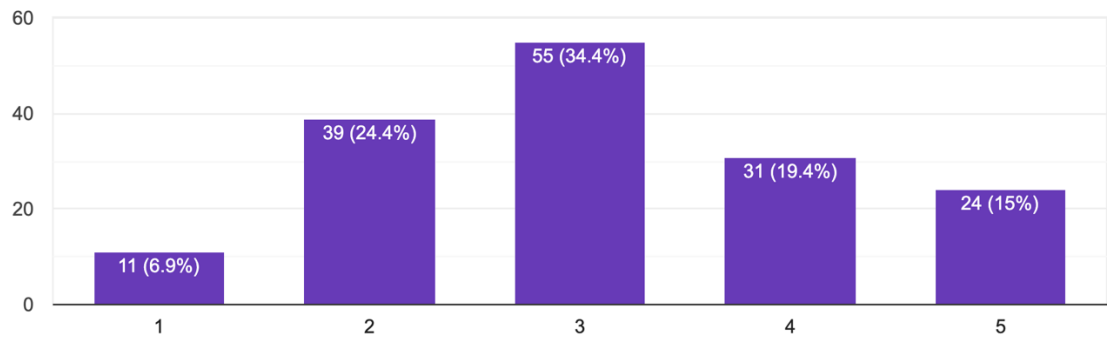
5. Beberapa motif batik dirancang untuk dikenakan khusus untuk kalangan tertentu.

160 responses



6. Menurut saya, batik sebaiknya dipertahankan tanpa banyak perubahan dalam motif, desain, dan warna.

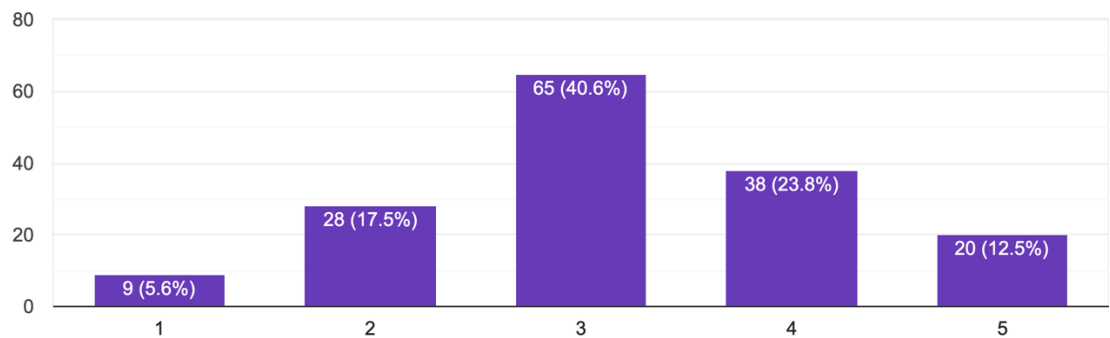
160 responses



45 / 17 - 12 / 15

7. Saya mengenal jenis-jenis motif batik dan maknanya.

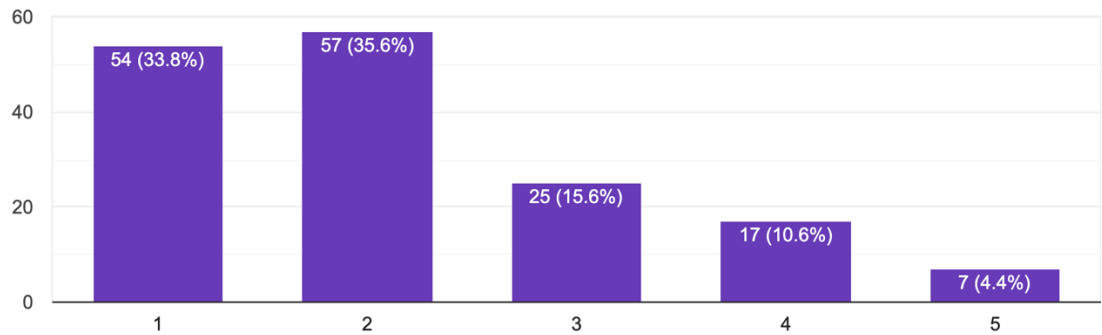
160 responses



11 / 12

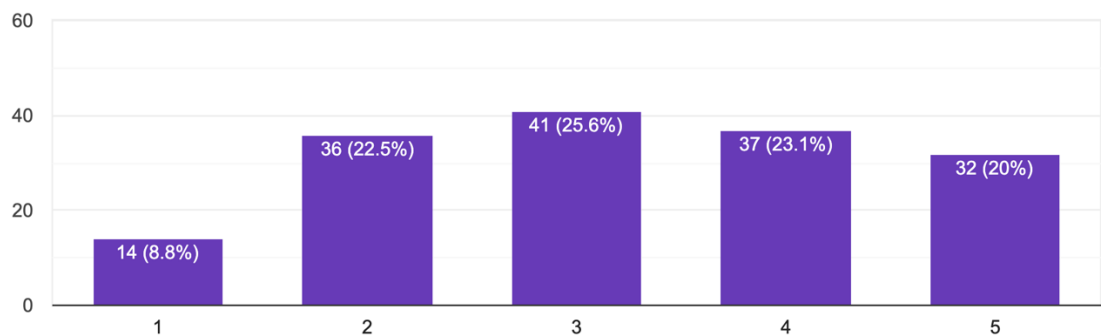
8. Batik hanya cocok dan tepat dikenakan pada acara-acara khusus seperti pernikahan atau upacara tradisional.

160 responses



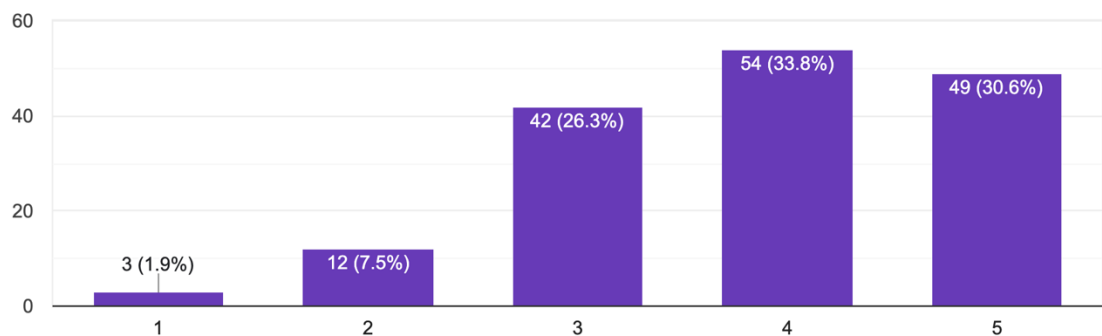
9. Saya dapat membedakan antara batik tulis, batik cap dan batik printing dengan mudah.

160 responses



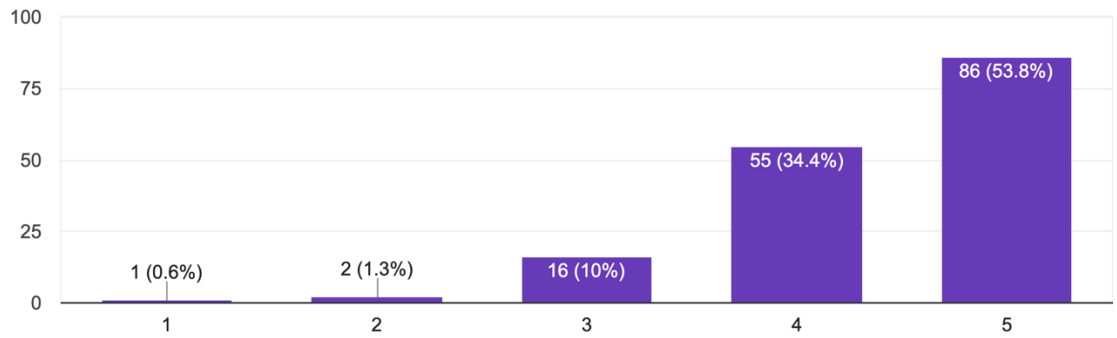
10. Saya tertarik untuk mengenakan batik untuk kegiatan sehari-hari.

160 responses



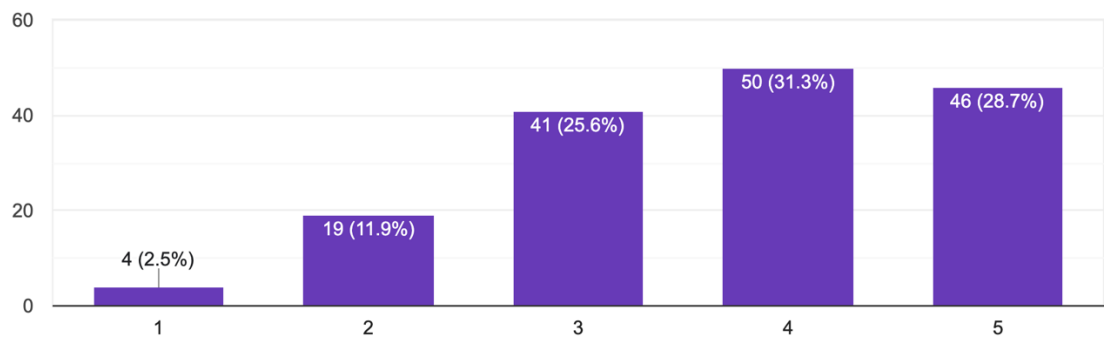
11. Saya memilih batik karena keindahan motifnya.

160 responses



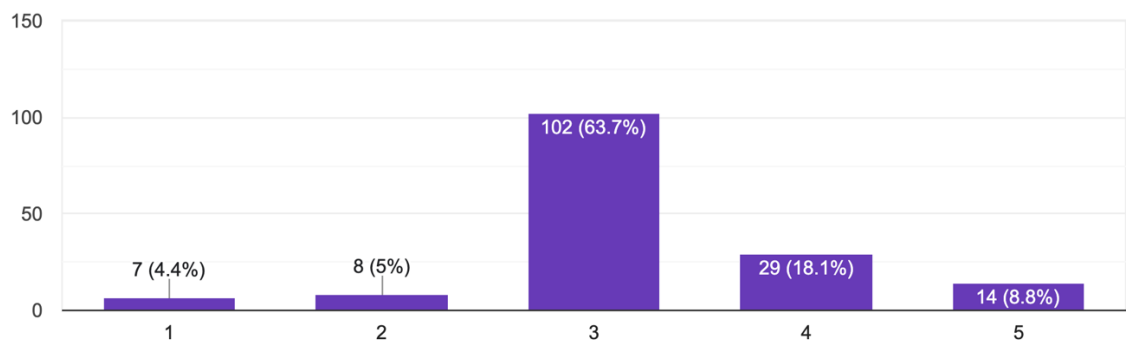
12. Harga menjadi faktor utama saya dalam memilih dan membeli batik.

160 responses



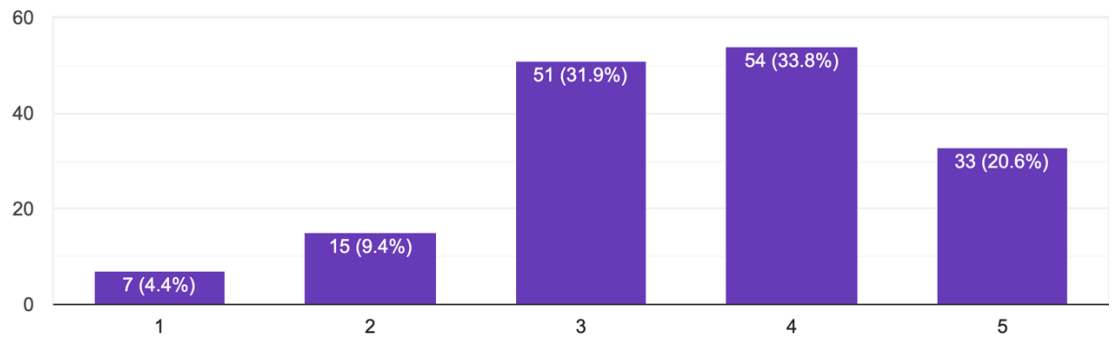
13. Batik di Indonesia terbagi menjadi 2 kategori yaitu batik Vorstenlanden dan batik pesisir

160 responses



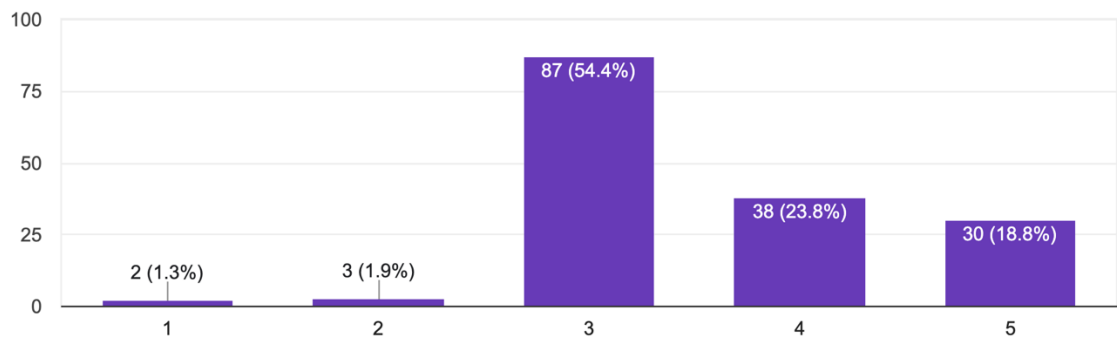
14. Saya memilih batik yang memiliki warna cerah dengan motif yang sederhana atau minimalis.

160 responses



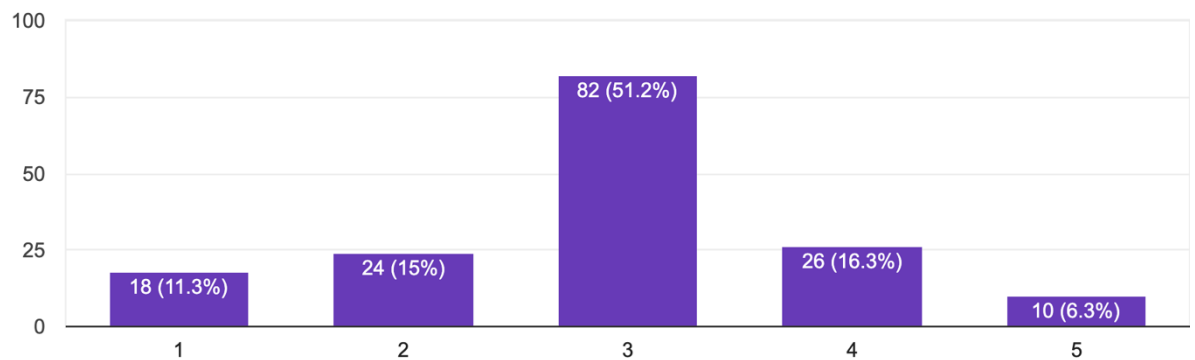
15. Batik Vorstenlanden adalah batik dari wilayah Surakarta dan Yogyakarta

160 responses



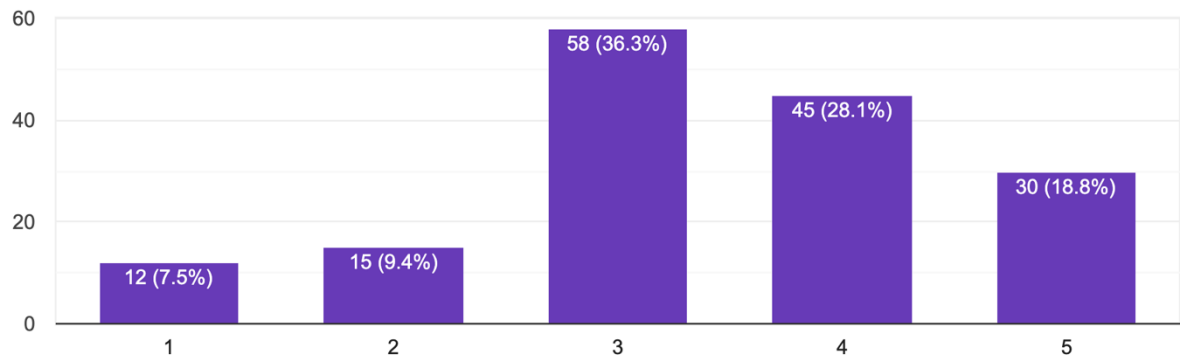
16. Motif parang dan Sawat Garuda sejak dahulu dirancang untuk semua kalangan.

160 responses

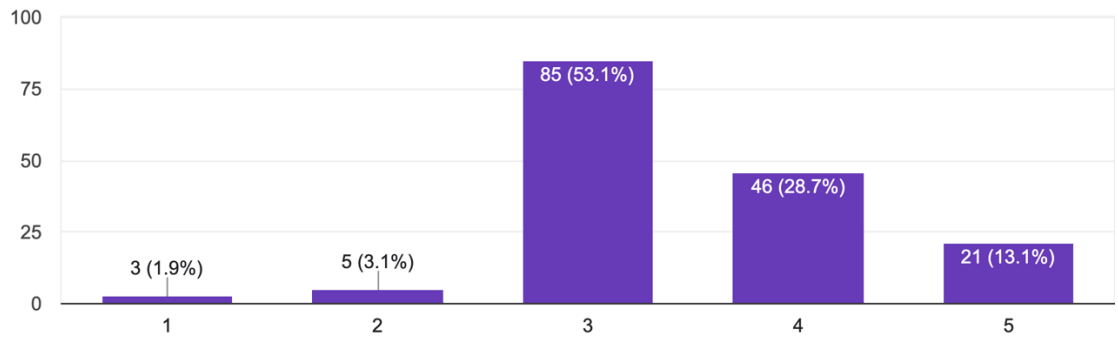


17. Batik Pesisir adalah batik yang dihasilkan hanya di wilayah pesisir pantai.

160 responses

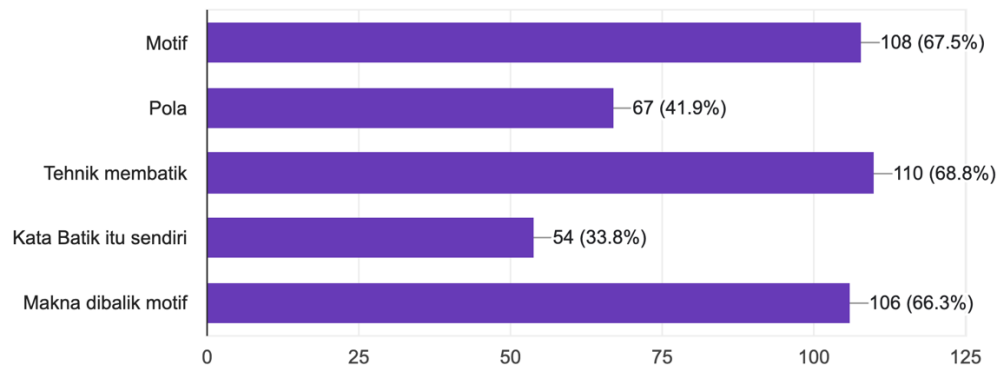
**18. Batik Peranakan termasuk dalam kategori batik pesisir.**

160 responses



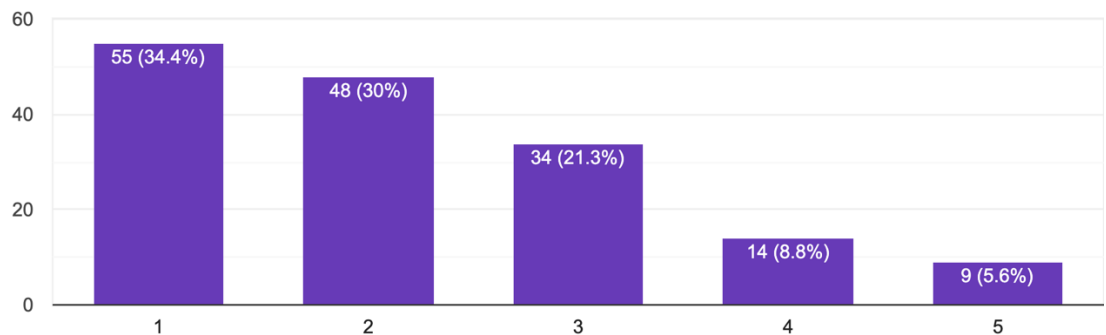
19. Berdasarkan penjelasan diatas, menurut anda apa yang sebenarnya diakui sebagai warisan kemanusiaan untuk budaya dari batik oleh UNESCO? Boleh pilih lebih dari satu.

160 responses



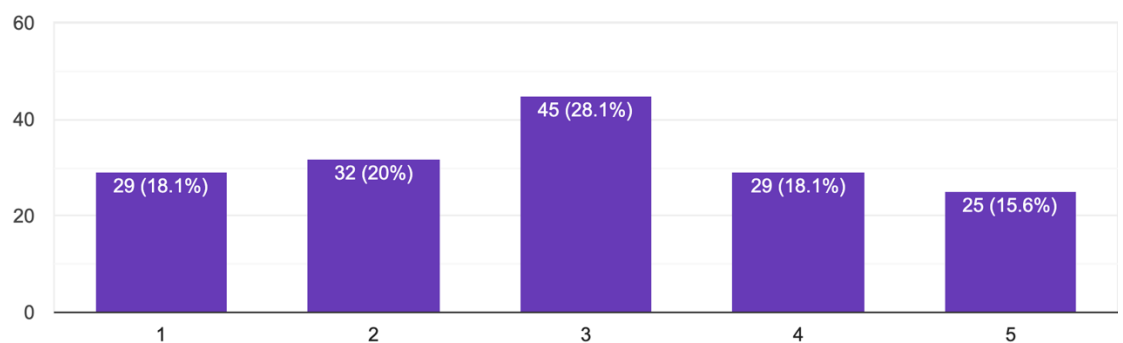
20. Saya mengenakan batik karena batik sudah diakui oleh UNESCO.

160 responses



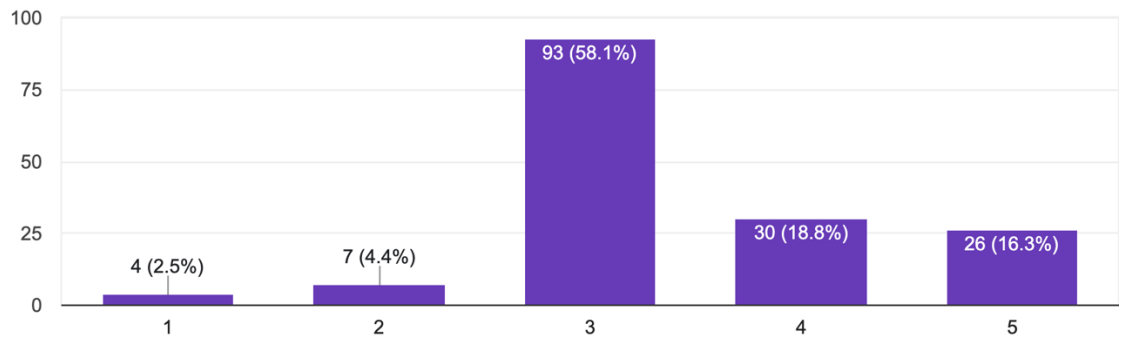
21. Saya familiar dengan istilah batik Tiga Negeri.

160 responses



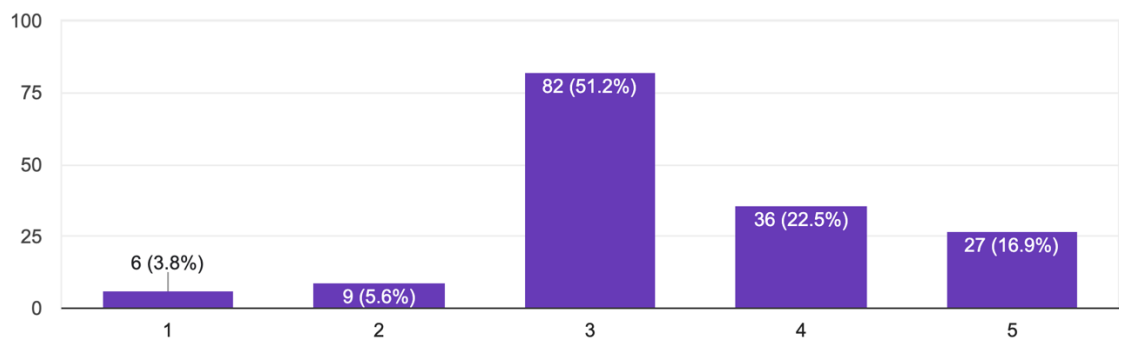
22. Batik tiga negeri termasuk dalam kategori batik peranakan.

160 responses



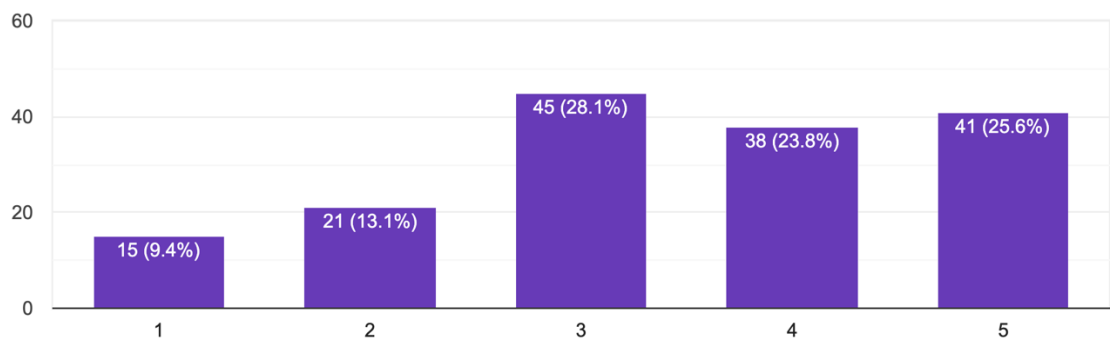
23. Batik tiga negeri dikenal sebagai batik dengan tiga warna.

160 responses



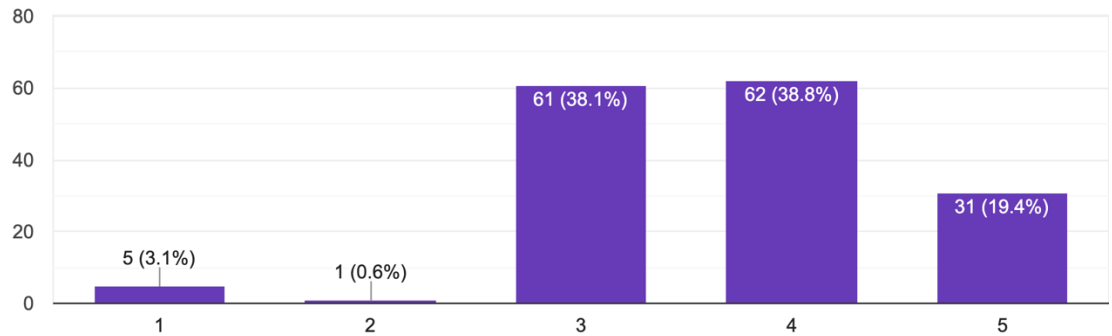
24. Pengakuan UNESCO membuat saya tertarik untuk mengenakan batik.

160 responses



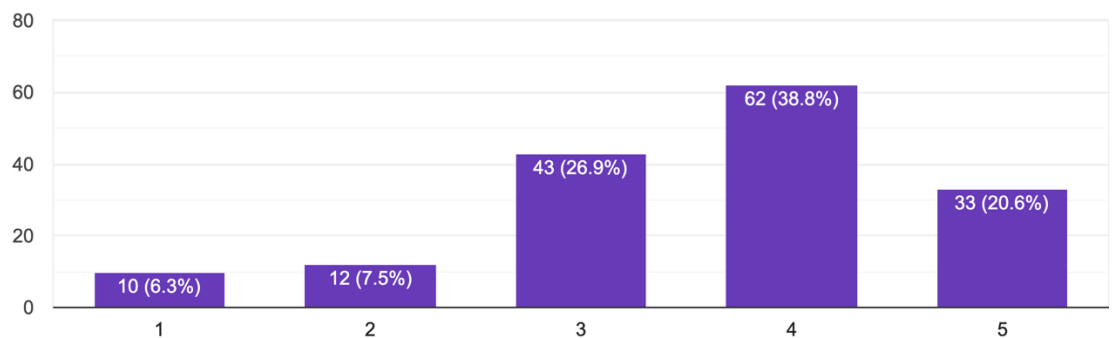
25. Kalangan Peranakan adalah kalangan hasil perkawinan antara penduduk lokal dan pendatang (Arab, Tionghoa, India) yang banyak berdomisili di Jawa dan Sumatra.

160 responses



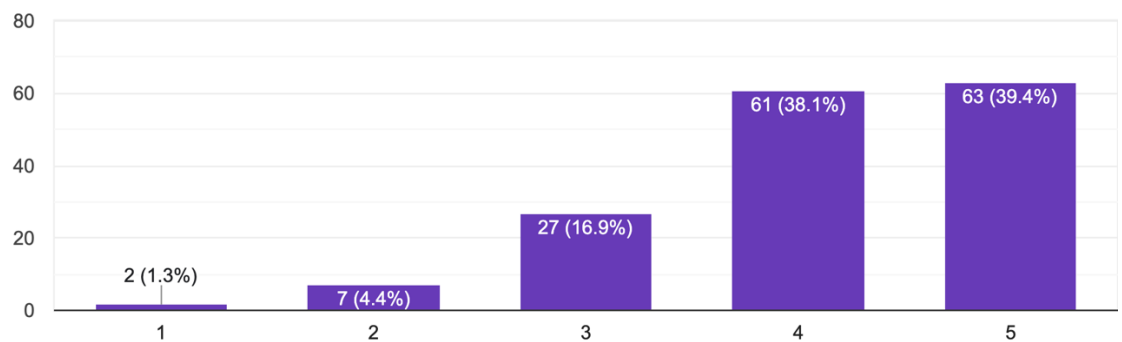
26. Batik dapat ditemukan di negara lain seperti China, Afrika, Thailand dan Malaysia.

160 responses



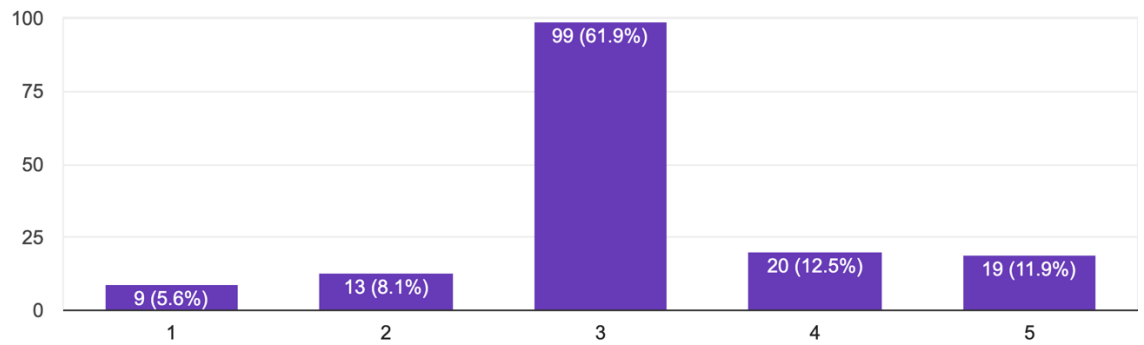
27. Setiap negara memiliki ciri khas visual tersendiri di batiknya.

160 responses



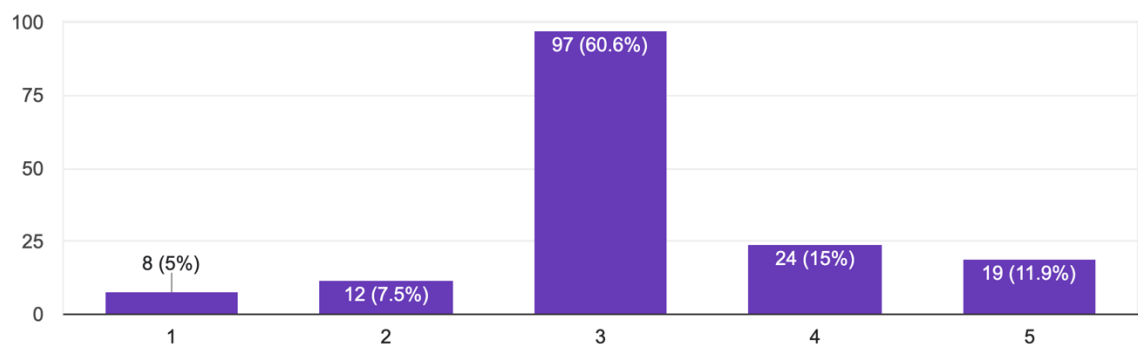
28. Batik tiga negeri tidak memiliki tiga motif dari tiga sentra batik yang berbeda lokasi.

160 responses



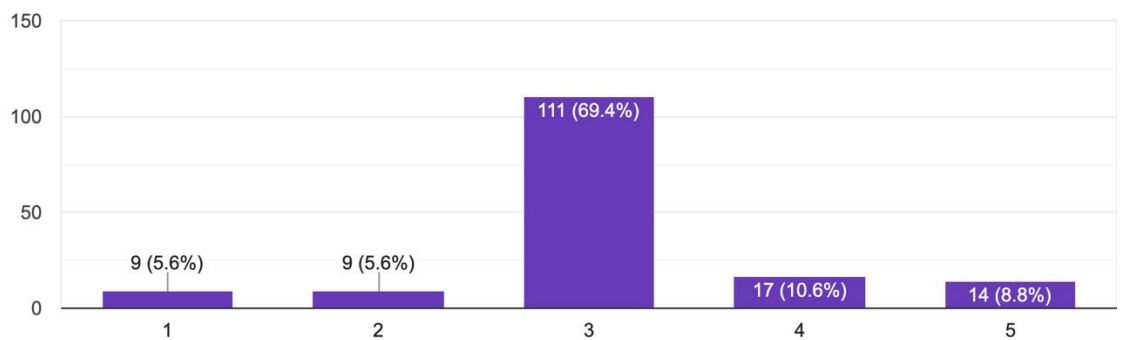
29. Batik Tiga Negeri adalah batik hasil keluarga Tjoa Solo.

160 responses



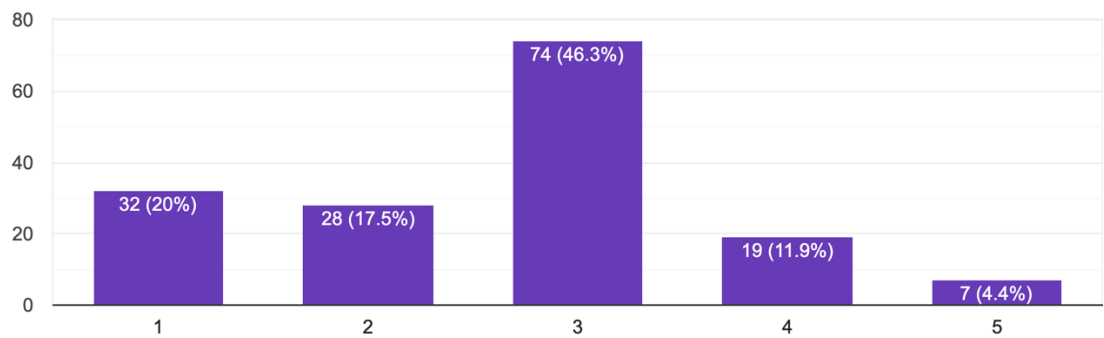
30. Sejak akhir abad 19, batik Tiga Negeri diproduksi hanya di Solo.

160 responses



31. Menurut saya batik Tiga Negeri sama saja dan tidak berbeda dengan batik lainnya.

160 responses



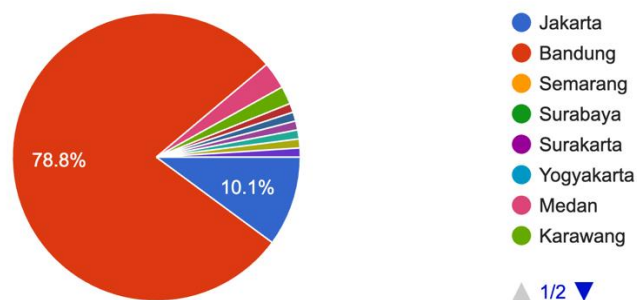
Second Questionnaire: The Questions and Results

The questionnaire was conducted during the Uno Flatu exhibition from June 2 to 7, 2023, at Maranatha Christian University Bandung, Indonesia. During the exhibition, questionnaires were distributed using Google Forms and answered by 99 respondents.

KUESIONER PENELITIAN MENGENAI BATIK PRINTING TIGA NEGERI PLEATS

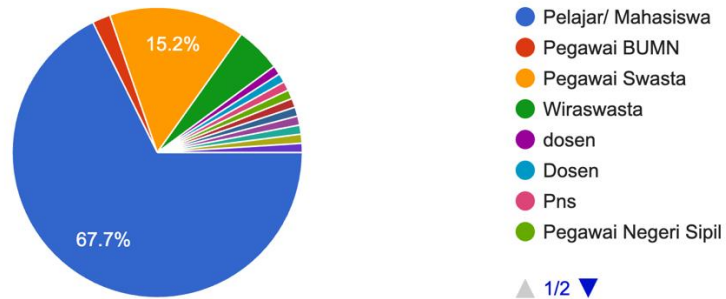
1. Dimana Anda berdomisili?

99 responses



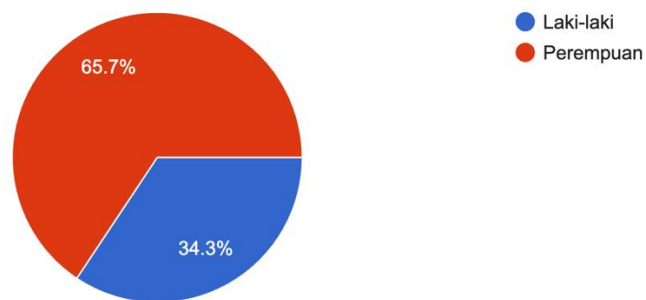
2. Status Pekerjaan

99 responses



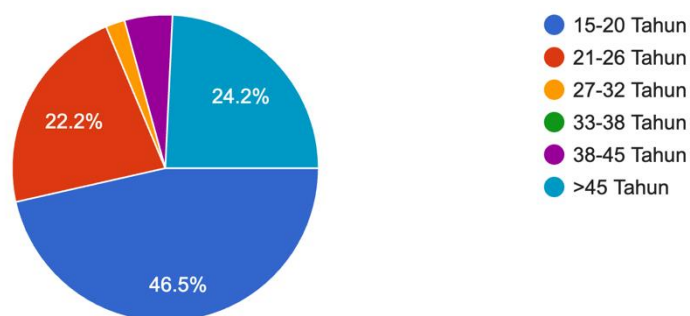
3. Jenis Kelamin

99 responses



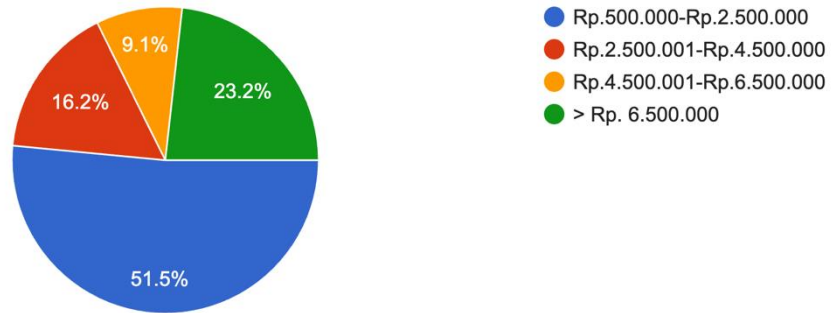
4. Usia

99 responses



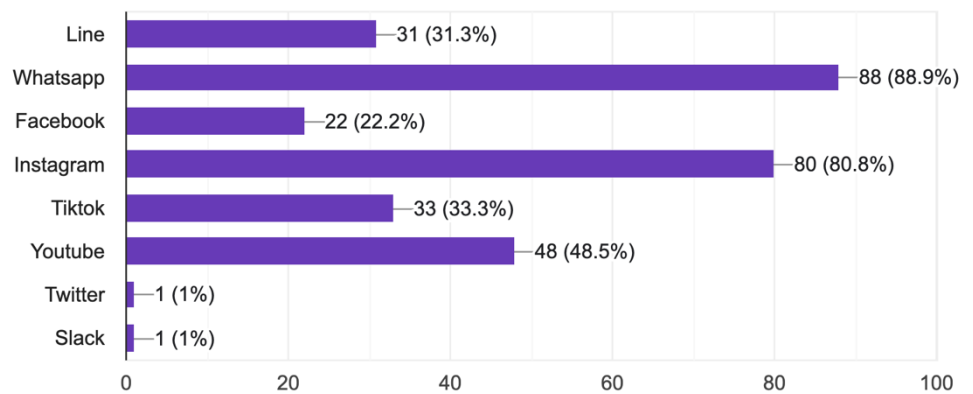
5. pengeluaran perbulan

99 responses



6. Media sosial yang digunakan (bisa pilih lebih dari 1)

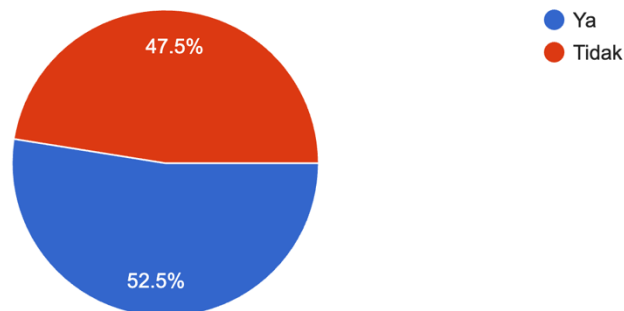
99 responses



Bagian II: memuat berbagai pernyataan-pernyataan mengenai Batik dan Batik Tiga Negeri

1. Apakah anda dapat membedakan antara Batik Tulis, Batik Cap, Batik Tulis+Cap, dan Batik Printing (Sablon, Digital Printing)? Bila Ya, apa menurut anda cara membedakannya.

99 responses



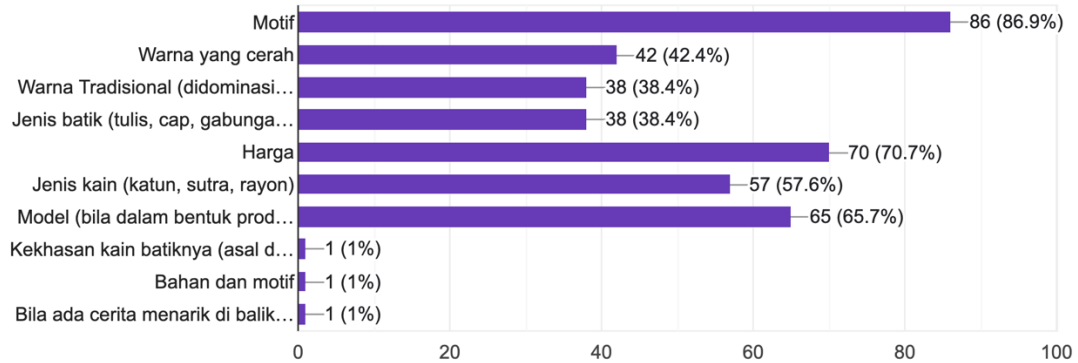
1. bisa
2. Batik tulis biasanya kurang rapi tampilannya, tapi malah memberi kesan estetik pada motifnya. Selain itu, kebalikannya dari batik tulis
3. Tekstur dan peresapan warna yang berbeda
4. Batik tulis bentuknya tidak akan bisa presisi Batik tulis dan cap menggunakan malam dan tembus motifnya
5. Dr tekstur, motif depan dan belakang, kerapihan bentuk motif, warna, dll
6. Dari detailnya
7. Karena ciri khas dari batik printing terlihat tidak setradisional batik cap, batik tulis, batik tulis+ cap
8. cara nya
9. Terlihat dari bentuk kain dan warna pada kainnya
10. Terlihat dari hasil jadinya.
11. Batik tulis itu langsung ditulis dikain batik menggunakan tangan , Batik Cap itu langsung dicap dikain batik menggunakan mesin , Batik tulis dan cap itu batik yang dibuat menggunakan 2 cara , Batik printing itu batik yang diprint pake mesin .
12. Beda secara fisik
13. setahu saya kalo batik printing motif nya tidak tembus sampai bagian belakang, jadi hanya tampilan depan nya saja. Lalu untuk batik cap, tulis dan batik cap+tulis saya membedakan dari garis outline dari batik itu sendiri,

seperti batik tulis pasti garisan tidak akan selurus itu karena menggunakan tangan pengrajin. Kemudian untuk batik cap akan lebih terlihat rapih outline nya karena menggunakan alat cap sendiri yg sudah berbentuk motif.

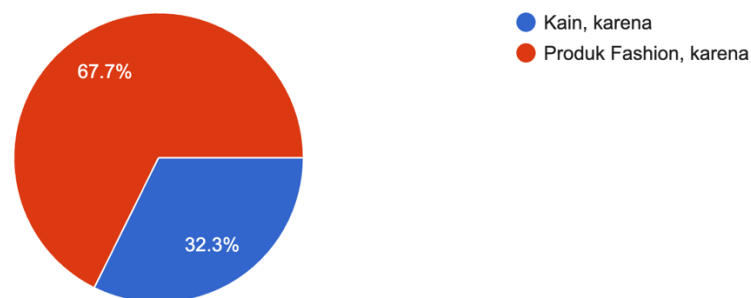
14. karena sedari SD sudah belajar membatik
15. tekstur & harga
16. Dari lembar kain batik bagian belakang
17. terlihat dari kerapihan design dan design yg dipakai
18. Hasil akhirnya. Biasa terlihat dan terasa mana Batik yang menggunakan cap, tulis atau printing.
19. ya
20. Outline berbeda, batik tulis lebih "organik", batik cap terlihat persis. Batik print berbeda pada warna kainnya, biasanya hanya 1 sisi saja berwarna.
21. Batik cap paternya lebih konsisten tidak ada kesalahan sementara batik tulis mungkin ada kesalahan
22. Dari teksturnya dan motifnya
23. karena terlihat dari bagian tekstur batik
24. Saya tidak tahu perbedaanya
25. Alasannya terlihat dari pada batik tersebut bahwa sangat signifikan terhadap batik tersebut dari motif, Dan warnanya.
26. Karena motif batik cap biasa lebih sederhana
27. Karena saya pernah mengikuti ekskul membatik ketika SD
28. segi kerumitan
29. Cara membedakannya bisa dilihat dari tekstur dan meraba permukaanya kain dan juga bisa dilihat dari motif kain tersebut
30. bahan, motif, cara nya di pegang, di baui, di lihat
31. Cara proses mengerjakannya
32. Umumnya dari cetakan dan polanya, untuk batik tulis atau cap cetakan batik di kedua permukaan sedangkan cap hanya di 1 permukaan. Dan pola untuk cap lebih teratur
33. Bisa karena terbiasa
34. Hasil goresan motif pada kain batik

35. Batik tulis dan cap warnanya tembus/2 sisi. Printing/sablon hanya 1 sisi
36. Secara visual terlihat nyata
37. cap lebih pas posisi warnanya
38. Motif batik cap lebih rapi dan berulang, batik tulis kurang rapi
39. Dari gambar bagian dalam kain, dan harga
40. Istri penggemar batik, jadi ikut tahu sedikit2 lah.
41. Warna, bentuk, posisi gambar pada kain.
42. perbedaan bisa dirasakan dr aroma lilin, dari segi detil, buatan tangan akan berbeda kerapihannya dgn cetak massal, dan dari warna
43. Bisa tapi gak ahli. Kalau tulis, kelihatan dari motifnya, bentuknya gak sama plek kalau diulang seperti batik cap. Selain itu kalau yg bagus suka ada nama pembatiknya. Kalau batik printing kelihatan dari motifnya terlalu sempurna, gak kelihatan ada 'beleberan', khasnya batik yg bikin spesia.
44. Dari jejak malam, kualitas garis, gambar muka dan belakang
45. Terlihat dari hasilnya. Batik cap tentu beda dengan batik tulis. Batik cap motifnya dihasilkan alat cap, motifnya bisa sama persis karena pengulangan dari alat. Batik tulis motifnya dari menggambar langsung diatas kain, sehingga motifnya tidak akan sama persis
46. coraknya berbeda
47. Batik cap terlihat rapih sama polanya berulang, batik tulis manual. Batik sablon dibedakan dari bau tintanya. Batik digital printing ketebalan tintanya berbeda dengan batik sablon, bahan kainnya beda.

2. Faktor apa saja yang menjadi pertimbangan anda untuk membeli batik? Bisa pilih lebih dari satu
99 responses



3. Anda lebih memilih membeli batik dalam bentuk kain atau sudah menjadi produk fashion seperti kemeja, dress, blouse dll?
99 responses



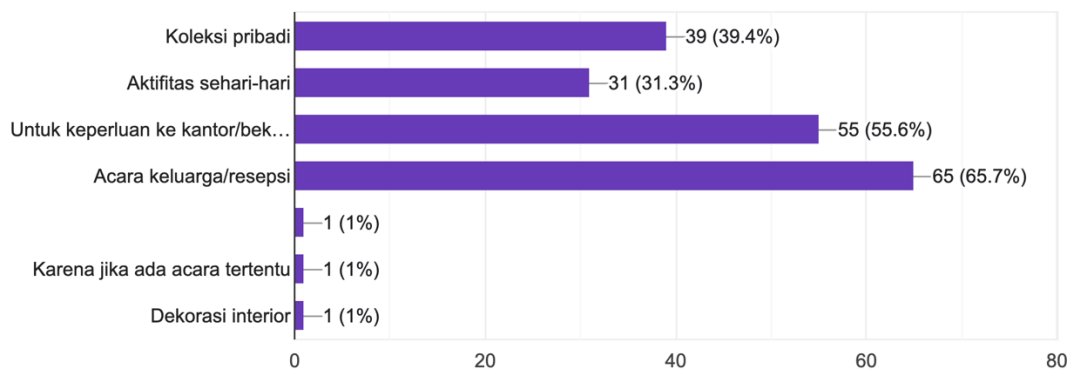
1. lebih praktis
2. -
3. Simpel
4. keren
5. Koleksi
6. Dapat saya jahitkan sesuai keinginan
7. Karena sudah trima beres siap pakai
8. Karena biar bisa memodifnya sendiri sesuai keinginan pribadi dan bisa mengoleksi kaen
9. biar lebih gampang untuk digunakan
10. Bisa dijadikan koleksi dan lebih authentic

11. Tidak perlu repot untuk desain
12. Suka langsung memakainya sebagai pakaian
13. Sudah siap dipakai
14. lebih menarik
15. Karna bisa di pakai menjadi bentuk apapun di badan
16. Tidak perlu pusing memikirkan desain bajunya, pilih yang sudah jadi bisa langsung dicoba.
17. Karena kalau modelnya jelek percuma juga
18. Lebih leluasa
19. kain karena bisa dibentuk sesuai selera
20. Karena agar bisa langsung di pakai bila ada acara.
21. karena kebutuhan saya sekarang hanya membeli batik untuk acara penting dll.
22. bisa di mix and match
23. Tinggal pakai
24. bisa langsung dipakai
25. Untuk koleksi pelengkap kebaya. Terkadang saya beli yang sudah jadi busana juga
26. bisa dipakai/di bentuk sesuai keinginan kita
27. lebih bebas untuk di styling dan timeless
28. bisa mengatur modelnya
29. Untuk acara formal
30. Karna dapat di desain kemauan kita sendiri
31. lebih mudah tinggal pakai
32. Bisa saya atur sendiri menjadi rok / dress
33. Lebih suka menggunakan batik sebagai pakaian dari pada menjadi kain saja
34. Gampang di pakai
35. karena lebih mudah dan tidak harus ketukang jait
36. Karena saya tidak bisa menjahit
37. Lebih praktis

38. Saya tidak ingin harus membuat baju sendiri
39. Lebih menarik
40. Karena bisa langsung digunakan
41. Sudah siap pakai.
42. Untuk mempertahankan kebudayaan Indonesia

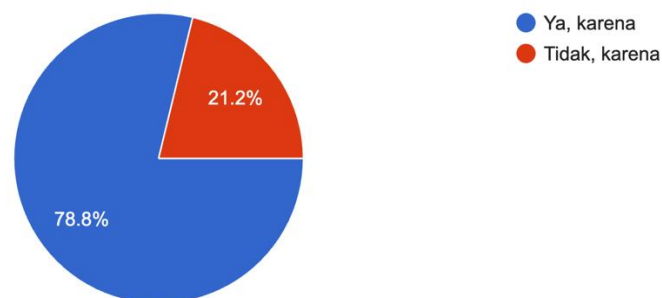
4. Biasanya Anda membeli produk batik untuk keperluan apa? Bisa pilih lebih dari satu.

99 responses



5. Apakah Anda tertarik mempelajari sejarah, cerita dibalik motif, makna, fungsi dari batik?

99 responses

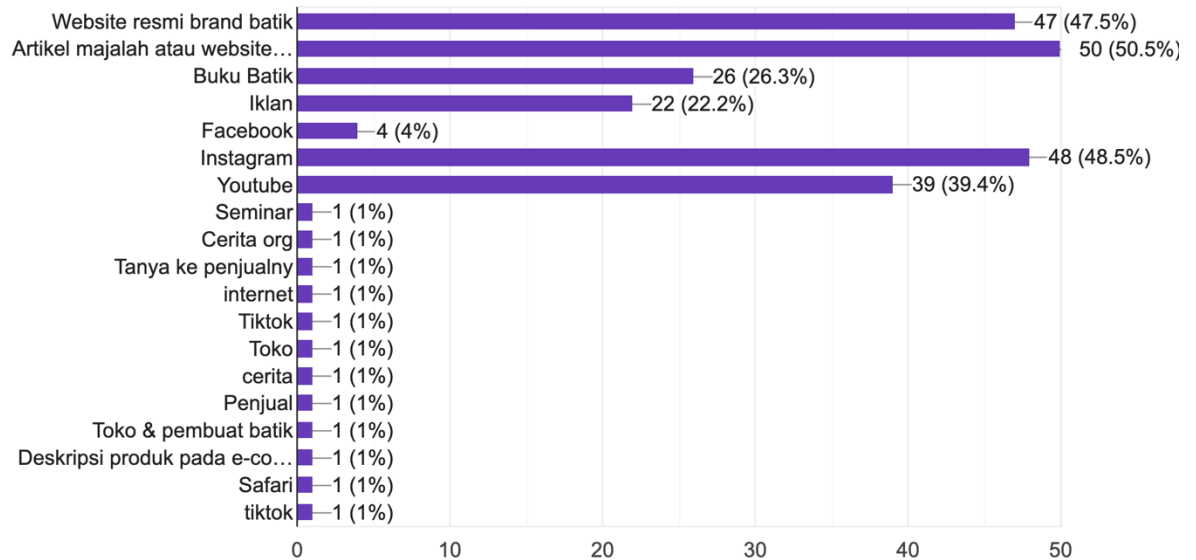


1. Menambah wawasan
2. keren
3. Beda daerah, beda sejarah dan maknanya
4. Bagian dari Sejarah Indonesia
5. Setiap batik yg d miliki ingin tahu detail ceritanya
6. Tidak karena saya tidak menyukai sejarah

7. susah untuk dipelajari
8. Banyak cerita dan sejarah dari satu motif dan motif batik bisa digunakan untuk berkomunikasi dll
9. Pengetahuan
10. Karena tidak pernah diajarkan lebih detail sebelumnya terutama di sekolah
11. Lebih mengerti soal cerita, nuansa, dan konteks dibalik macam-macam batik yang ada
12. budaya
13. Jarang orang mneceritakan temtng batik sampai ke motif
14. Batik banyak filosofi dan keunikannya.
15. Karena saya tidak terlalu suka batik
16. Menarik dan beragam
17. karena masih banyak hal menarik dr batik yang bisa dipelajari
18. Karena batik menarik untuk dibahas dan diteliti lebih dalam lagi
19. saya merasa kurang passionate dalam hal perbatikan, saya memilih untuk menikmati dan menghargai hasil karya dari batik itu sendiri.
20. menarik
21. penyuka batik
22. Kurang suka sejarah
23. sangat seru saat mengetahui cerita di balik batik yang sangat indah
24. Penelitian tesis saya mengenai batik Peranakan di Pekalongan
25. bisa lebih mengetahui apa makna dr batik yg akan dikenakan
26. saya suka sekali batik dan menurut saya batik indah
27. karena belum terlalu mengerti batik
28. Banyak cerita yang dapat dipelajari untuk digunakan nanti didepan

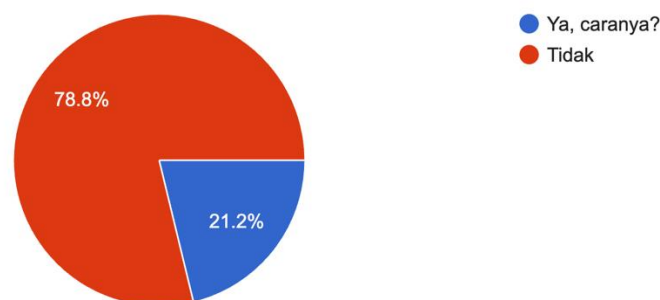
6. Media apa saja yang Anda gunakan untuk mencari informasi tentang produk batik dan turunannya? Bisa pilih lebih dari satu.

99 responses



7. Apakah anda dapat membedakan batik Vorstenlanden (Keratonan) dan Batik Pesisir?

99 responses



1. Batik pesisir warnanya dominasi ngejreng/cerah. Batik keraton dominasi warna soğan/cokelat/gelap. Motif pesisiran lbh bebas, dinamis. Motif keraton lebih teratur/masih terikat pakem tertentu
2. Warna dan corak yang berbeda
3. Dari segi warna dan motifnya
4. Warnanya dan motifnya kalo pesisir lebih banyak hewan bunga2 latohan dll

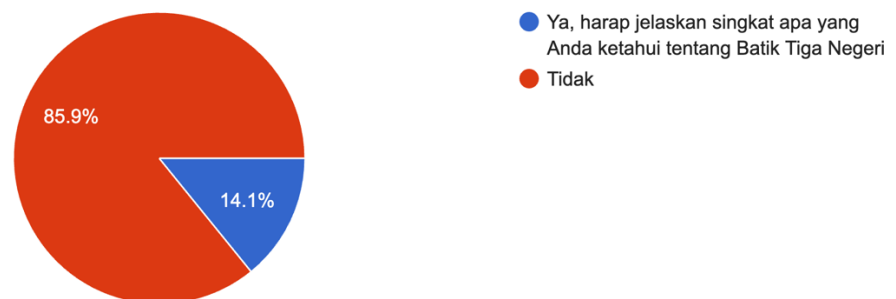
5. warna nya beda
6. Jarang untuk melihat batik
7. Tingkat kerumitan, jenis motif, warna.
8. -
9. Warnanya
10. Dari warna dan motif
11. saya kurang tahu
12. dari bagian batik nya
13. Perbedaan warna, jika batik vorstenlanden menggunakan warna yang didominasi oleh warna coklat, sementara batik pesisir biasanya didominasi dengan warna yang lebih cerah.
14. Tidak
15. Tidak Batik pedalaman adalah batik yang berkembang di daerah pedalaman khususnya Yogyakarta dan Surakarta (Solo), batik pedalaman ini lebih dikenal dengan batik keraton atau batik klasik. Sedangkan batik pesisiran adalah batik yang berkembang di daerah pesisir pulau Jawa, seperti Cirebon dan Pekalongan.
16. Karena saya tidak terlalu mengerti dengan hal dibidang ini
17. Warna
18. Batik pesisir banyak menggunakan warna merah dan biru
19. Bentuk motif/ ornamen yg digunakan. Batik pesisir lebih mengangkat elemen natural, sedangkan keratonan lbh bersifat geometris
20. warna dan corak
21. Warna dan motif, pesisir lebih terang dan floral,kraton misalnya sogan dan motif pakem tertentu seperti sidomukti,dll.
22. biasanya batik pesisir berwarna cerah
23. Pada batik keraton, motif kebanyakan menggunakan simbol moral, sementara pesisir lbh bercerita dgn simbol dgn gambar keseharian
24. Dari motif, corak dan warnanya
25. tidak faham
26. Batik Vorstenlanden dikembangkan dilingkungan keraton dan ada

beberapa motif larangan yang hanya boleh dikenakan oleh anggota Keraton, sedangkan Batik Pesisir dikembangkan di luar Keraton dan motifnya lebih beragam

27. Batik keraton warnanya lebih coklat ningrat bgt banyak aturan penggunaannya. Batik pesisir lebih banyak warnanya lebih cerah . Betul begitu?

8. Batik Tiga Negeri termasuk dalam kategori Batik Pesisir. Apakah anda mengenal dan tahu sejarah di balik Batik Tiga Negeri?

99 responses

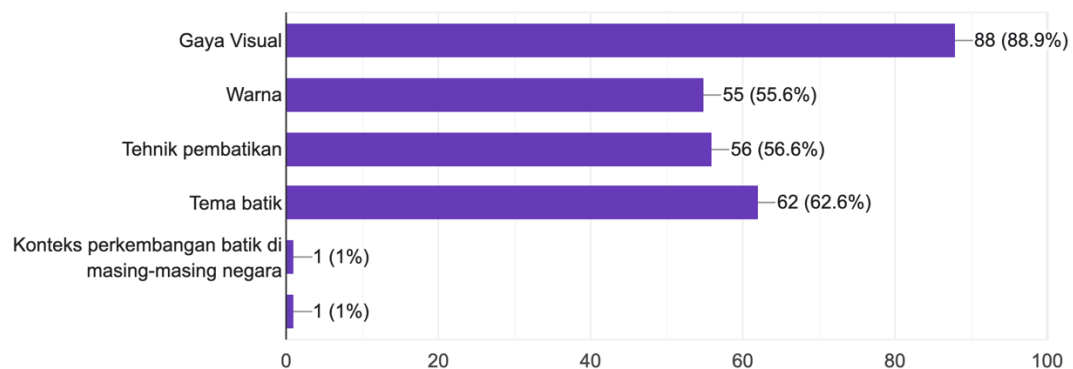


1. Tapi pokoknya si pigmennya diambil dari 3 daerah yg berbeda
2. Jarang melihat batik
3. -
4. Dibuat dengan warna merah biru dan coklat dahulu dari 3 tempat produksi yg berbeda
5. Dibuat di 3 wilayah berbeda karena pencelupan warna. Merah di Lasem, biru di Pekalongan dan sogan di Yogya atau Solo
6. tidak
7. .
8. Tidak
9. Karena saya tidak terlalu mengerti dengan hal dibidang ini
10. Berasal dari tiga tempat pewarnaan
11. saya tahu sedikit kisahnya
12. Batik 3 negeri merupakan perpaduan batik Pekalongan, Lasem, dan Solo yang memiliki karakter yang kuat. Perpaduan tiga daerah

menjadikannya disebut sebagai Batik Tiga Negeri.

13. Batik dari 3 daerah, lasem, solo dan pekalongan dengan perpaduan warna biru, merah, sogan
14. Dari 3 daerah pesisir dengan warna khas masing2
15. Batik yg coraknya dan warnanta karena pengaruh berbagai negara

9. Batik dapat ditemukan dan memang berkembang juga di berbagai negara seperti di Thailand dan Malaysia. Menurut Anda, hal apa saja yang bisa me...masing-masing negara. Bisa pilih lebih dari satu.
99 responses

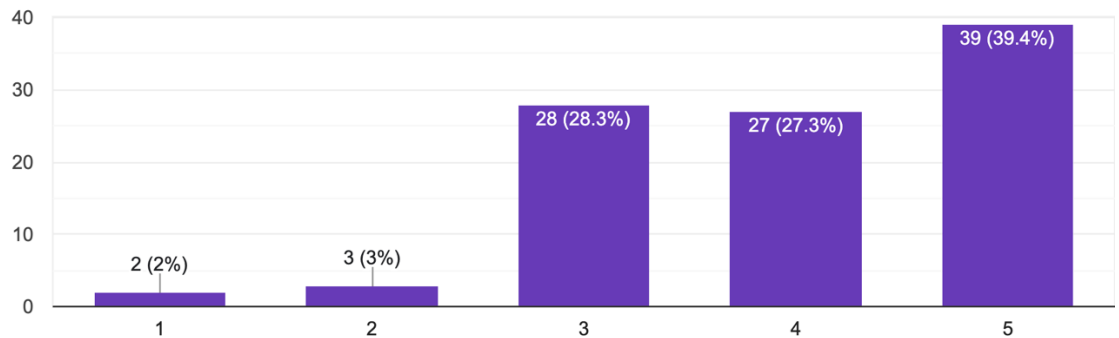


10. Karya yang ditampilkan saat ini adalah pengembangan dari konsep Batik Tiga Negeri. Dimana karya batik ini menampilkan tiga gaya visual khas dari tiga negara yaitu Indonesia, Malaysia, dan Thailand dalam bentuk kain Pleats. Apa pendapat anda mengenai visual batik pleats ini?

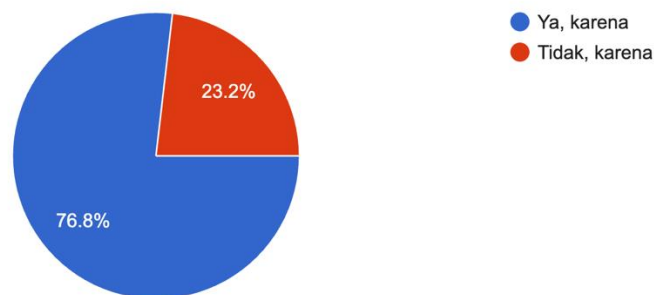
1. Keren
2. menarik
3. keren
4. Bagus
5. .
6. Bagus dan unik
7. Sangat menarik
8. Unik
9. Kurang terlihat jelas motifnya (karena ter-pleats)
10. Yak bagus, cukup serius, lanjutkan Pak

11. Keren
12. Tidak tahu
13. tidak tahu
14. Bagus, kreatif, walau modern tp kesan klasik batiknya ga ilang
15. Terlihat sangat menarik karena motif yang digambar secara apik dan tradisional
16. Desain menarik berdasarkan konsep yg menggabungkan dari tiga negara dengan kontels sejarah yang berbeda sehingga dapat menghasilkan identitas unik dari amalgamasi tersebut
17. bagus dan warna nya cerah
18. karya nya unik dan menarik
19. Unik dan cukup terlihat abstrak
20. Menarik.
21. -
22. Cantik dan modern
23. Bagus, dan menarik
24. menurut saya batik tradisional bila dibuat dengan gaya yang berbeda akan lebih menarik untuk kalangan anak muda dan dewasa karena model batik itu sendiri menjadi lebih modern.
25. bagus
26. Sangat keren
27. sangat cantik

11. Teknik pleats ini dapat menampilkan ilusi perubahan visual bila bergerak karena menampilkan 2 karya seni batik dalam satu produk fashion. Apa ...gan pengembangan batik melalui teknik Pleats ini?
99 responses



12. Apakah motif-motif dalam Batik Pleats ini masih cukup jelas terlihat?
95 responses



1. Terhalang oleh pleats
2. Ukuran komposisi motif yang besar-besar
3. Masih bisa di kenali
4. Tidak pernah melihat
5. tidak pernah melihatnya
6. Masih terlihat krn ada ilusi itu
7. Karena dilihat secara mendalam dan detail
8. Masih kurang berpengetahuan soal batik
9. Karna harus orang yang paham dan peka dalam melihat model nya
10. Warnanya jelas dan motifnya termasuk besar.
11. -

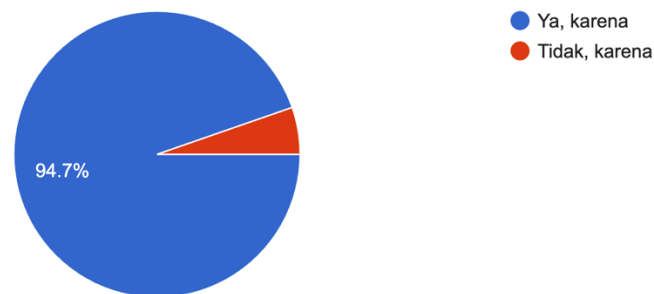
12. Mungkin kurang khas? Atau warnanya terlalu modern?
13. cukup jelas
14. terlihat dari gambar dari motif batik tersebut masih terlihat jelas karena motif dan warna, lalu bentuk dari pleats sendiri sejalur
15. masih dominan motif batik
16. walau ada teknik pleats masih bisa terlihat dari perbedaan warna latar dan motif
17. Beberapa bagian tertutup oleh pleats
18. motif dan warna berbeda
19. pleats hanya memberi dimensi
20. pleats tidak mengurangi gambar
21. Karena outline dan polanya masih terlihat sehingga dapat diketahui dengan mudah walau tidak sebagus biasanya
22. gabungan dari 3 negara
23. Sedikit tertutup dengan lipatan2 kain
24. Warnanya membuat motif tersebut terlihat dengan baik
25. Terlihat
26. Ada visual yg khas
27. Karena ilusinya dapat terlihat dengan jelas
28. Masih terlihat jelas motifnya.
29. pemilihan warna yang cocok sehingga jelas terlihat
30. Memiliki ciri khasnya
31. Ketertarikan dari bentuk dan warna
32. Masih tergambar (dibuat) dengan cukup jelas, warna yang digunakan juga beragam sehingga mudah untuk dilihat dan identifikasi masing² motif yang terdapat
33. Teknik pleats ini dapat menampilkan motif motif yang jelas
34. Dapat melihat dari 2 sisi berbeda dan gambar yg dilihat jga berbeda
35. Warnanya cerah
36. Karena saya tidak terlalu mengerti
37. Karena garisnya yang tegas dan dinamis sehingga kesan pada batik

tersebut dapat dirasakan dan dilihat dengan jelas

38. Karena tidak dipotong.
39. Memiliki warna yang cerah
40. Karena bentuk dan visual nya jelas
41. Bentuknya mudah tercetak
42. Bentuknya dan warna nya
43. bagus
44. Setiap batik memiliki khasny msg2
45. karena menonjolkan dari kekhasan motifnya
46. Karena permukaannya terlihat sangat 3D
47. ada terlihat perbedaan motif
48. Perbandingan warna yg cukup kontras

13. Menurut anda apakah ide Batik Printing Pleats ini dapat turut melestarikan dan memperkaya khasanah batik di Indonesia dan ASEAN?

94 responses

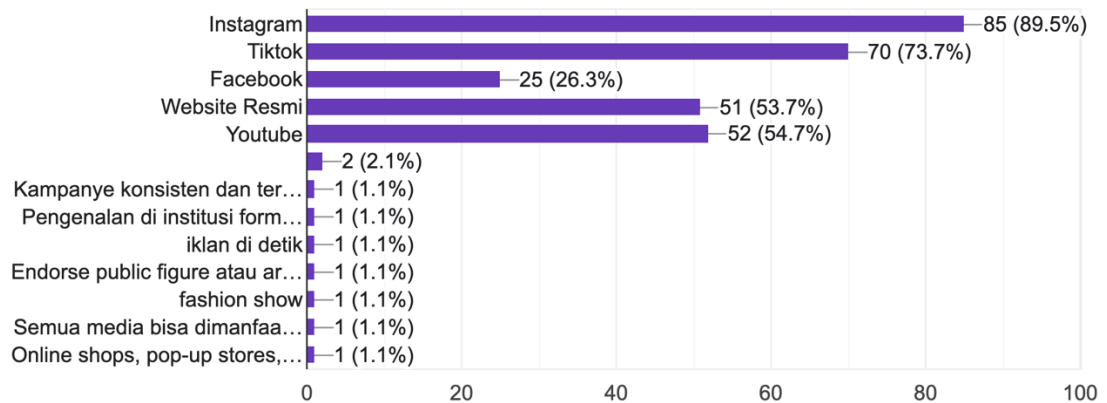


1. Menggabungkan 3 budaya dari 3 negara
2. Membentuk komunikasi antar 3 negara
3. Karena dapat memberikan info 2 jenis batik sekaligus
4. Banyak orang di masa sekarang sulit untuk bergabung dalam membuat batik jadi ketika ada orang yang membuat batik pasti akan melestarikannya
5. sudah banyak orang tidak melestarikannya
6. Approach baru dan modern thdp batik, apalagi skg teknik pleats lagi trend di anak muda

7. Batik printing cenderung lebih murah tp ilmu dan tradisi masih bisa tersampaikan..
8. Karena tetap akan menyebarkan kekhasan Indonesia kepada khalayak banyak
9. Karna untuk memperluas wawasan batik di dunia
10. Ada budaya Indonesia.
11. -
12. Bisa ya, bila ciri khas batik 3 negerinya terlihat
13. batik menjadi lebih unik
14. penemuan baru untuk batik tradisional
15. melestarikan budaya
16. Karena biasa saja
17. karna dengan penggunaan batik sendiri bisa melestarikan
18. Menghadirkan alternatif baru bagi pecinta fashion dalam mengapresiasi batik
19. bentuk yang unik dan motif yg unik akan menarik mata para wisatawan utk membeli batik ini
20. lebih stylish dan modern
21. semakin banyak
22. Dapat membantu meningkatkan pengetahuan dan penyebaran Batik Indonesia lebih baik dan mudah.
23. bergabungnya 3 negara dengan cara mempersatukan budaya mereka, negara lain juga jadi mengenal batik2
24. Karena baju pleats sedang cukup populer saat ini
25. Walaupun pleats itu tetap meneriakkan batik yang dapat melestarikan negara
26. Membawa khas negara

14. Media apa yang menurut Anda paling cocok digunakan untuk melakukan pengenalan dan promosi Batik Tiga Negeri Printing Pleats ini? Bisa pilih lebih dari Satu?

95 responses



15. Harap berikan komentar/masukan Anda mengenai Batik Printing Tiga Negeri Pleats dalam pameran Uno Flatu ini, dengan memberikan 5 kata kunci. Contoh: menarik, keren, biasa, dll

menarik

1. pi ka cu
2. Sebagai produk karya seni (dress) = menarik Sebagai inovasi karya seni = unik Pemahaman makna dari motif yg diterapkan = kurang menarik (karena tidak jelas keseluruhan tampilan motifnya)
3. Pleats, batik, ASEAN, cerah, ramai,
4. Kerennnnnnn
5. Menarik untuk saya melihatnya secara langsung
6. keren abis
7. Keren, unik, menarik, inovasi, colorful
8. Luar biasa, menarik, cantik, tradisional, menakjubkan
9. Beda, bernuansa, berpotensi
10. Unik , elegan , colorful
11. Menarik, dinamis, lembut, kontras, ekonomis.
12. Biasa aja
13. Cantik, modern, colorfull, feminin, keren

14. cukup menarik untuk di kenalkan di lingkungan sekitar
15. Lumayan menarik
16. interesting, statement, modern
17. Belum ada
18. cantik, menarik, eye catching, keren, wow
19. Menarik, kreatif, colorful, kontemporer, etnik
20. menarik, bagus
21. cantik, keren, ayu, budaya, menarik
22. Cukup menarik untuk dipelajari
23. sangat menarik, gabungan batik printing tiga negeri jni juga keren dan mungkin kedepannya bisa membuat ketiga negara ini bekerja sama dalam hubungan yang lebih dalam
24. Etnis, modern, keren, berwarna, cerah
25. Unoflatu hari ini sangatlah menarik karena saya sangat menyukai batik mau itu tulis atau cap, dari itu saya jadi sangat tertarik mengikuti unoflatu hari ini
26. Menarik, keren, bagus, good, seru
27. .
28. Menarik.
29. Menarik, calm, mix, anggun, fashionable
30. Menarik, informatif, unik, keren, bagus
31. Bagus, kreatif, menarik, keren, indah
32. Menarik, modern, unik, kreatif, bagus.
33. Menarik, tradisional, Membanggakan, Memiliki potensi, keren
34. Warna sangat menarik namun lebih ke kontras
35. Menarik, keren, unik, luar biasa, bagus
36. Unik, keren, modern, bagus, menarik
37. Baik dan bagus
38. Berani, mewah, luxury

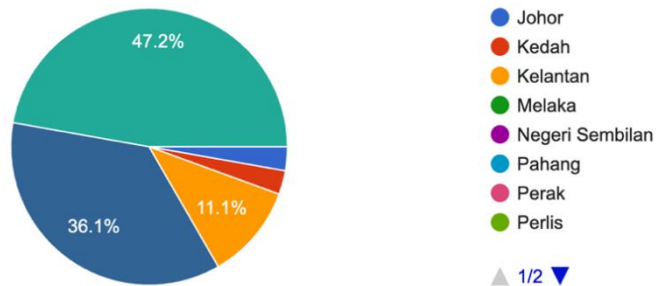
Third Questionnaire: The Questions and Results

This questionnaire was distributed online in August 2023 through Google Forms and aimed at Malaysian target audiences. Thirty-six respondents responded to the questionnaire: 18 from Melaka, nine from Johor, and the rest from several other states.

RESEARCH QUESTIONNAIRE ON BATIK AND THE TRANSFORMATION OF BATIK TIGA NEGERI

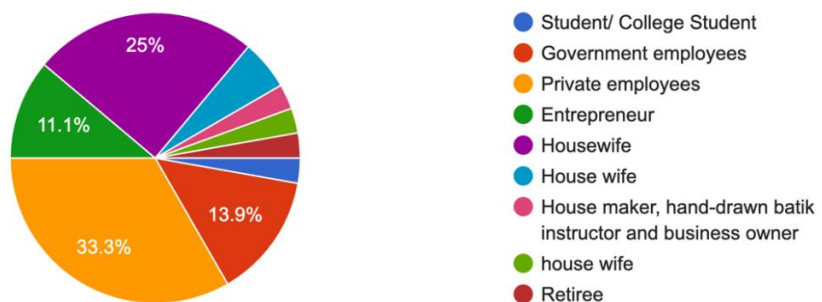
1. Residence location

36 responses



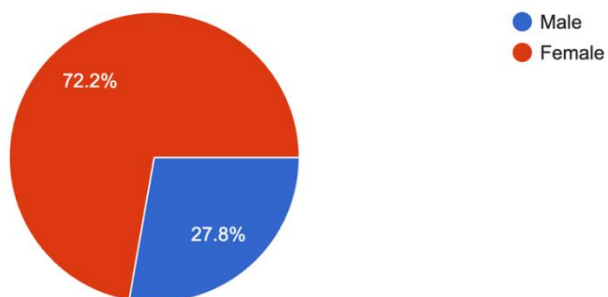
2. Occupation

36 responses



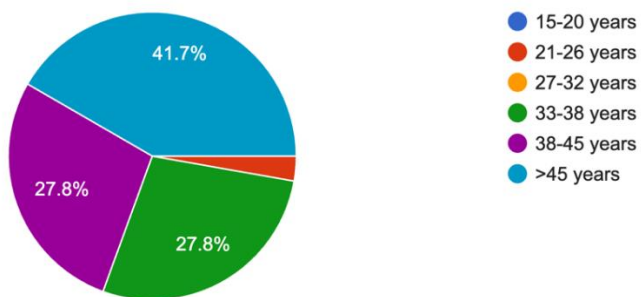
3. Sex

36 responses



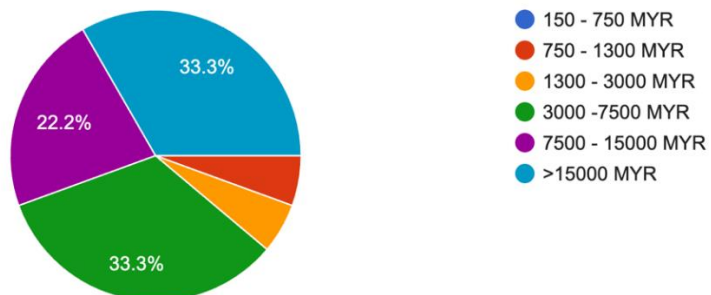
4. Age range

36 responses



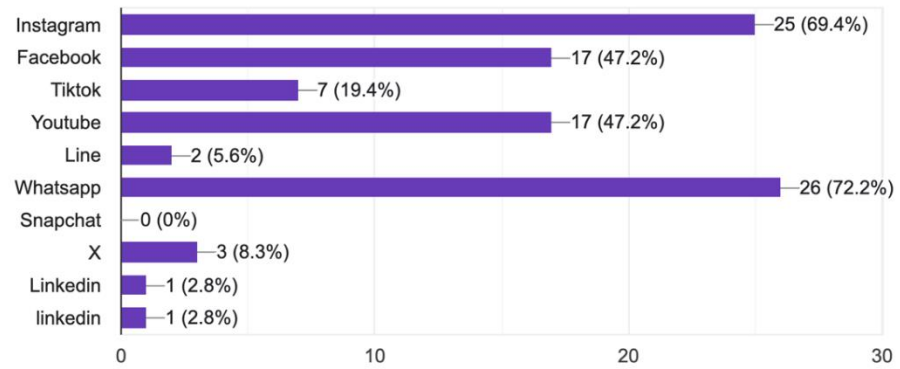
5. Monthly income or allowance

36 responses



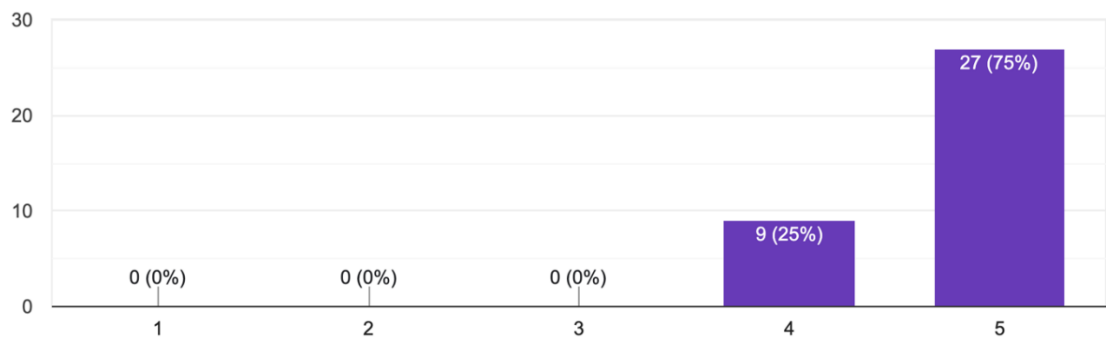
6. Social Media that I use the most (can choose more than one)

36 responses



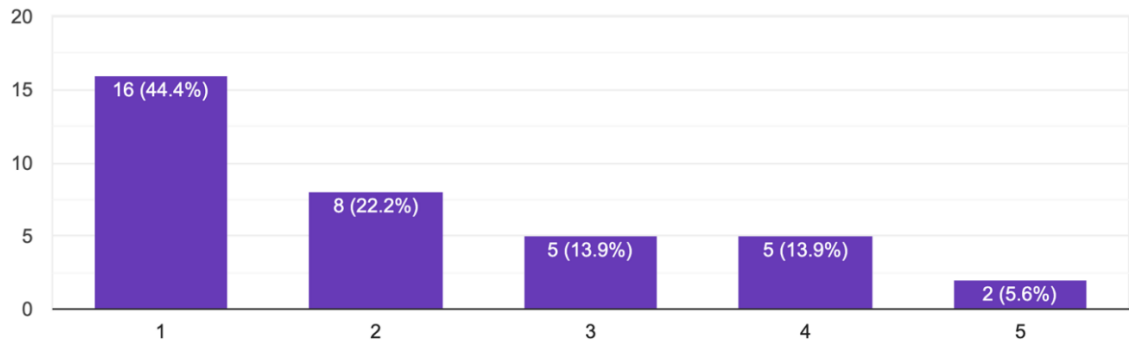
1. Batik is a drawing technique on cloth using canting or stamp or brush with hot wax as a resist which is then dyed with natural or synthetic dyes.

36 responses



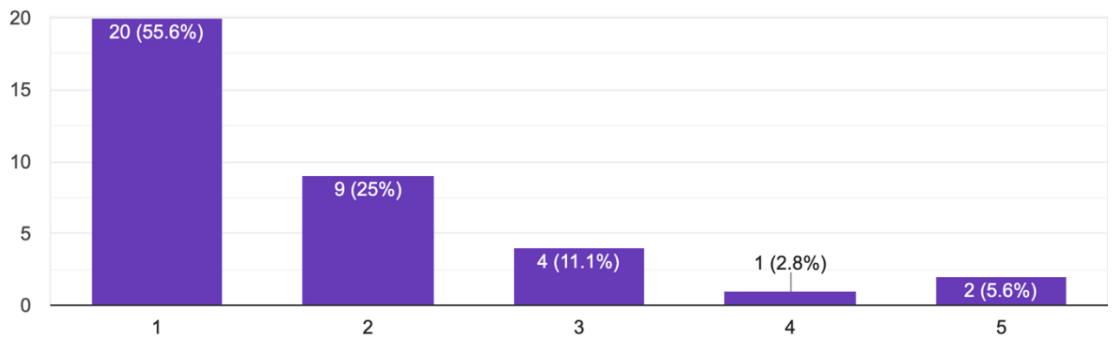
2. Batik is just a patterned fabric with colors like any other patterned fabric.

36 responses



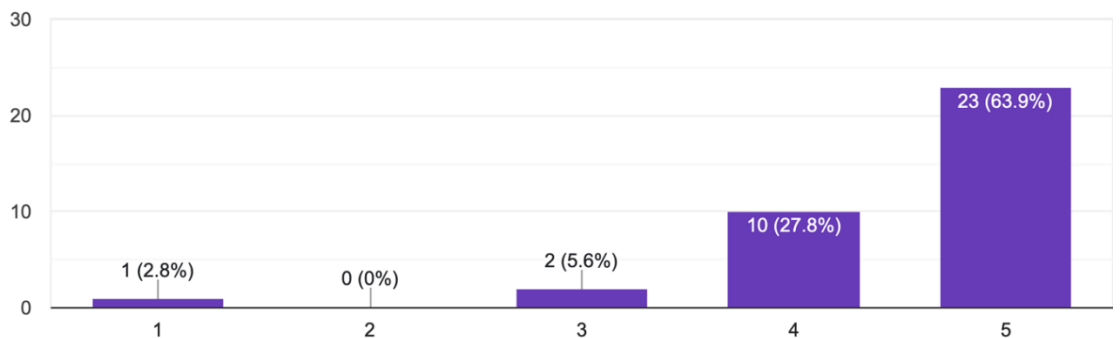
3. I believe batik is an old item or culture and hard to follow today's trend.

36 responses



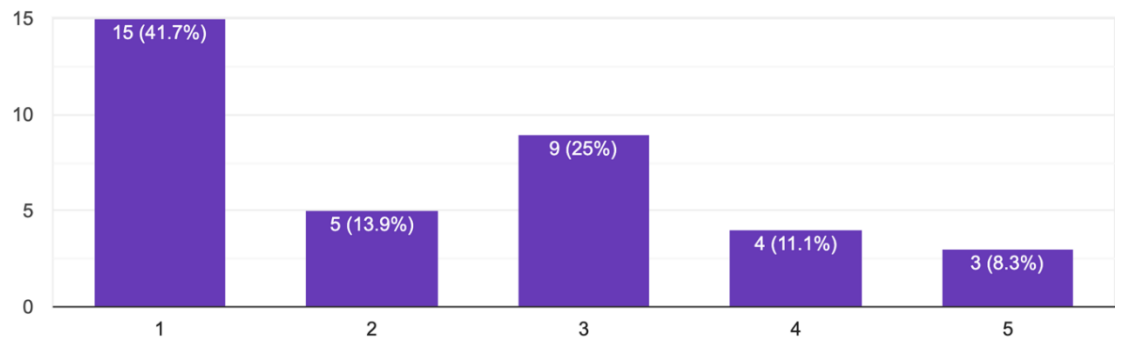
4. A piece of batik with its patterns and motifs displays special symbolic meanings and stories.

36 responses



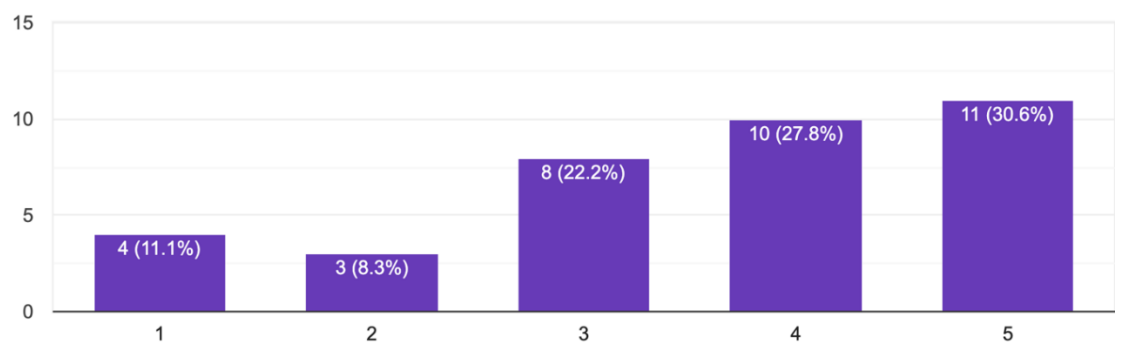
5. Batik is only suitable and appropriate for special occasions, not for everyday wear.

36 responses



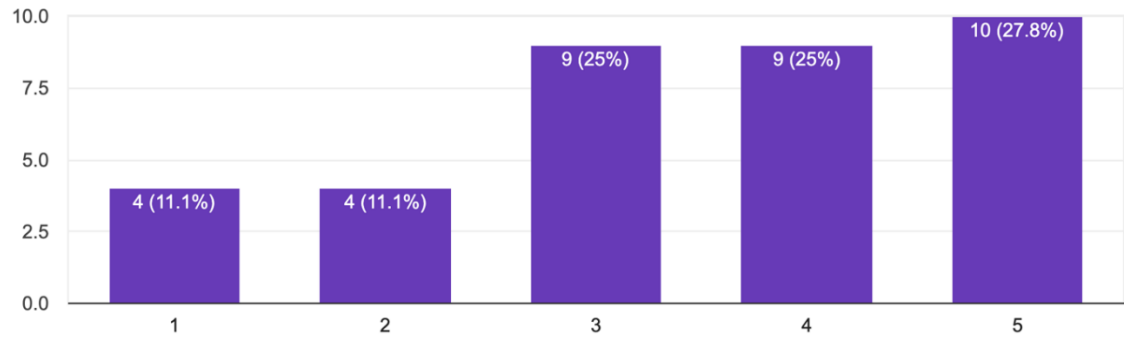
6. I am interested in wearing batik for everyday activities.

36 responses



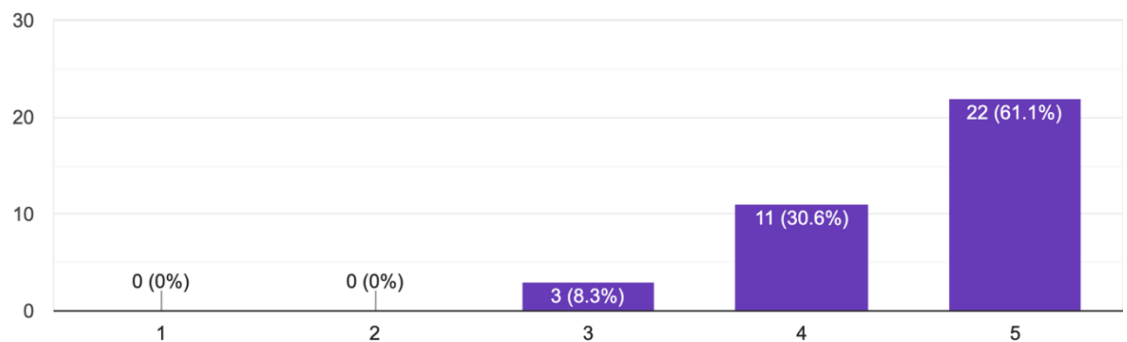
7. I can easily distinguish between hand-drawn batik (batik tulis), stamped batik (batik cap) and batik printing (silkscreen or printed batik).

36 responses



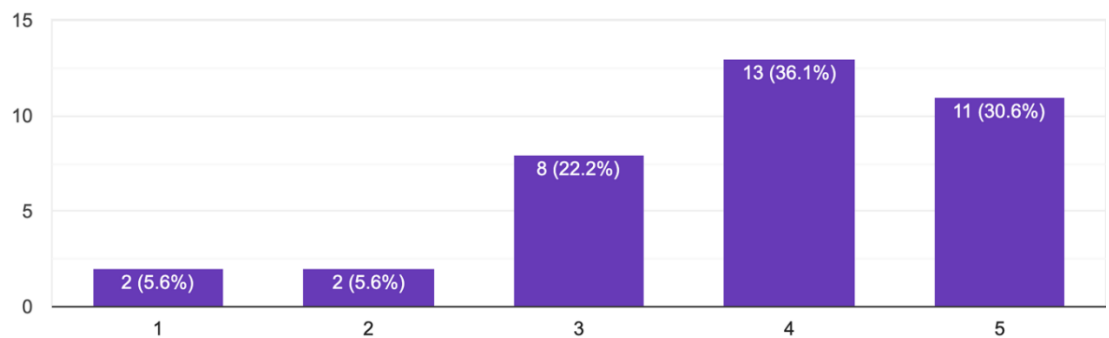
8. Malaysian batik is different from Indonesian batik and Thai batik.

36 responses



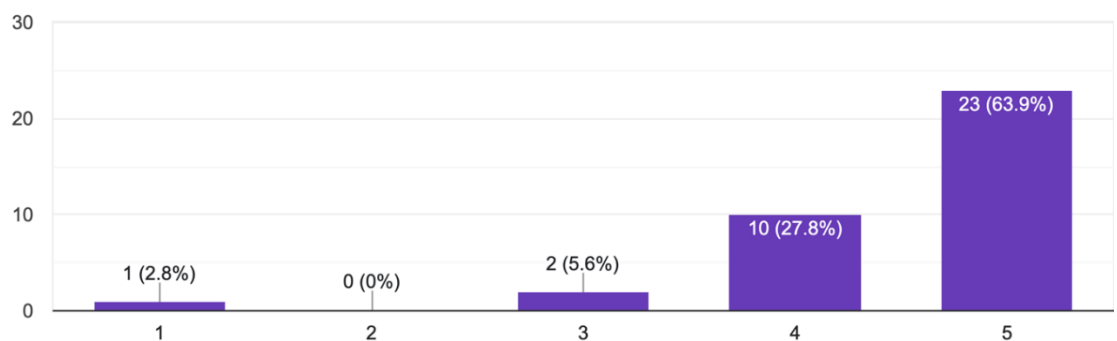
9. I can distinguish batik from other countries from the appearance of the patterns and motifs.

36 responses



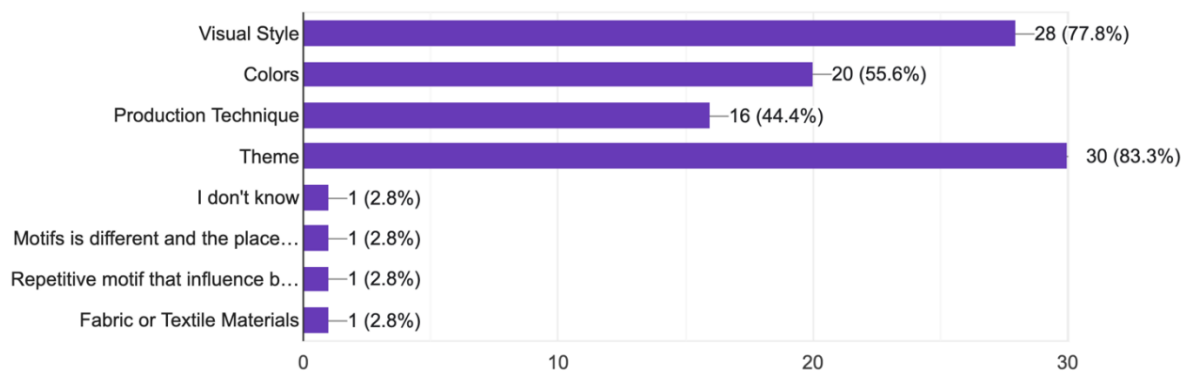
10. Batik in Malaysia, Indonesia and Thailand has its own characteristics or visual style.

36 responses



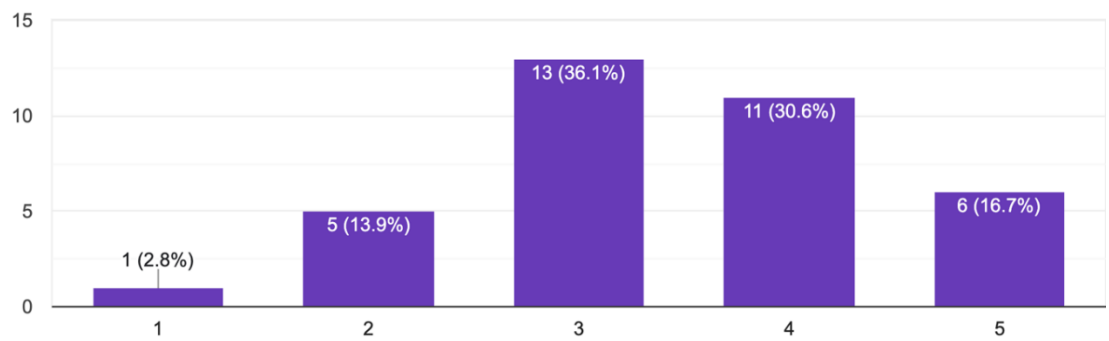
11. Batik is also produced in ASEAN countries such as Indonesia and Thailand. In your opinion, what elements can distinguish the characteristics of th...tik in each country? You can choose more than one.

36 responses



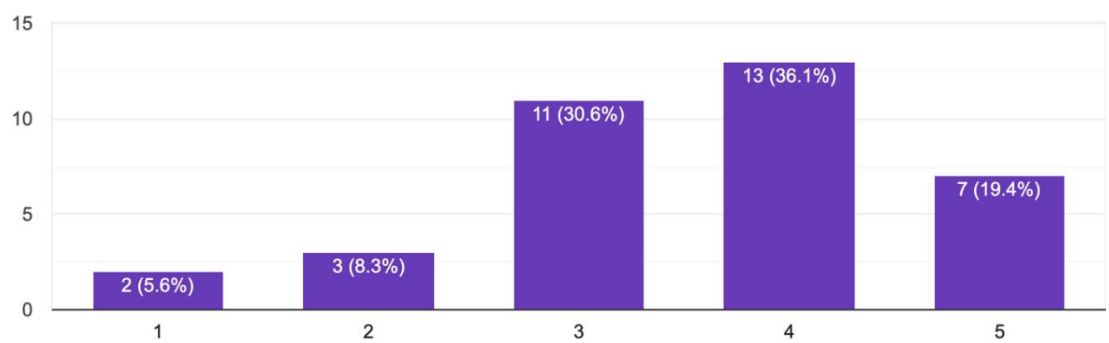
12. Malaysian Batik is synonymous with painted Batik (Batik Lukis)

36 responses



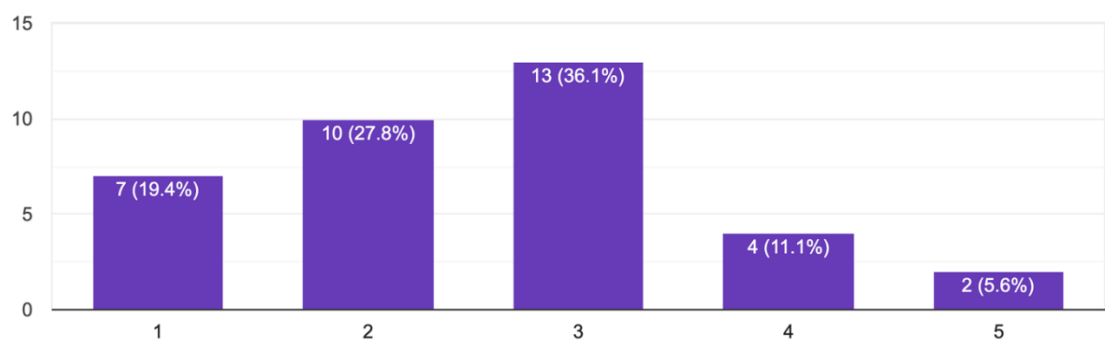
13. Malaysian Batik Lukis can become the hallmark of Malaysian batik.

36 responses



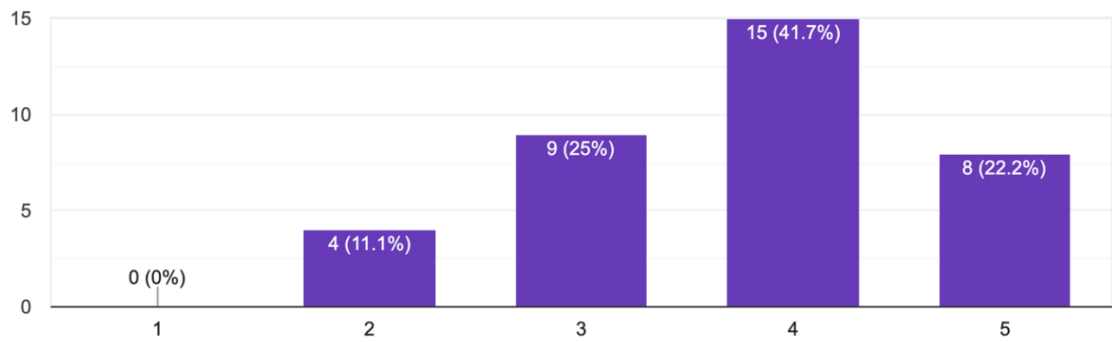
14. Malaysian Batik motifs do not have symbolic meanings.

36 responses



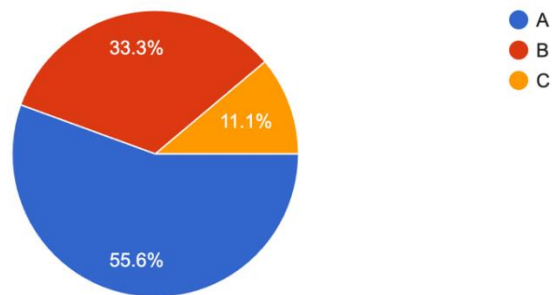
15. The characteristics of Malaysian Batik motifs are floral motifs or abstract shapes.

36 responses



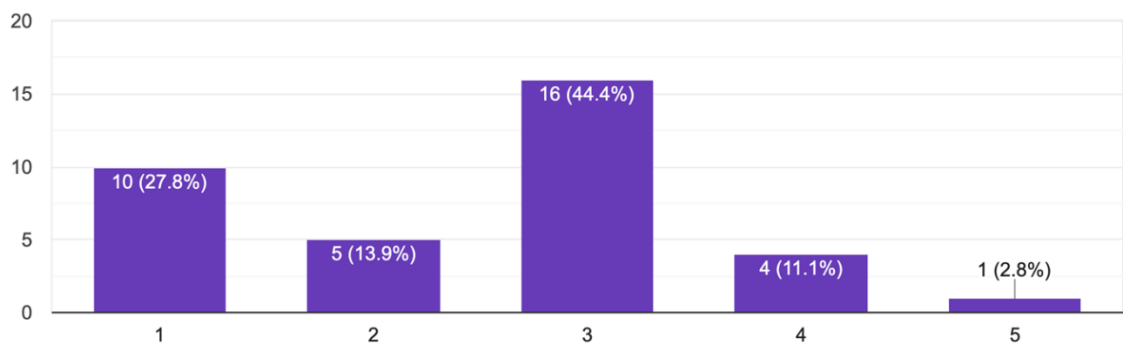
16. Which one is the floral Malaysian Batik?

36 responses



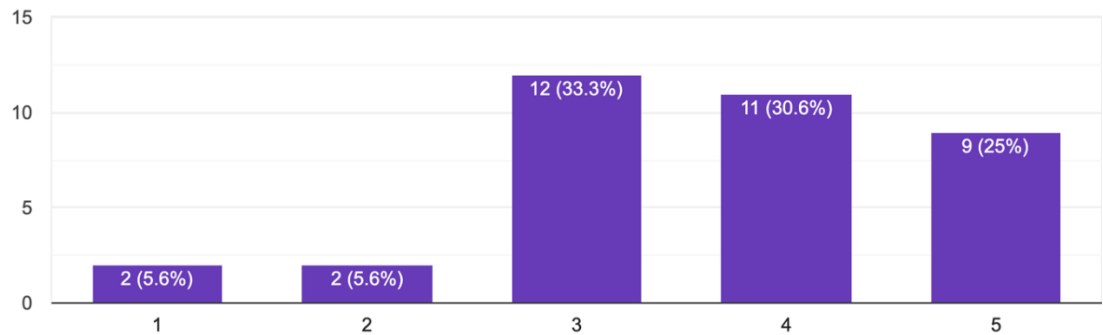
17. I am familiar with the term Batik Tiga Negeri (Three-countries Batik).

36 responses



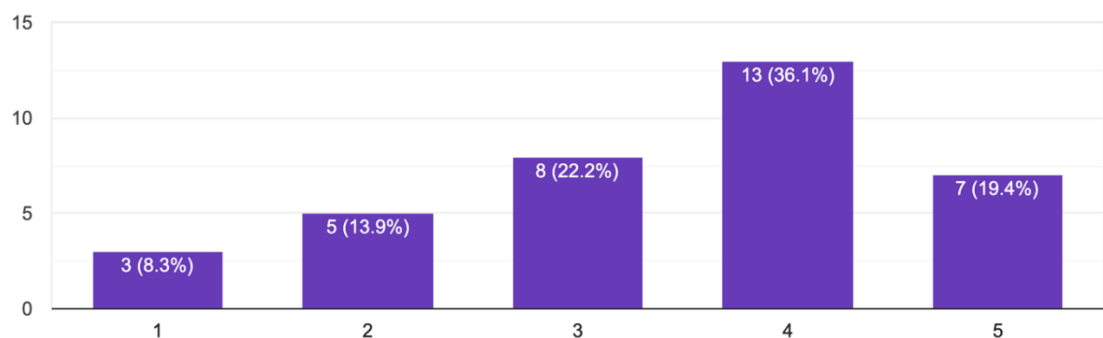
18. The concept of Batik Tiga Negeri can be developed by combining the visual style characteristics of three countries (Indonesia, Malaysia, Thailand) in one piece of batik cloth.

36 responses



19. Do you agree that batik with three visual styles as shown above: a combination of Indonesian motifs (parang-rusak kawung in the background), M...hai) can be an alternative to contemporary batik?

36 responses



1. Not really know much about the batik 3 so cant gibe my opinion on this
2. In terms of design or pattern, anything can be created into a contemporary batik. It is how the designer interprets their batik that makes the difference.
3. Merging Indonesian, Malaysian, and Thai motifs in batik offers a unique, culturally rich style with broad appeal but I believe it depends on trend-relevant color choices
4. I agree to the idea of combining three countries as part of the

alternative to contemporary batik as its reflect the original idea of combining three areas in Indonesia. In my point of view, it is uniting and celebrate each countries' motif and develops meaning and story.

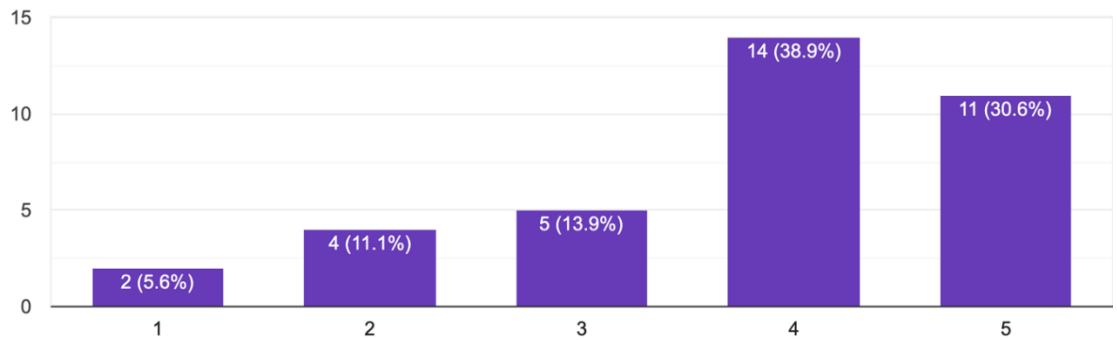
5. Excellent idea
6. Since each element of Batik has its own special meaning traditionally, mixing those elements can result in different or mixed meaning as well.
7. Batik toga negeri is collaborating countries
8. Cultural combination
9. Combining more than one visual style together can bring a new identity and styles.
10. Batik Tiga Negeri is purely from 3 'counties' in Indonesia, specifically some areas in Java Island. While it is a National Treasure, no denying there is some influences from China and Europe in it, as a result of combined/mixing cultures/art between settlers and local people back then
11. It can be one of the hallmark for ASEAN
12. It could bring a fresh idea on culture diversity
13. Combining elements from three distinct cultures involves intricacies due to their diverse visual styles, meanings, and crafting techniques. If successfully accomplished, this endeavor represents a significant accomplishment in the world of fashion. It not only demonstrates the designer's artistic skill but also highlights the beauty of cultural diversity. I believed this kind of fusion has the potential to inspire others and leave a lasting impact on the fashion industry by bridging gaps between cultures and fostering a sense of unity through creative expression.
14. Sharing is caring
15. Combining traditional batik design with contemporary elements can be a highly creative and appealing approach. It not only preserves the rich heritage of batik but also adds a fresh and modern twist to it.

16. Neg
17. Authentic and original is preferred
18. Mixed batik would be more no characteristics
19. Too busy. New / Modern approach is Less is more Or minimalist aesthetic.
20. Prefer original and classic
21. Because in my opinion, i don't think that we should mix batik designs from different countries together, as it won't show anything special from each country.
22. I prefer classic batik rather than contemporary one. The classic batik is more elegant with the combination of its colors.
23. 21.
24. It looks nice.
25. It is a cool idea
26. Love it !
27. The concept of Batik Tiga Negeri is great, however based on the depicted photos, the dominant visual is the pleated technique, this dominant visual seem to hiding up the motifs and colour which represent the three countries.
28. Unique. But the motifs is not clearly visible anymore.
29. Beautiful and modern
30. Small batik motive can be unseen when used in pleats material, but big and bold motive might look good in pleats fabric
31. Nice to use as daily style
32. Batik modernization in fashion while maintaining the traditional elements.
33. It is new creative way to enjoy heritage and also follow the latest trends.
34. Pretty contemporary I guess, should be suitable with modern fashion world, but kinda lose its soul as a batik in my eyes

35. Looks modern and beautiful
36. The silhouette created from the pleats fabric is beautiful
37. Batik Tiga Negeri pleats is a unique technique that combines the traditional art of batik from three different regions with pleating in fabric manipulation. This fusion of cultural elements creates a captivating and distinctive visual effect. Its application in fashion offers a blend of heritage and modernity, allowing designers to incorporate traditional craftsmanship into contemporary designs. This technique not only celebrates cultural diversity but also provides a platform for sustainable and ethical fashion practices by valuing traditional skills. In my opinion, Batik Tiga Negeri pleats can add a touch of artistic expression and cultural richness to the world of fashion.
38. Its nice but i don't really agree as it won't show each country's identity since it's mixed together
39. it lose the mystic and elegance of batik
40. Although, it looked STUNNING on these mannequins, pleated clothing is not easy to maintain and not flattering to most bodies. Slim people will look interesting in it But for the plus-sized it is a big no-no. Has to be dry cleaned as cannot be wrung dry with hands. So this is not for the daily wear.

22. This pleats technique can display the visual illusion while in motion. Do you agree with this batik improvement through this Pleats technique?

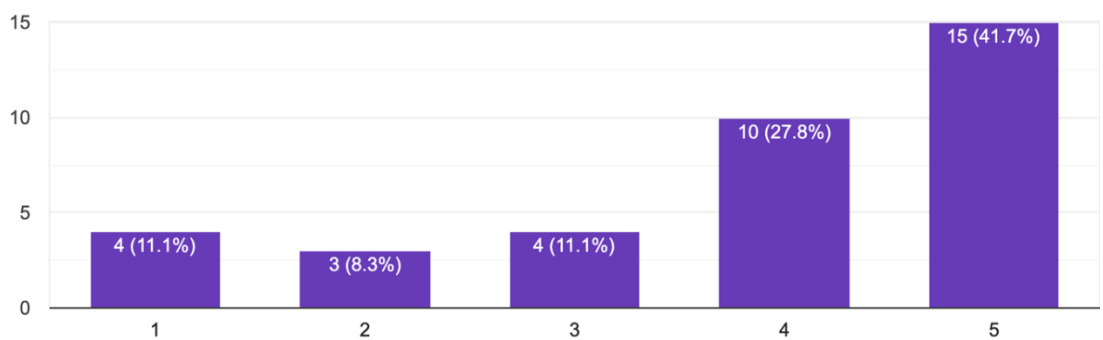
36 responses



Agree

23. Do you think the idea of Batik Printing Pleats can help to preserve and enrich the heritage of Batik in ASEAN?

36 responses



1. Artful, modern, practical
2. Bagus, up to date dan kekinian
3. Fresh, comtemporary, artistic, wonderful, beautiful
4. colourfull, brightly, new style, fashionable , modern
5. Cool, Trendy, elevated, modern, luxury
6. Unique, fresh and collaborative
7. Very loud, artistic and rich. I am a batik lover, pleats are a distraction rather than an enhancement.
8. Modern, Trendy, Fashion, Comfortable and Style

9. New, stylish, colourful, daring, creative
10. New
11. Bore, dull, unlikely, limited, inflexible
12. Innovation, Versatility, Cultural Fusion, Sustainability and Global Appeal.
13. Hard to say since i don't really agree, sorry 🙏
14. weird
15. Simple, New, Bold, Vivid
16. Creative, open-minded, unity, start with 3, progressive
17. Pretty
18. Not my stlye
19. Modern, beautiful, colorful, fashionable, lovely
20. Fresh idea
21. Progressive, Trendsetting, Heritage Reimagined, Artistic Fusion, Synergy
22. High fashion, culture, interesting, cool, pride.
23. Vibrant, continuity, trendy, futuristic & beautiful
24. Unique,rich,style, trendy , beautiful
25. Concept, identity, Heavy, brave, and compact
26. Unique, crowded, abstract, innovative, identity
27. New, beautiful, modern, inspiring, fashionable
28. Unexpected, collaborative, sign of kinship, creative, contemporary
29. Trendy and mire casual
30. Modern, Attractive, Unique, Cultural, Preservation

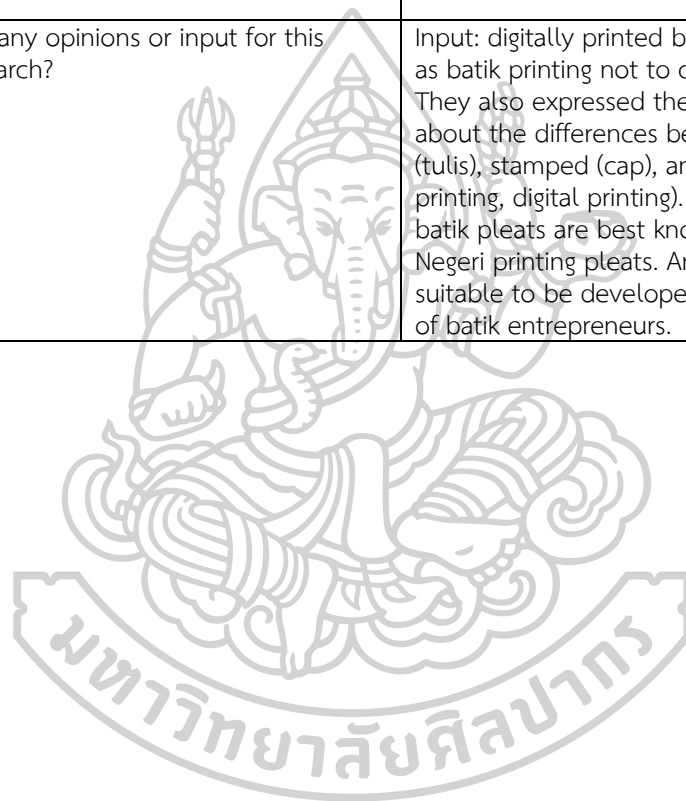
Focus Discussion Group (FGD)

This FGD was held in Lasem, Central Java, Indonesia, on January 13, 2023. Lasem's 15 Batik Entrepreneurs took part in the event.

Table 13 List of Questions and Results from the FGD

Question	Results
<p>In your opinion, is the concept of Tiga Negeri batik displaying three visual styles from these three countries interesting to be developed to enrich the variety of batik?</p> <p>As a batik entrepreneur, are you interested in developing the concept and narration to provide design alternatives?</p> <p>What are the advantages and disadvantages of the new Batik Tiga Negeri design?</p>	<p>Most participants stated that the concept and narrative development of Batik Tiga Negeri with three visual patterns from the three countries was exciting. They were interested in developing it. Because many new design motifs will emerge due to the acculturation process, thus enriching the batik variety in Indonesia and ASEAN. Input: The production should be done in one place to optimize the final products. They need professional assistance and new human resources to develop batik motif designs.</p>
<p>Opinions about the Pleated Batik Tiga Negeri: What do you think are the advantages and disadvantages?</p> <p>Does it have more selling value for the batik entrepreneurs?</p> <p>In your opinion, is the prospect of batik pleats positive or negative? The reason?</p> <p>Who are the most appropriate target consumers for this batik pleats? (millennial youth, Gen Z, or it can be for all ages)</p>	<p>Their opinions are positive: the look is modern, has the philosophy and visual narrative, and is innovative. They agree that the visuals and concept can increase selling points.</p> <p>Disadvantages: because in Lasem, the batik production process uses cotton cloth, it will not be easy to pleat and must be done manually. Entrepreneurs feel this pleated batik will be challenging to produce and less efficient to apply with hand-drawn batik techniques. This pleated Tiga Negeri Batik will be suitable for the younger generation, especially Millennials and Generation Z.</p>
<p>Are you agree or disagree with digital print batik being developed? What are the reasons?</p> <p>Should digital print batik still be sold in pieces or already as fashion products, such as shirts, skirts, etc.?</p>	<p>Many participants thought digital printing would undermine hand-drawn batik, and most wanted to stay in hand-drawn batik. According to them, batik printing will reduce the value of Lasem batik and eliminate the authenticity of Lasem batik. However, some agree that batik printing is an alternative for producing batik orders in vast quantities. Everyone agrees that batik printing pleats are directly sold as fashion products.</p>
<p>Can digital printing be a solution for mass-produced batik and also increase income?</p>	<p>Most participants expressed that Digital print was not the correct answer for Lasem. Because Lasem is known as a producer of hand-drawn batik, however, some participants felt digital prints could help meet a vast order of batik. They think digital printing can cause batik artisans to lose jobs. Lasem is very proud of its handmade batik. Therefore they prefer to focus on producing hand-drawn batik.</p>
<p>Do you have any opinions or input for this doctoral research?</p>	<p>Input: digitally printed batik should be branded as batik printing not to confuse consumers. They also expressed the need for education about the differences between hand-drawn (tulis), stamped (cap), and printed batik (screen printing, digital printing). Therefore, these new</p>

	batik pleats are best known as the Batik Tiga Negeri printing pleats. And this type of batik is suitable to be developed by a new generation of batik entrepreneurs.
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ABSENSI FGD BATIK TIGA NEGERI






















No.	Nama	Rumah Batik/ Instansi	Tanda tangan
1.	Irena Widya Putra	Widya Segahita	
2.	Alya Widya Putra	Widya Segahita	
3.	EKAWATININGSIH	LUMINTU	
4.	Rita	Na warna Pusat Pembinaan	
5.	F. Rottin	KIDANGKENCANA	
6.	Santoso	Pusaka Bayan	
7.	Rudi	Kudung Mas	
8.	Siti Wahyuni	Sekar Melas	
9.	Siti Widhi R.	Pesona Cunting	
10.	Maryati	Gading Kencana	
11.	M. Maruf	Hamba Batik	
12.	Arliwin	Citra Art	
13.	Samsul Hadi	Sekar Cunting	
14.	Yullis	Yayasan Laren Heritage	
15.	Edi	Yayasan Laren Heritage	
16.	PEBRICA SINDA	Klasikadaru Batik	
17.	Lenny	Maranatha ONG's Art	
18.	Henry	Rajawad	
19.	Mutwali	Mulpa Jaya Batik	
20.	Sulisliya	Perincker	
21.	Hanna. W.	YLIH	

Figure 196 Proof of attendance

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- PUBLICATION** Rismantojo, S., Sirivesmas, V., & Joneurairatana, E. (2023) Designing Dua Negeri (Two Countries) Batik Influenced by Indonesia and Thailand Shared Culture to Enrich the Batik Repertoire in Both Countries, TEXTILE, DOI: 10.1080/14759756.2023.2267339
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