

2019

International Conference,
The Korean Society of Costume

한복학회
The Korean Society of Costume

FASHION

THE PAST IS THE FUTURE

Keynote Speech

"Fashion: Is the Past, the Future?"

Leon Wiebers

(Loyola Marymount University USA)

Guest Lecture

**"Development of Modern Clothes on the
Basis of Traditional Kazakh Costume"**

Shildebayeva, Lyazzat Kadyrbekovna

(Korkyt Ata Kyzylorda State University Kazakhstan)

**"International Workshop of Fashion Design
Utilizing Regional Resources"**

Yumiko Mizutani

(Yamaguchi Prefectural University Japan)

10. 26 (Sat), 2019 9:00 ~ 17:00

Chung-Ang University Centennial Hall (Hall 310)

Host The Korean Society of Costume

Sponsor KOFST / Chung-Ang University

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Semarang's Batik Folklore and Its Application in Contemporary Fashion

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1. Introduction

Semarang is a port city on the North Coast of Java, which had become one of the major trade centers in Indonesia, and even some people thought that Semarang City was the center of batik in Central Java. Cultural acculturation in the city of Semarang produces batik motifs with a blend of coastal batik and a mixture of migrant culture, namely Chinese and Arabic. However, it is unfortunate that Semarang Batik is less popular than Pekalongan Batik, Solo Batik, Cirebon Batik and Yogyakarta Batik. This is because in addition to being a minority in the City of Semarang, it is also caused by its development which has only been active again in the last 18 years.

Batik motifs can also be referred to as a variety of decoration, namely an expression, imagination of an individual or group that states the state of the self and the environment of its creator through the description of ideals, meanings, and feelings. The creation of ornamental variety is generally very influenced and closely related to several factors such as the geographical location of the batik-making area, the nature and livelihood of the region concerned, beliefs and customs, the surrounding natural conditions, including flora and fauna, and the relationship between the batik areas.

In the Dutch colonial era, Indonesia recognized two groups of batik decoration which were divided based on batik areas, namely the palace batik (*Vorstenlanden*) and coastal batik. *Keraton batik* is a batik style of the palace environment with variations that are subject to certain patterns and rules, based on Hindu-Javanese culture, has *sogan*, indigo colors, and black and white. It can be said that palace batik is batik that grows and develops on the basis of Javanese cultural philosophy, refers to spiritual values and self-purification and views humans in the context of orderly, harmonious and balanced harmony of the universe. Whereas coastal batik is a batik style originating from the northern coast of Java Island with its color and variety not bound by certain rules and regulations, or in essence is batik from areas outside the castle palace. Coastal batik patterns are naturalist and strongly influenced by various foreign cultures. The existence of UNESCO's recognition of batik has a positive impact on batik artisans in Indonesia through the emergence of a variety of batik ornaments that are developed according to the style and characteristics of each region. This makes batik as a local identity from the region of origin as well as one representation of the many cultural diversity of the archipelago (Seliriana, 2012).

Semarang Batik itself is included in the group of coastal batik with characteristic motifs and shapes that are very natural. The concept of Semarang Batik motif was born by the creative ideas of its craftsmen and related to the culture of Semarang City. The motifs that are often displayed in Semarang Batik are pictures of traditional houses, mosques, plants, animals, and some reliefs found in the city of Semarang. In addition, the colors produced in the Semarang Batik motif combine Chinese, Indonesian and Dutch cultures.

Why is Batik Semarang important to discuss? Semarang Batik is interesting to discuss because uniqueness in terms of unusual motives (compared to other coastal batik motives) and has elements of folklore in it. Therefore, through this small research, the author will explain the changes in the culture of batik fashion design as a part of the lifestyle of young adults and their influence on the development of contemporary batik fashion designs, in this case, Semarang Batik is considered to be able to represent contemporary motives of a batik tradition in Indonesia.

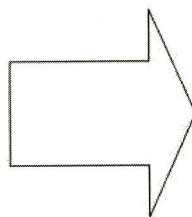
2. Methods

The research method used is the desk / secondary research method by digging information through several existing studies, literature studies, and analysis of field data. The theories used as literature studies in this study are folklore theory, visual language and design psychology.

Folklore theory is used to discuss one example of the contemporary Semarang Batik motif, which is associated with the application of visual language as an illustration of its telling. Furthermore, the theory of design psychology will be used to analyze the design concepts that exist in fashion design about the functions, materials, and impressions that want to be displayed for its users. In addition, the three theories will also be used as a surgical tool in analyzing case studies related to the development of fashion with the theme of Batik Semarang.

THE PSYCHOLOGY OF DESIGN

1. How people see
2. How people focus their attention
3. How people read
4. How people remember
5. How people think
6. How people feel
7. How people decide
8. What motivates peoples
9. People make mistake
10. People are social animals



Fashion design element & principle

Such as: shape, color, texture, pattern, silhouette, etc

(Fig. 1) Design Psychology Scheme
(Source: modified from Weinschenk, 2011)

Based on the design psychology scheme above, the points that will be used to study this study are the 6th point (how people feel), the 7th point (how people decide), the 8th point (what motivates people), and is associated with the object case study.

3. Results

The development of fashion in Indonesia is now influenced by online culture with many social media platforms. In promoting Semarang Batik, it is necessary to utilize technological developments such as the use of social media to increase its popularity. Fashion with the basic materials of batik is increasingly developing and popular with various groups, especially young adults in Indonesia. However, unfortunately not all batik motifs are in accordance with modern and dynamic fashion designs for young people, especially motifs in Semarang Batik. There are several motives in Semarang Batik which can be divided into two types, namely the past and contemporary motives.

1) The Past of Batik Semarang

According to Yuliati, the definition of Semarang Batik is batik produced by people or residents of Semarang City, in Semarang City, with motifs or icons of Semarang City. The characteristics of the Semarang Batik motif in general do not differ greatly from the batik motifs in the other northern coastal cities of Java, namely free or not bound by certain rules. Details of the differences seen in Semarang Batik when compared with other north coast batik can be seen in two things, first, the basic colors of Semarang Batik are mostly reddish orange, while Demak Batik is light brown, and Kudus Batik has a blue basic color (Heringa & Harmen, 1997: 103). The second difference, Semarang Batik motifs generally display fauna motifs that are more prominent than flora, such as: peacock, butterfly, rooster, bird of paradise, phoenix, and so on. Unlike the Pekalongan Batik motif which was influenced by European-Dutch culture by highlighting flora motifs, such as: bouquet, lung-lungan, cempaka flower.


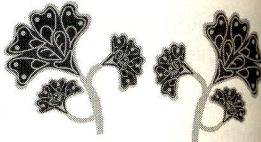


In the past Semarang residents made batik for their own use, so they made batik with motifs that were in accordance with personal wishes, without standard rules such as in Surakarta and Yogyakarta. Characteristics of coastal communities that are more open, free, and more expressionistic when compared to the Javanese inland communities (Surakarta and Yogyakarta) which are more surrounded by a system of symbols, norms, and rules under the king's power so that it affects the creation of regional batik motifs each. Batik Motif Semarang is designed with inspiration from the desire, imagination, expression, and creation of batik. Semarang residents have never standardized batik motifs and names like batik in Vorstenlanden namely Surakarta and Yogyakarta (Yuliati, 2010).

2) Contemporary Semarang Batik

Contemporary Semarang batik is also a batik produced by residents of Semarang, began to emerge in 1980 with a start by the Sri Retno batik company in Jatingaleh. Batik motifs made by Sri Retno vary, one of which produces batik with Semarang City icons such as Tugu Muda. In 2000, one of the batik companies grew and developed in the Tembalang area, precisely in the Bukit Kencana housing complex. The batik company was named Umizie, which in the middle of 2006 changed its name to Sanggar Batik Semarang 16. Besides producing batik with ancient Semarang motifs from the 19th century, this batik studio also produced batik with Semarang City icons, such as: Tugu Muda Kiniteran Sulur, Asem Arang, Lawang Sewu, Kawung Semawis, and others (Yuliati, 2010). In addition, in 2006 the Batik Zie company also emerged which used mangrove waste as its

coloring, displaying and developing the iconic motif of the City of Semarang, and creating the Propagul motif (tribunjateng.com, 2018; interview with Batik Zie owner, 2018).

In the following table, an example of the Semarang Batik motif will be presented with a number of differences between past and contemporary motif:

Types of Batik Pattern	Intangible Meaning	Tangible Meaning (Based on the Shape Patterns, Motifs, and Colors)	Illustration in visual language
<p>Past motif: Puspita Lestari</p>  <p>Source: personal interview with Eko Haryanto, 2018</p>	<p>Naturalist objects are the main focus of coastal batik. The main object in this motif is a butterfly that plays in between a collection of flowers (puspita). The combination of both flora and fauna which carries the image of beauty in a piece of batik cloth accompanied by charming organic ornaments. Carnation in Chinese culture means marriage, fertility, abundant fortune.</p>	<ul style="list-style-type: none"> • Pattern: non-geometric bouquet. • Main motif: butterfly, Carnation. • Additional motives: small flowers, tendrils of random plants. • Color: 2 basic colors, 4 monochrome (color derivative). 	<p>can only be simplified using stillation technique</p> 
<p>contemporary motif: Gua Kreo</p>  <p>Sumber: Inspiration of Batik Semarang, jateng.tribunnews.com</p>	<p>Kreo Cave is one of the popular tourist destinations in Semarang which is famous for being inhabited by hundreds of monkeys and is said to be a "guardian" of the Kreo Cave area. According to legend, Kreo Cave is a place where Sunan Kalijaga is imprisoned when he wants to take the magic teak wood to become Saka Guru of the Great Mosque of Demak. Then Sunan was assisted by 4 monkeys entrusted to guard the Kreo Cave area and its surroundings.</p>	<ul style="list-style-type: none"> • Pattern: non-geometric, cement motif. • Main motive: the atmosphere of the Kreo Cave with trees and monkeys. • Additional motives: grass, stone. • Color: 1 basic color, 1 monochrome (color derivative). 	<p>can be made into illustrations using visual language techniques</p> 

In the Semarang Batik contemporary pattern there is an element of legend / folklore. The folklore theory used to analyze contemporary Semarang Batik pattern was adapted from Jan Harold Brunvard based on folklore classification: oral, partially verbal, and not verbal. Folklore, legend or prose is included in oral folklore, for partial oral folklore such as customs, traditions and cultural arts, while non-verbal folklore is a relic in the form of artifacts and historic buildings (Brunvard, 1986). This theory underlies the division and sampling of motifs raised in this study.

The second theory is that visual language as a learning medium (in addition to the language of words / writing) requires the active participation of the reader because it provokes the imagination and the reader needs to think. Usually visual language can be found in children's drawings, which have a closeness to the visual language of prehistoric, primitive, and avant garde painting, such as Picasso's paintings or reliefs in temples, which try to explain in detail a story through images. That is because in ancient times before the discovery of writing, images became a communication tool that represented the language of words through a series of revealed images.

The illustrations used in the contemporary Semarang Batik pattern apply the principles of visual language in the form of a combined picture of the principles of RWD (Flat Time Space) and NPM (Moment-Opname Naturalist Perspective) as explained by Tabrani (2014: 17). The principles of applying RWD visual language can be divided into several ways, including:

1. The outer space

Does not have clear boundaries such as top-right-left-bottom, appears floating.

2. How to be enlarged and reduced

Enlarge objects / events that are important and minimize objects / events that are less important.

3. How to Representation

It only represents an important representative. Objects are also depicted intact from head to toe.

4. How to X-rays

See-through, which is the 'inside' can be drawn from the 'outside'.

5. How to Draw the Time & Twins (Various Looks)

The Objects where place and time is moved (the twin way) with the position of the object are described several times at different places and times.

6. How to draw without perspective

It does not lead to a vanishing point, so an object that should not be seen logically or even the farthest point can be told.

7. How to lie down (around)

Objects are laid down or made around to be seen and told something in detail.

8. Different ways to look

Presentment of objects with various looks.

(Tabrani, 2014: 68-76).

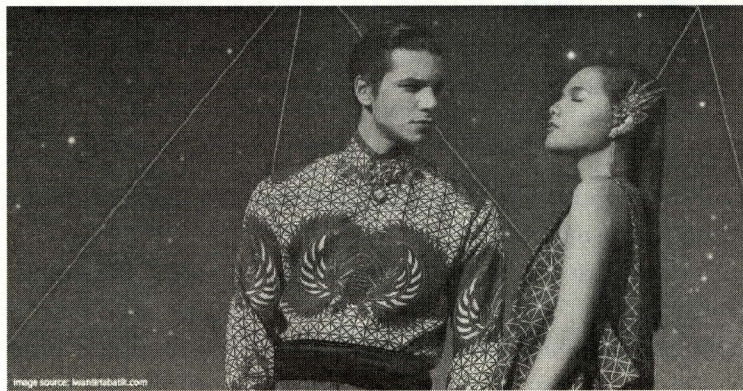
The last theory used is design psychology. In a design, design psychology has a very important role, not only for the selection of colors, shapes, textures, line plays also can influence the human

psychology that will interact in it. The determinants of the influence of human psychology are obtained from the five existing senses namely vision, taste / taste, hearing, smell, and touch.

The elements related to design psychology that exist in the contemporary fashion design of Batik Semarang motif are how people feel, how people decide, and what motivates people related to the case study.

3) Design Recommendations

Batik was attached to an old-fashioned and outdated impression. Therefore, batik is only a part of everyday life for the elderly whether in the form of kebaya or fabrics. Along with the times, the popularity of batik has increased from year to year and batik began to be favored by young people in Indonesia especially since October 2nd stated as National Batik Day. Some famous fashion designers in Indonesia such as: Iwan Tirta, Ghea Panggabean, Edward Hutabarat, Ramli, Poppy Dharsono and several other young designers, use Batik as main material in their designs.



(Fig. 2) Modern batik design by Iwan Tirta
(Source: iwantirtabatik.com, 2019)

Based on the background in the first article, the author provides design recommendations related to the elements of design psychology in the Semarang Batik patterned contemporary fashion design, namely: how people feel when wearing batik clothing; how people make decisions when going to buy / wear batik clothing; and what motivates people to buy / own batik clothing?

Related to point 1, how people feel, is what is the impression when wearing batik clothing, does it feel comfortable, are they confident or the opposite. Batik is still known as a formal and semi-formal clothing, so young adults usually wear batik on certain occasions, such as for office events or attending wedding invitations. In fact, batik can also be a choice of daily or casual dress. Unfortunately, casual batik designs have silhouette designs or pieces that tend to be simple.

This result is influenced by the decision making of consumers. Batik can be a supportive appearance that is suitable for all situations, so it is better that the design of batik fashion also have a variety of silhouette choices. From that, we know the thing that also influences or becomes a person's consideration when buying / owning batik clothing is the price / cost constraints are quite

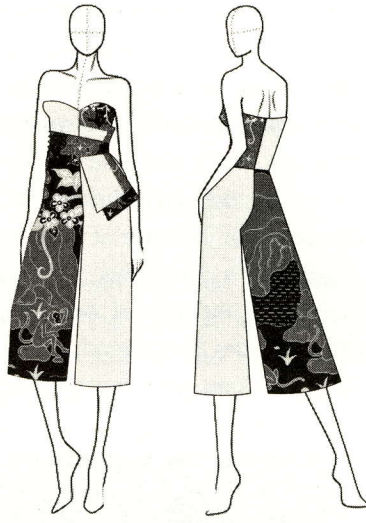
high. Because if some clothes have a unique design or silhouette, then the production price is also not inexpensive.

Through this research, the author tries to provide recommendations for fashion designs from Semarang Batik with the Kreo Cave motif. The design displayed consists of two alternatives namely Semarang Batik with original motifs for ready to wear or casual clothing, and the illustration of Kreo Cave (from the application of visual language theory) to cocktail dress. The Kreo Cave motif was taken as a case study of this research because it has a popular story among the people of Semarang City. The Kreo Cave legend is a story that tells the spiritual story of a propagator of Islam in the land of Java, in this case in the city of Semarang which has a location close to the city of Demak, the city of the saints. Besides the legend, Kreo Cave is also one of the famous natural attractions with 400-500 monkeys that are protected by the Semarang City Government.



〈Fig. 3〉 Semarang Batik motif of Kreo Cave
(Source: personal data, 2018)

The original motif of Semarang Batik Kreo Cave was made with a stamp technique featuring pattern in the form of stylized caves, plant vines, monkeys, stones and grass. The pattern in the Kreo Cave are a repetition of the object elements of the Kreo Cave folklore. Another advantage of the Batik Semarang Gua Kreo above, besides the uniqueness, is the pattern, the variety of colors, and that it can styled up and adjusted to the desires of younger people.



〈Fig. 4〉 Casual wear with Semarang Batik motif of Kreo Cave
(Source: personal data, 2018, sketch by: Bildandy)



〈Fig. 5〉 Illustration of the legendary Kreo Cave stilation
(Source: illustration by Irena Ayu Maitri, 2018)

The picture above is a stylized illustration of the Kreo Cave legend (based on the Semarang Batik Cave Kreo motif). It's more modern, colorful and has dynamic characters which are more suitable for young people. The illustration is based on the results of the analysis using visual language theory that displays the style of storytelling in each part of the object. The storytelling is adapted to the folklore / folklore of Kreo Cave through the depiction of the elements / characters, atmosphere,

and color representation which is matched with the latest modern style for young people. Thus, the pattern from the modern version of Kreo Cave is more suitable for cocktail dresses which tend to be dynamic, active, and colorful.



〈Fig. 6〉 Cocktail dress with illustration of Kreo Cave
(Source: personal data, 2018, sketch by: Bildandy)

4. Conclusion

There are two findings in the previous research. The first finding, Batik Semarang, is unique in the form of folklore that is shown in its batik motif, such as the name of the region, special food, landscape, and folklore in Semarang. But unfortunately not all people of Semarang know the details of the folklore that was appointed as the batik pattern. Therefore, one of the outputs of this research is a recommendation for a fashion design with one of the contemporary pattern in the form of batik and the other with the visual language style of the folklore. It aims to introduce the uniqueness of Semarang folklore in the form of Batik.

Based on the patterns that exist in Semarang Batik, at present it has been found that most of the meaningful denotations with decorative patterns that still follow the traditional batik standard, which contains geometric, non-geometric elements and some motifs using a combined pattern. Motif Batik Semarang currently uses derivative colors produced from synthetic dyes with a more varied base color, not only reddish orange. This is appropriate to be able to become a starting point for the development of batik fashion material, in this case Batik Semarang, with various diverse patterns and colors.

The second finding is a fashion design recommendation by raising one of the patterns in Batik Semarang, namely Kreo Cave. Original patterns that still stick with decorative elements are more suitable for ready to wear / casual clothing designs for daily life, adapted to the lifestyle of young

Indonesians today, while the illustrations / stylization of the Kreo Cave pattern are displayed a more modern than the original pattern, recommended for a more colorful and glamorous cocktail fashion design.

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Author would like to thanks for:

- Kreo Cave illustration by Irena Ayu Maitri (2018). Visual Communication Design student of Maranatha Christian University.
- Fashion design sketched by Dandy Bilhaqi Arahmani Iblanarisa (2019). DIII Fine Arts and Design students of Maranatha Christian University.
- Additional image of batik by Vania Glorianna (2019). DIII Fine Arts and Design students of Maranatha Christian University.