

The Magic of The Shawl

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ABSTRACT

Setiap budaya seringkali terlihat padu bila dilihat dari dalam masyarakatnya sendiri, tetapi tidak mudah untuk dapat dimengerti oleh budaya lain, oleh karena itu saya tertarik untuk mengeksplorasi dan membuat selendang yang didasarkan pada penggabungan antara teater tari klasik Jawa, desain Swedia, dan gaya desain penulis sendiri. Dengan mendasarkan pada riset dengan menggunakan pendekatan etno geografis, maka dihasilkan karya selendang dalam tiga kategori, yaitu Exclusive Shawl sebagai karya seni, Limited Edition, dan Mass Production. Pengkategorian ini juga dipengaruhi oleh pertimbangan mengenai keadaan pasar dan situasi sosio-ekonomi, dengan demikian pengaplikasiannya dapat diapresiasi dengan baik oleh masyarakat luas.

Kata kunci : shawls, exploration, application.

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1. INTRODUCTION

Design production exists in dialectical relationship between society and the cultural as also between the artist and the market. We all exist within a social system which is seemingly internally coherent but may not be easily translated outside. Our interpretations of the culture help us to take possible actions to create changes for a positive direction. However the situation changes as one move from one location to another. We live in a complex transnational and global meeting, mixings and clashing of differing cultural perceptions at an increasing rate and pace never seen before.

Since I have moved to Sweden my awareness has been sharpened to my origin culture especially in the aesthetic and function of the traditional clothing. My long term experiences have always been tended to the extravagant appearances and objects through the choice of colours and materials which referred to certain subject.

Instead of being interested to design main clothing, this time I am more interested to the accessory of traditional clothing used by the Javanese. My intention is focused on the variety Javanese shawls according to their function and its aesthetic, especially those which used in the classical Javanese dance.

Besides its general functions, shawl could also be a touch of frivolity, an elegant accessory, a brilliant coloured and a beautifully designed art object which gives a frame of character or personality to the users.

The Javanese dance theatre costume inspires me to develop a project of shawls, which I have not seen used as a part of our modern or contemporary fashion. It shows elegance and imaginary effects through the movement of people who wear it. It may change the body language of people who wear it too, it might create a more smooth and flexible gesture.

I am impressed into the meaning of the shawl in Javanese dance theatre costume. It must have deeper philosophical and symbolic aspect, as it always seems to be integrated into the body and the pattern of movements.

My curiosities are to know about what the special power a shawl in the Javanese dance theatre could possess and if it could incorporate the mystique of the dancers or if it is just a decorative accessory.

Starting with this project, I will concentrate on the Javanese dance theatre costume as the key source of my further design development. I consider the classical Javanese dance costume in one side has rich

aesthetical and philosophical meanings, and at the other side, it has the potential to fit with today actual situations. My personal interest to create a shawl based on the Javanese dance theatre is assured by believing that the classical Javanese theatre is much more advanced comparing the contemporary Indonesian design.

Foreign art experts often find Swedish design very functional, and no wonder, since Sweden was one of the strongholds of the Functional movement. Its breakthrough can be dated back to the Stockholm Exhibition in 1930.

From this point of view, I was impressed to what happened in the development of Swedish design. Inspiration from an ancient, rustic tradition is a distinctive and original feature in contemporary Swedish design, fashion and craft. Design and, especially, fashion are contemporary creative expressions constantly looking forward, celebrating the new while often forgetting the old. Perhaps this explains why when, in the early 1990s, a whole generation of Swedish designers suddenly appeared whose main inspiration was traditional Swedish folkloristic handicraft and aesthetics, this new movement instantly attracted major international attention.

From the source I have gained in internet site about Swedish art and design, I have found a page which contents short information related to my interest.*)

In fact, these folklore-inspired designers formed a core in what in the subsequent decade came to be known globally as the new Swedish design boom, or “Swedish New,” like an architects/interior designers Thomas Sandell and Jonas Bohlin, furniture designer Mats Theselius, textile and fashion designer Pia Wallén, glass artists/designers Ingegerd Råman and Gunnel Sahlin, fashion designers Anna Holtblad and Nygård Anna Bengtsson, and jewelery designer Maria Rudman. In the works of these designers, the folkloristic inspiration was reflected in a certain characteristic rustic elegance, in choice of materials, colours, techniques, lines and proportions, as well as in a general aesthetic, cultural and emotional attitude. In recent years, a number of new names in younger design generations have picked up this torch. One example is fashion designer Helga Johannisdottir, who, while still a student at Beckmans School of Design in Stockholm, has already made

*) http://www.sweden.se/templates/cs/Article___9594.aspx

a strong mark with her knitted creations inspired by Dalecarlian folk costumes. Other examples are glass designer Malin Lindahl at Orrefors, who also draws inspiration from her own Dalecarlian roots and its rich folkloristic tradition, furniture designer Ulrika Olofsson, who works with rustic yet elegant wood designs, and fashion designer Sandra Backlund, who attracted major attention with her graduation collection at Beckmans, which featured sweaters knitted from human hair, alluding to an ancient folkloristic tradition.

2. PURPOSE

From the idea and interest I have briefly introduced, I am intending to realize a project of exploring shawls which based on the combination between the influences of Javanese classical dance theatre (East), Swedish folklores (West) and my personal style of design (Individual Axis). The result should include the universality of function with specific aesthetical design I will develop through a study of the interconnectivity between Javanese classical dance theatre and Swedish folklores.

For the production of the shawls, I will also consider the economical and market aspect onto different category of shawl productions.

3. METHODOLOGY

The interconnectivity between Javanese and Swedish cultural influences and shawl

3.1 Research Method

“Ethnographic research requires attentive observation, empathetic listening and courageous analysis. Ethnographers must be good at seeing ‘what’s there’, which sounds simple, but is not”. (Ely, 1991, P.41)

“Some researchers choose ethnographic interviews as their central data-gathering method and do less for-ranging observation-participation, confining it to the interview situation itself. Whatever the kind and circumstance, interviews are at the heart of doing ethnography because they seek the words of the people we are studying, the richer the better, so that we can understand their situation with increasing clarity”. (Ely, 1991, P.57-58)

Ethnography that I did here is to interview my sources that I could make a good contact even I am not living in Indonesia. I made some informal interviews to get the cultural description more clearly, because my sources originally come from middle Java Island. We spoke with Indonesian language. The good thing from this method is that I can give my own perceptions of what is essential in understanding the culture and the classical theatre of Java.

The similar method, I apply also for searching information about the Swedish design, which can be sources for my idea to find the interconnectivity with the Javanese design.

After collecting some information from the internet-pages and library, I began to analyse the relationship between all the collected literatures and factual data. As this project is supposed to reach a practical result, I construct a systematic and analytical process of creating a design based on scientific research.

Understanding the philosophical ideas of the Javanese culture, I am interested into focus on the influences of Javanese philosophy in the costume of the Javanese performing arts, especially the function of shawls they use in the traditional dance theatre, which inspired me for doing my shawls. I will divide into two parts: the Javanese Theatre and the function of shawl in Java.

I am also focusing on information about the roots and characteristic of the Swedish stripes design which involves the dynamic and harmony.

3.1.1 The Javanese: socio – cultural geography in brief

From the source I have gained in internet site about Javanese socio-geographic, I have found a page which contents short information related to my interest.*¹ Hindu imprint in the Indonesian language, art, literature, architecture and social ceremonies has been showing us very close cultural relation between India and Indonesia through their trading connection since the beginning of the Christian time until the pre-Islamic time.

Central Java shows the riches influence of Hindu & Buddhist culture and tradition which later on was combined with the Islamic influence.

Remarkable religious monuments called *candi* were build during the Saliendra and Old Mataram kingdom in the 8th-10th century. *Candi* Borobudur, one of the enormous architecture in the world was dedicated

*) <http://www.indonesia-tourism.com/central-java/history.html>

to the Mahayana Buddhism; **Candi** Prambanan, a temple complex which was dedicated to the goddess Shiva and build by the Sanjaya Dynasty. Also the oldest Hindu's temple in Java known as a Dieng Plateau show us the ancient footprints in this region.

The endurance and passion to do their activity is base on the agriculture-life and the whole social and traditional culture inside it.

Even now most of the Javanese people are Islam, but strongly influenced by the whole culture even Hinduism and Buddhism, which later on called Islamic-Javanese Mysticism. It tries to offer a value of ideal human virtues like obedience to superiors, generosity, avoidance of conflict, harmony in social and environmental integration, understanding of others and empathy.

3.1.2 The Swedish: Scandinavian cores in socio-geographical aspect

Sweden's early history is characterized by the natural rhythms of season and climate. The Ice Age brought the first inhabitants to Scandinavia more than twelve thousand years ago, as the glaciers and the warming climate turned barren permafrost into vast forests.

Around 8,000BC, there were extensive settlements in the region, but dropping temperatures pushed the inhabitants to the south coasts. Thousand years later the cycle reversed, and the interior became productive again, these movements between the land and the water, between farm and boat, characterizes Swedish culture even today, although now it follows season, holiday and personal preference.

People know the Scandinavian history through the story of the Vikings, which is limited to a vague idea that they were plunderers. In fact, the Vikings of what is now Sweden had a much more lasting impact on history as traders and as founders of some of the great cities of medieval Russia. Embarking from settlements like Birka, tucked deeply and safely within the bays of the Swedish coast, these early seamen headed east and south, establishing trade routes that extended as far as Byzantium and the Golden Caliphate of Baghdad. At the turn of the millennium, after about two centuries of prosperity and power, the trade empire of the Vikings began to decline. Continental Europe began its economic rise, and the power of the Vikings in Swedish lands was supplanted by the newly prosperous farmers of the interior plains.

From the source I have gained in internet site about Swedish socio-geographic, I have found a page which contents short information related to my interest.**)

**) <http://www.geographia.com/sweden/culture.html>

Two of Sweden's many monarchs hold particularly prominent positions in its history. The first is **Gustav Vasa**, whose leadership established the foundations of the Swedish nation state in the early sixteenth century. The second is **Gustav II Adolf**, a figure perhaps better known as **Gustavus Adolphus**, the "Lion of the North." Although lacking the resources of other, larger European states, Sweden under Gustav II Adolf won a stunning series of campaigns that catapulted the kingdom to great power status within just a few decades. In 1632, the by-then legendary commander was killed at the battle of Lützen, leaving Sweden a troubled legacy of vast possessions, great influence, and a century of almost constant war. One result of that experience has been a deep commitment to neutrality in subsequent European conflicts, including both World Wars. Modern Sweden maintains a worldwide reputation for its progressive social welfare policies, which were the outcome of a steady evolution toward democratic government that began in the early nineteenth century. As Swedes are quick to point out, such policies were also the result of the country's strong industrial achievement and its sustained economic prosperity in this century. At the same time, Sweden has carefully maintained the pristine beauty of its stunning natural environment - it holds the only extensive wilderness area left in Europe, and the waters of Stockholm remain clean and clear enough for fishing and even a downtown swim. As we move toward the twenty-first century, Sweden seems to offer--as it has offered for decades--an irresistible picture of where the rest of the world would like to be. Sweden's rich folklore tradition is strongest around Lake Siljan and the towns of Rättvik, Mora, and Leksand in the province of Dalarna. From their music and dress to their handicrafts and art, there is a distinct old-world quality and charm to the towns and villages that line this 650-mile long waterway, along which one of the country's largest annual music festivals, is hosted. This area is the heartland of Sweden--it is composed mostly of farmland, dotted with lovely little red houses. The traditions of the area especially come to life around Midsummer, at the end of June, when all the villages in the region, in festive array, raise the maypole to welcome summer. Among the noteworthy sights in Dalarna are the houses of two of Sweden's most famous artists, Carl Larsson and Anders Zorn. Each spring, 14,000 cross-country skiers from around the world compete

in the historic Vasaloppet Ski Race from Sälen to Mora, following the footsteps of Gustav Vasa. Just south of Dalarna province lies Värmland, an area of wide and open expanse. Deep forests, Blue Mountains, sparkling lakes and the mighty Klarälven River run right through it. Nobel Prize-winning author Selma Lagerlöf and dynamite inventor Alfred Nobel hail from Värmland. In the winter, the scenic beauty is spectacular, with glistening snow on roof tops and gardens. Horse sledding is very popular during this season.

3.2. The Javanese Theatre and The function of shawl in Java

3.2.1 The Javanese Theatre

Following the conversation with a Javanese performance artist, Melati Suryodarmo, who has been my important source for this research, I have noted her explanation about Javanese dance.

“In the traditional dance performances, shawls have always been integrated to the costume of any kind of dance. One of the main patterns of Javanese dance movement is using the shawls to emphasize



the symbolic character of the movements. The shawls are mostly tied over the waist, over the neck or over the shoulder, depend on the character or role of the dance. So, it means that the shawl is a vital accessory in every woman / man's wardrobe in Indonesia theatre”, explained Suryodarmo.

Picture 1: The Javanese dancer using shawl

She has also noted that the way which Middle Javanese classical dance/ theatre (Yogya Style) is expressed, is unique, because the actress / actor / dancer only expresses feelings through hands, shawl and body movement. To express their feeling through their face (mimic) is forbidden. This kind of expression related to self-control in the culture. That's why learning Yogya Style is so hard. The dancer needs to learn patience and perseverance to show their emotion through their movement with very slow beat. Even when the story talks about daily

life, the story still must be ended with a battle. The weapon is always part of the costume too.

Picture 2: The weapon is always part of the costume



The function of the shawl is to express their anger through the shawl and the body movement. The shawl has also another function. The shawl makes body movements easier to see even when many people are in the audience, long distance from the stage.



Picture 3: The Javanese dancing from the faraway spot

Further more about the Javanese dance theatre, I refers to the explanation stated by Benedict Suharto^{***)} which says, “Every study of moving is based on cultural and esthetical values. Javanese ideals like controlling emotions, avoiding conflicts and respecting expressions from the body and dance. A civilized Javanese distinguishes himself with refined behaviour. The face has to give a natural friendliness and movements have to be controlled and flowing, never rushed, sudden or in a hurry”.

He also mentioned about spiritual transformation in the Javanese dancer:

“A good Javanese dancer goes through two kinds of transformation. First, transformation is achieved through physical means such as dance technique, style, mode, costumes and shawl, make up or wearing a mask. Second, there is an inner, spiritual transformation, a change that occurs within the dancer’s state of the Javanese consciousness. Spiritual transformation is achieved through the practice of encompasses four

^{***)} Ben Suharto is one of the best Javanese dance teacher from Jogjakarta, who explores the connection between the Javanese mysticism and the Javanese dance.

principles: *sawiji*, referring to focusing or concentration; *greget*, or inner dynamic without being coarse; *sengguh*, or self-confidence without being arrogant; and *ora mingkuh*, or discipline”.

In the precise worked-out movements of head, feet and hand of



the Javanese show their love of refinement and their passion for details. The difficult hand signs may have, had a meaning once, but on the whole that was lost a long time ago.

Guided by the gamelan orchestra, the movements present elegant character, inferior, prestige and unity for reaching goals.

Picture 4: The gamelan

3.2.2 The function of shawl in Java

Shawls have been integrated into the Javanese daily life as well as in the performing arts costume. Babies are still carried and bounden to the mother's body by a shawl. The different social status of the users can be



identified by the difference of shawls quality. In the villages, instead of using plastic bags, women carry stuffs they buy from the market in the shawl bounden over her shoulder and back. Shawls are still used as the main accessories for the Javanese women's traditional clothing. They put it on the left shoulder symbolizing their single status, or on the right shoulder symbolizing her married status. Meanwhile women with the higher social status will use shawl as an accessories.

Picture 5: The usage of shawl for carrying the baby



Picture 6: The usage of shawl for carrying the bakul (a big basket to bring goods normally food, vegetables etc)



Picture 7: The women using shawl as an accessory

3.3 Swedish Design

3.3.1 The roots of the stripes:

“There were stripes in the old people’s folk costumes. Often it was the aprons that had the striped pattern woven in wool”. (Rahoult, 1996, P10)



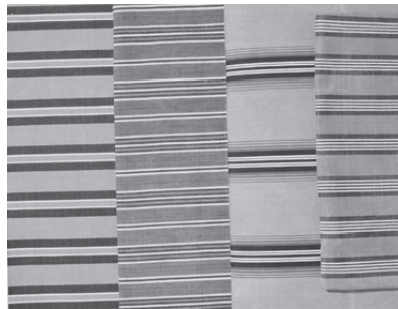
Picture 8: The old people’s folk costumes

“Striped patterns have neither foreground nor background. They are a purely abstract surface. Stripe is added to stripe. Deciding which is stripe and which is background is purely a matter of visual interpretation”. (Rahoult, 1996, P17)

3.3.2 The stripes are characterizing dynamics and harmony.

Dynamic:

The stripe pattern basically consists of parallel lines which reflect dynamic and pure energy. The regularly ordered stripe pattern of its surface and distance can also cause a relief or three dimensional effects. In my assumption, the repetition of the same pattern can be accepted as a screen which has a particular rhythm.



Picture 9: The dynamic stripe

Harmony:

“Harmonies between different striped patterns can be created in several ways. Harmony is based on the patterns having at least one factor in common”. (Rahoult, 1996, P 30). The stripes have an abstract language which offers an interactive play between colours and rhythms. As the composition is based on the rhythms, the harmony of colours is supported by the patterns.



Picture 10: The harmony stripe

3.4 Technical Method

The technical project has been the background for the design project. The technical part was to enhance my knowledge about knitting by making some samples of knitted shawls.

The starting point of learning about knitting is creating texture on knitted fabric by combining different kind of yarns with different kind of knitting technique. The purpose of it is to learn about knitting and its yarns.

4. WORK PROCESS

4.1 Shawl Project

As the continuation of my past “colour project”, it is a great challenge for me to combine both cultural aspects and design characters and reflect my personal ideas into the shawls I am intending to create.

As a matter of fact, Javanese design has impressed me through its character:

1. Full of ornament because it is forbidden to have an empty space in the design, they believe that the evil spirit will fill the empty space.
2. Various symbols and their meanings
3. Brown tones those are natural and down to earth

From my point of view, Swedish design has strong characteristics such as:

1. Minimalist & clean
2. Simple (the stripe is a typical pattern)
3. Colourful (in the classical period which I have looked at the Swedish design was very colourful-this is less true nowadays, when the Swedish colours are paler)



Picture 11: The Swedish classical period colours

(Horses and Trees in Octagons, Gards or Villands district, northeast Scania,, first half 19th century, 128 X 238 cm, interlocked tapestry (detail))



Picture 12: The Swedish nowadays colours

For this project, I have decided to design shawls into three categories. The categorization is based on the market and economical standard of the consumers. Considering this, I divide the shawls production into:

- a. Exclusive Shawl (Artwork)
- b. Limited Edition
- c. Mass Production

4.1 a. Exclusive Shawl (Artwork)

High-status people want to pay more for a prestige good. In this exclusive artwork product, I will spoil people's ego. To set a good price, of course I have to see the standard of living of kind of person. Standard of living we could measure by comparing personal income. For this kind of product, I have to choose special yarns to get a better appearance and feeling of comfort. For making an exclusive pattern like in the shawl, I have to make a special design and special technique.

a. Exclusive Shawl (Artwork)



In what follows, I describe how I designed each shawl. First, I explain my inspiration, then how I produced it. The design for this shawl is from Indonesian (Javanese) Classical Dance which is only played in *Keraton* (a Palace). It uses an Indonesian image, with colours from both Indonesian and Sweden.

Picture 13: The Javanese Dancer's with his costume in Keraton

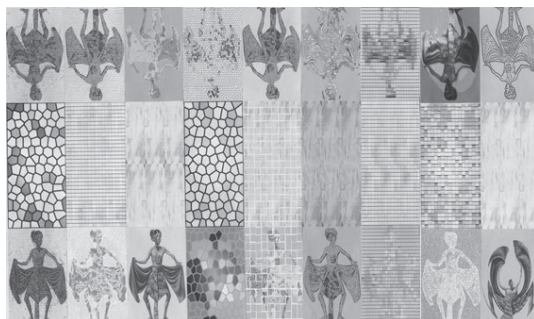


Picture 14: The colour of Javanese Dancer's costume in Keraton



(Lisbeth Malm design for Ljungbergs Textiltryck)

Picture 15: The Swedish Colour nowadays



Picture 16: Colour combination of my design

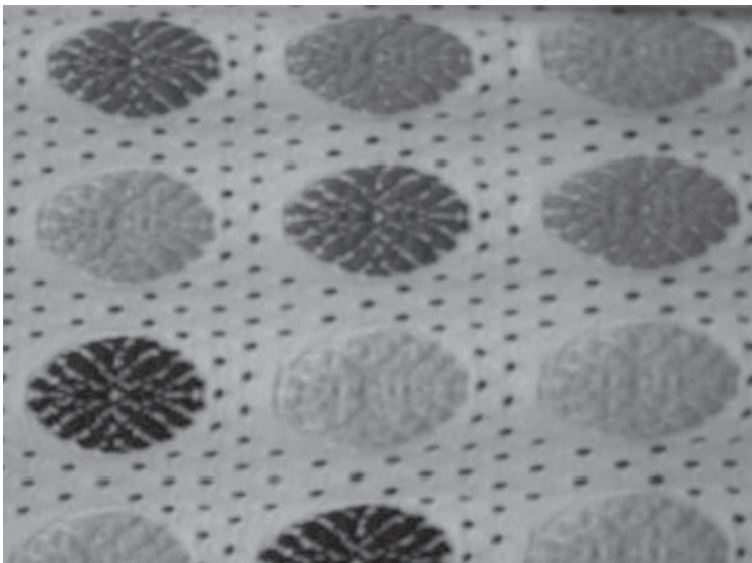
I chose the image on the bottom right, which is distorted. I like this distorted man, because he looks like he is really moving and looks more alive.



Picture 17: The distorted image with many colours

It is nice to have a design with a meaning or a story behind the design. Having an icon with a history makes products more expensive. This product (shawl) will look more exclusive especially when it comes with a description about this man who is dancing and using a shawl for the dance, all in the brown tones which are used only in the palace (keraton).

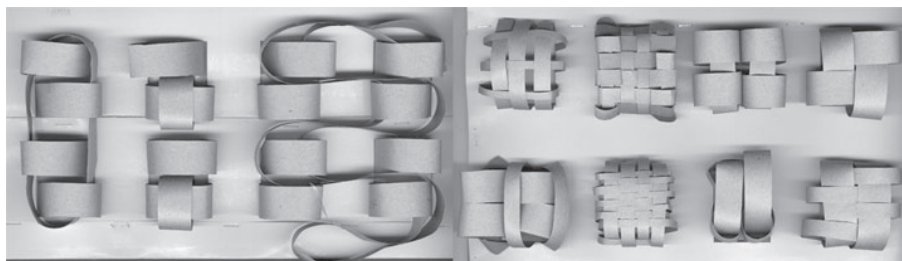
With special yarns I will give my shawl an exclusive appearance and feeling of comfort. For making an exclusive pattern like in this shawl, I have to produce it with intarsia jacquard technique. Different colour in every yarn feeder will you found in the intarsia jacquard technique. When you are knitting each colour with a different yarn feeder in the knitting row and in between every motif you use another colour, so that the surface looks very clean.



Picture 18: The intarsia jacquard technique

For this purpose, I made some paper samples to show the bubbles that I want to have in the surface of my shawl. With the jacquard technique I hope to get help from a teacher at that time he was too

busy. The industrial knitting machine was also damaged at that time for a couple weeks, and then there was a long queue of students already waiting for a long time to get the opportunity to work in the industrial knitting machine. Therefore, I could only make one sample for the limited edition.



Picture 19: The bubble samples made by papers



Picture 20a & b: The fashion illustration for the exclusive product



4.1. b. Limited Edition

Firms are willing to produce and sell a special quantity of a good with a high price. Limited edition goods are things that people want to have or to collect without have to pay as much as for an artwork which is only produced in certain amount. Limited edition products should be more produce than exclusive product but less than mass product.

Picture 21: The women with this shawl more closely

People coming up to the economical middle class normally have also special taste.

b. Limited Edition

For this shawl, my idea has come from two pictures of forest and bridge that I have combined. On one side of the forest I have designed with Swedish Colour; a green and earth colour. The other side of the forest I designed with the brown and blood red colour, which is inspired by Javanese classical dance, which always ends in battle.

I started with two photos of bridges.



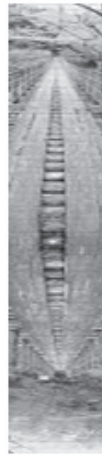
Picture 22a



Picture 22b



Picture 22c



Picture 22d



Picture 22e

I rotated one picture (picture 21b) 180 degrees and put them together to look like one bridge (picture 21c)

Then in the computer, I changed the image so it would not look like a photo. It should not look easy to make. It should look like artwork.

Last, I changed the colour to make one end with the Swedish colour and the other end with the Indonesian colour (battle colour which is inspired by Javanese classical dance)

I had to work a lot to make this shawl on the knitting machine. I started with a picture that I read into the computer. I have to manage my design from many colours to six colours only. Then with the help from a teacher, we started to manage the program. Problems always arise because I have too many pixels in the design that had to be transferred to the knitting machine. The data get hard to be transfer to the knitting machine because it has too many pixels. The data had to be separate in three programs because the industrial machine has a limited memory.



Picture 23a & b: The fashion illustration for the limited product



Picture 24: The look of the women with this shawl more closely



Picture 25: My final shawl

4.1. c. Mass Production

The economic goal of the mass production firm is to maximize profits. The more products the firm can produce, the more profit the firm

gets. A competitive market is a market with many buyers and sellers that is not controlled by any one person, in which a narrow range of prices are established that buyers and sellers act upon. With mass production goods, many sellers want to compete in with the same products.

c. *Mass Production*

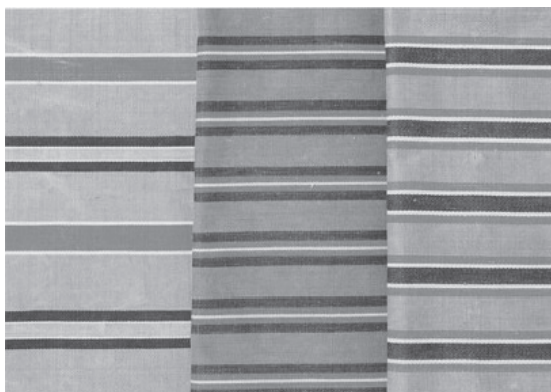
As this product will be mass produced, my inspiration has come from *Kuda Lumping* (accessories with a shape of horse in the Javanese Folk Dance). The Indonesian touch I'll present through the *Kuda Lumping*, which is one of the Javanese Folk Dance accessories. The reason I have decided to use the *Kuda Lumping* pattern for my mass production shawl, is that the *Kuda Lumping* dance (a folklore dance) was always performed in public space for the people, and never in the Palace. The meaning of horse (*kuda*) in Indonesia or in Sweden is connected with the farmer's peasants, or country people. Therefore this image is suited to mass production.



Picture 26: The Kuda lumping



Picture 27: The dancing man with the Kuda lumping



To produce the mass production shawl, I found that this shawl posed fewer problems that I found in the exclusive shawl and the limited edition. The technique that I want to use is also with the industrial knitting machine.

Picture 28: The Swedish Design I present with stripes



Picture 29a & b: The fashion illustration for the mass product



Picture 30: The women with this shawl more closely

5. DISCUSSION

In this part, I will discuss further about some experiences I have met which concern complexity of matters, difficulties of collecting sources and applications during the research and the working process, and the result.

It is important to me to reflect my personal ideas according to the context. In order to avoid the lost between all information, I make some field-notes for what I have observed and collecting my sketches. This process needs some phases of development.

I found difficulties to consistently systematic keep working which causes a random way of thinking rather than focusing on one matter. After some more collected data have helped me to occur back to the main subject.

a. Exclusive Shawl (Artwork)

During this research I found out that there is a huge lack of library sources about Indonesia in general and specifically about Javanese culture. The maximum effort can be only fulfilled through the travel and tourism information which are not comprehensive enough to the subject of this research.

One of the important sources I find was a picture in *Alverdens Klädedragter I Farver book*. A picture of a male classic dancer in traditional costume danced in a palace. Observing this picture, I found out that my interest has met to the subject. It has inspired me to develop design and working out into the modified alternations. During the process of developing my design, I have decided not to hold myself in the boundaries between Indonesian and Swedish. It has encouraged me to influence my personal taste and style of design, especially in the choice of colour.

My further interest was to change the image of the photography by adding a distortion onto the photo image of the dancer. The distortion has given a life-effect image and the sense of movement to the object. From this image which I aesthetically assumed, I intend to use it as one of my supporting elements in creating a new design for shawl. It is important for me to follow my personal assumptions about the differences as well as the similarities of both Swedish and Javanese cultures. Without annoying the main factors of the comparison, I will give the best effort to reach the universal character of the design which should be acceptable to both cultures.

I believe that a design which can represent a historical meaning and which has a background story has more value. From the market research, it has been proved that such design deserves a high-priced worth. Considering the exclusivity of a product, I intend to include a description about the image of the dancer, focusing on the royal brown toned shawl as the main part of the costume for palace dance. The aristocracy look will meet some people's taste. Peoples who consume such product will be proudly wearing it, as this kind of product reflects historical meaning and prestige. Besides, the material of this product is a special kind of yarns which gives the shawl a better appearance and comfort of feeling.

b. Limited Shawl

Combining characters of two different cultures is not a simple task. Considering the comparison between Indonesian and Swedish design; Swedish Design has been dominantly oriented to natural colour, such as green and earth colour (brown tones). In deed, I see that Javanese colour is also dominated by earth tones. It is very obvious that both countries have a clear similarity which we can find in their orientations to the natural colour.

In my point of view, earth colour (brown tones) we could also see in the Javanese colour. In this case, both of this country has something in common; they have the same nature colour. Referring back to the Javanese theatre script, I am focusing the emotional part of its end which is the battle. The end part of the script is always an open end and opens the spectators for two choices, the good possibility or bad possibility.

Focusing on the difference between the Javanese and Swedish motifs, I am impressed for the Javanese design which mostly fulfilled with ornaments. In traditional design pattern, it is almost forbidden to let empty space in the platform, as they believe that bad spirits or evil loves to be in the emptiness. The ornaments themselves express symbols, mostly philosophy meant. Meanwhile, I still assume that Swedish design has strongly involved characters such as minimalist, clean and simple with paler colour.

The difference motif is the most easily that we could see in two of these countries; full of ornament in Javanese design, because it is forbidden to have an empty space in the design, they believe that the evil spirit will fill the empty space and various symbols and their meanings.

Based on the idea of bridging the “East meets West”, I apply the combination of images, the forest and the bridge. In one part of the forest, I have chosen image containing green and earth colour in which I consider as representative for the Swedish colours. On the other part of the forest, I involved the emotional battle scene inspired by Javanese dance through toning the brown and blood red colours.

The neutral colours like the light blue, dark grey and white I decided to put on the bridge between the two forests were meant to overtone the both sides of the forest.

At the end of the process I consider that the result has surprisingly met my goal.

c. Mass Production

The early idea of creating the mass production was inspired by the Javanese folklore dance, *topeng* dance (mask dance). I was presuming that the character of folklore dance could conceptually support my idea to the mass production. In the middle of developing the process, I found out some difficulties to find the related object from the Swedish culture.



Picture 31: The topeng dance wearing mask

Searching for more information about the Swedish folklore from the library and internet, I found images of Swedish horse *Dallahäst* (Dala horse) which produce in the Dalarna County. The background of this horse was impressed me because it is connected with the farmer's



Picture 32: The dallahäst

peasants, or country people. Since the horse was the absolute condition for surviving in countryside, the figure was taken also for wooden play kit for children. This wooden horse was about the only toy many poor children would get in Sweden, and they were often made by grandfathers or a local carpenter. In my opinion, this image is suited to the idea of mass production.

The images have reminded me to *Kuda Lumping* a folklore dance in Java which normally performed in the villages. The performance uses an object made out of bamboo skin which represents a horse as the powerful animal.

I decide to put the form of the *Kuda Lumping* as the important element of the shawl, and combine it with the stripes of Swedish colours. A simple appearance without annoying the detail of the main idea. I also consider this design is applicable for realizing the mass production.

6. CONCLUSIONS

Involving a cultural aspect for creating design has required a deeper understanding about all the philosophical and social structures belonged to them. In this research, the ethno-geography method has of course helped to construct a way of analysing the information I need and their correlation to my practical interest and my aim. I consider that an interdisciplinary based research can result a clearer conceptual background for making design.

Starting from this experience, I intend to continue using an interdisciplinary research, further more especially with the ethnography method. Having the facts that culture is enriched by its elements and factors, it will challenge to me to work for design by observing its various offers connected to subject.

Of course, a designer is not an ethno-geography scientist. Therefore, it is clear that I will work on my personal artistic interest which involves my individual perspectives. The result of my design which based on the interdisciplinary method will still have a strong personal character rather than a cultural representative objects.

Besides focusing on the pattern and colours of both Javanese and Swedish cultures as I have been working in this project, a further study about the techniques and materials will be another possibility to create a new dimension for making design.

A production categorization like I have planned through this project can be the best solution to reach the taste of consumers from different classes or social status. Therefore, I will also continue to make design for different categories of productions. The message of my design should be able to be accepted in all price possibilities. In my opinion, the market should not be a gate to express design idea. Concretely said, without closing the possibility to create clothing design, I will continue working especially for clothing accessories such as socks and hats.

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