

A STUDY ON THE INDONESIAN BATIK-INSPIRED TEXTILE DESIGN

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Due to the reaction against the standardization and the dehumanization factors of technology, industrialization, the revival of craftsmanship and orientalism with nostalgic interests, such as ethnic mood became an important part of trends in the 1990's. As a result of the phenomenon, the dyeing or batik-inspired images of South East Asian traditional textile designs have had a great influence on the fashion world.

The hand dyed batik motives in textiles appeared repeatedly throughout the 20th century fashion world ; ethnic design of the French designer Paul Poiret of the early 20C, handcrafts revival of the sixties along with hippie movement, and as for the nineties the revival orientalism was reborn.

The study includes not only a general view of Indonesian traditional Batik techniques and analization of the typical distinctive characteristics of design dealing with regional districts but also produces four art-fabrics of themes with interactive images of Indonesian Batik-inspired tradition and modernity .

The two dominant stylized elements of Indonesian Batik pattern can be categorized as follows

1. Geometric form : Kawung, Ceplok, Garis Miring, Nitik, Cimukirran, Isen and Tambal
2. Non geometric form : Semen, Sawat, Alas-alasan, botanical forms mainly influenced by foreign culture

Regional typical features of Indonesian Batik are as follows

1. Central Java(Solo, Yogya) : symbolic traditional patterns reflecting Hindu-Java culture
2. The North Coast of Java(Cirebon, Pekalongan, Lasem) : the patterns are affected by foreign cultures such as China, Islam and Netherlands with various splendid colors
3. West Java(Garut, Indramayu) : dark colors strongly influenced by Islamic and Chinese cultures

My art works taken from the batik motives were not only featuring an interest in the past but also mirroring the interest of the fashionable trends of the moden era such as 'pattern on pattern', 'mix and match' creating an entirely new image.