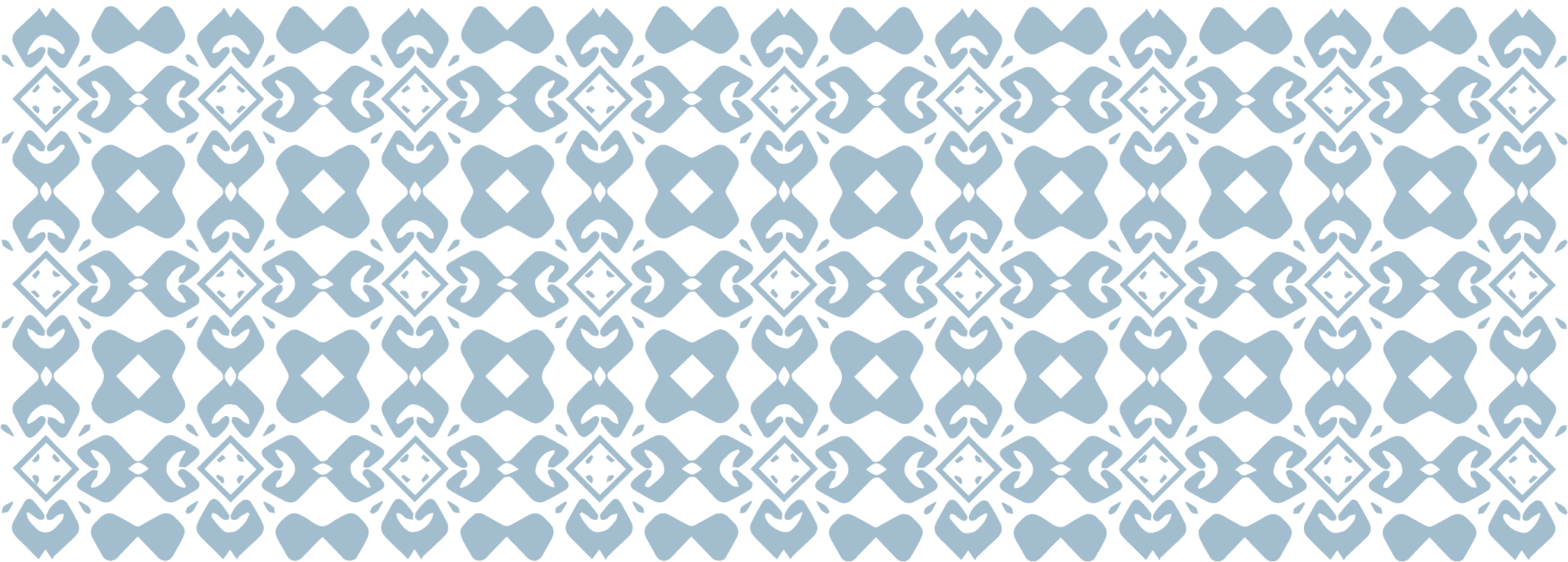


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Master of Design Innovation



**An Exploration of Traditional Contemporary of  
Indonesian Culture through Batik**

**KARINA NURLITA**

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\*\*\*

# ABSTRACT

Indonesia is a developing country in which the majority of the population of 225 million people is identified as Muslim. As a part of that phenomenon and in conjunction with Indonesia’s recent cultural and economic development, Muslim women in Indonesia are becoming increasingly aware of external cultural trends and as a result of this are seeking opportunities to express themselves of their culture and beliefs as a part of their own personal fashion statements. For many Muslim women the Muslim veil, often referred to as Hijab, is perhaps the most salient of their clothing items worn to show obligation to their religious law. Although the hijab has been called into question by some within the Muslim community, and others outside of it, this research does not address that discourse. This research presents the hijab as a piece of clothing that creates a ‘sense of cultural space’. As an Indonesian woman wearing the hijab, through this research I aim to consider how wearing the hijab can both respectfully and creatively express both faith and culture within a contemporary context. In parallel, this research asks how the traditional Indonesian technique of batik can be used to signify, identify and celebrate Indonesian Muslim women in the 21st century.

Batik was officially recognized by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in October 2009 as an Intangible Heritage of Indonesia. Although examples of the authentic batik technique have been overrun by mass-produced printed versions, undeniably batik still does not only hold an important place in Indonesia’s history but also in Indonesia’s global identity. The inseparable connection between the symbolism and the significance of the meanings and narratives expressed within batik has existed for centuries. As a part of a larger and historically established visual language, this research seeks to design contemporary symbols that represent the values, characteristics and beliefs of Indonesian Muslim women in the 21st century. The new symbols are designed in response to a present-day voice and seek to connect religious beliefs, cultural heritage as well as the young Indonesian Muslim woman’s appreciation of these as a part of her everyday appearance and lifestyle. The voice of young Indonesian woman of Muslim faith is gained in interviews and workshops where they identify, interpret, and depict characteristics and values that express who they consider themselves to be and what values they wish to express as a fundamental to their lifestyle. The symbols are then adapted by the hijab using both traditional pattern making techniques and digital software which will then printed onto the fabric using traditional batik methods. Through the design of contemporary symbols and patterns that represent the contemporary Indonesian Muslim woman of the 21st century and the printing of these onto the hijab using the traditional technique of batik, this research aims to establish a more contemporary appreciation of the hijab and the values held fundamental to its user.



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## MOTIVATION

I am a 26 year old Indonesian Muslim woman and after having being married for 8 months, I chose to wear a hijab. The choice to do so was not immediate. While living in Japan and attending an Islamic event, I was approached by a local stranger during Iftar. He is an old Japanese man who interested in Islam. Confused by my lack of a headscarf, he asked me, “Sorry, are you Muslim?” My response needed some consideration. This moment was, as it transpired a turning point for me. I was keen to have an incisive answer, but I had so many questions of my own. If I chose to wear a hijab would I no longer be able to style, wear earrings or indeed, feel attractive? After much discussion and soul searching I eventually decided to commit to the hijab.

This commitment requires me to wear the hijab all the time in public except to my immediate family. For me, the wearing of the hijab means identity and self-control, which manages my behavior within Islamic corridor as Muslim. For my husband it means submission to God, as he believes by being obedient to God, it will brighten up the path to our creator and gather us eternally in paradise. For my family it means a constant reminder to Islamic belief and keep the faith.

Whilst undertaking this research, there was an event that convinced me that my hijab was key to my identity as a Muslim. The unprecedented incident unfolded on 15th of March 2019 at two Mosques in Christchurch New Zealand. It has left a profound wound within Muslim community. There were multiple victims, 51 people were murdered in a mass shooting that day. It was a dark day for New Zealand. I was deeply impacted by the distressing news. For some days, I was unable to muster the courage to leave my room, even to buy groceries. The intensity I experienced knowing that wearing my headscarf proclaimed my religious identity to the world made me become more aware of its significance than ever before.

My initial motivations for this research have been intensified by the Christchurch shootings but at their heart they remain the same. I seek, through this research, to consider how, the wearing of the hijab can both respectfully and creatively express both faith and culture within a contemporary context. In parallel, this research asks how the traditional Indonesian technique of batik can be used to signify, identify and celebrate Indonesian Muslim women in the 21st century.

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## CHAPTER 1: INTRODUCTION

# CHAPTER 1: INTRODUCTION

Selecting the scope of this thesis project arise the awareness of the things I am most passionate about: my beliefs, my culture and the design. Finding a correlation between these three took some soul searching – but I believe the final synergy strikes the right note.

## Beliefs: I am a Muslim woman who has chosen to wear a hijab

The wearing of the hijab (veil) identifies the religious beliefs of the user. A part of wearing hijab is considering the misunderstandings of having this commitment by many non-Muslims who believe that the hijab may cause limitation to the life of the Muslim women. From my own experience, many people place their expectations of limitation on women who have chosen to wear the hijab, and this research aims to go to a certain direction to expand an appreciation of who that woman is. What defines a contemporary Muslim woman from Indonesia, and how might we better reflect that woman in her hijab?

## Culture: I am Indonesian

The term batik is widely understood as a

representation of Indonesian pattern designs on cloth. However, more recently, the traditional technique of batik has lost both recognition and use in the production of the fabrics used to represent Indonesian batik cloth. At the heart of the argument is the definition of batik. The debate amongst batik experts and scholars pertains to the definition of batik. They argue whether Batik patterns printed by machine onto cloth can be called authentic batik. This thesis will consider the authenticity which might be considered in the use of and the dissemination of batik.

## Design: I am a designer

Within this research, the design represents a mechanism of inquiry and expression. In chapter two the significant influences that inspire my work alongside the more traditional literature review is considered. These influences include Khadijah, an inspirational female Muslim leader, R.A Kartini, an inspirational Indonesian activist and Chitra Subyakto as an Indonesian batik designer. Their influence has guided the literature review that introduces discussions and definitions of batik, authenticity, the role of technology, and the evolution of visual languages and representations as a part of a culture.

In chapter three, as an insight of batik, a concise literature review from some relevant article and figure’s opinion who are experts in the field. The experts include Iwan Tirta, Carmanita and another textile designer Chitra Subyakto who have been nurturing batik and credited in the promotion of batik industry domestically and internationally. The literature review focuses on the definitions of batik, Muslim women, authenticity, the role of technology, and the evolution of visual languages and representations as a part of a culture.

In chapter four, the chosen methodology is explained to describe a structural method throughout this research. The study is mostly qualitative-based research which is data collected through interviews with several Indonesian Muslim women and the co-design workshop participants who came from a diverse background.

Chapter five summarizes the data collection of the interviews and co-design workshop undertaken in Wellington, New Zealand. The summary of the interviews and transcripts and all activities during the co-design workshop are portrayed throughout the chapter.

Chapter six explains the concept of authenticity and theory within Indonesian batik as a finished product and its process. The idea of

authenticity includes the opinions from the batik expert and customer’s perspectives were explained.

Chapter seven illustrates the design process, final design and prototype. The design process encompasses the sketch, pattern process with CatsEye software (a pattern builder software developed by Ben Jack and Doug Easterly) and design concept. There are ten design of scarves made for the final design. Lastly, the prototype process and product are documented in the chapter.

Chapter eight will conclude the findings and suggestions to the product expansion of this thesis project.

In a special chapter, it is intentionally created to recall the Christchurch tragedy occurred on the 15th of March 2019 to Muslim Whanau.

# Glossary

**BATIK**  
a wax-resist dyeing technique applied to whole cloth, also known as a traditional cloth filled with motifs of which type of cloth originated from Java Island

**BESKAP**  
a traditional Javanese formal men shirt

**CANTING**  
a pen-like copper instrument connected with a small piece of bamboo as a handle in batik technique

**CAP/ TJAP**  
a stamp copper instrument in batik technique

**DOMPOL GROMPOL/ GROMPOL**  
a Javanese word of gather together

**HADITH**  
the narrative record of the words and actions, of the Islamic Prophet Muhammad

**HIJAB**  
a head covering worn by Muslim women, headscarf or an Islamic veil as a religious code

**HIJABISTA**  
a female who commits with hijab and follow Muslim fashion trend

**IFTAR**  
an Arabic word for breaking fasting during Ramadan

**JANNAH**  
an Arabic word for paradise

**KAIN PANJANG**  
a 2.5 metre-long of batik skirt stylised by wrapping and securing the cloth at the waist

**KAWUNG**  
a javanese batik pattern means ‘Fruit’

**KEBAYA**  
a traditional blouse dress of Indonesia worn by female

**MIDODARENI**  
a ceremony on the eve before the wedding day for the bride in Javanese tradition

**MOTIF**  
a decorative image design

**PARANG RUSAK**  
a Javanese batik motif illustrated by a big broken knife

**PATTERN**  
a multiple repeated motifs

**SARONG**  
a type of tubular skirt which the ends are sewn together

**SEKAR JAGAD**  
a batik pattern that means ‘flower of the world’

**SEMEN**  
a Javanese batik motif symbolises to sprout or grow

**TEDAK SITEN**  
a ceremony in Javanese tradition for the baby who starts his/ her first steps on the earth

**TRUNTUM**  
a Javanese batik pattern means ‘blossoming’

# CHAPTER 2: CULTURAL INFLUENCES & LITERATURE REVIEW

## CHAPTER 2: CULTURAL INFLUENCES & LITERATURE REVIEW

### 2.0 INTRODUCTION TO CULTURAL INFLUENCES + LITERATURE REVIEW

As a part of the literature review, several inspirational and influential women are included in this study. Acknowledging their relevance is different from that of the literature review although it is equally important in the development of this research.

### 2.1 CULTURAL INFLUENCES

Several women have influenced and inspired this thesis project. Most notably, they are remarkable women that strive for the empowerment of women from different backgrounds. Their achievements have undoubtedly had motivated myself as a Muslim woman, to contribute the ideas and expertise to the area of design.

#### **Khadijah (555 or 567 CE – 22 November 619 CE) (peace and blessing be upon her)**

Khadijah's immense skills in business, her sincerity in supporting people in poverty, and her leadership and intelligence confirm that she was one of the most prominent and inspiring Muslim women of all time. Khadijah (peace and blessing be upon her) was the first wife of the Prophet Muhammad (PBUH). She was known as a delicate

and intelligent woman and was considered as the most trusted woman. She was born and died in Arabia, and also known as a noble and successful merchant. Her father was a very prosperous businessman and famous leader during his lifetime. She inherited family wealth and continued to build up the business after her father died. Hearing of Prophet Muhammad's integrity, strong character, principles, and the ability in business, she offered him a job. Khadijah (PBUH) was also intrigued by the Prophet Muhammad (PBUH) and began to consider marrying him. On behalf of Khadijah, her close friend, Nafisah bint Manbah asked the Prophet Muhammad a personal question and in doing so gave away a clue to Khadijah's inclination towards marriage (Peracha, 2017). They had four daughters including Fātimah, who became a prominent figure in Islam ("Khadijah -- Britannica Academic," n.d.). Khadijah is regarded as an ideal wife, mother and great leader, and I consider her significant influence.

#### **R.A Kartini (21 April 1879 –17 September 1904)**

I continue to be inspired by this truly remarkable Indonesian-Javanese princess. R.A Kartini fought for the improvement of

education and rights, particularly for women. She was born and raised in an aristocratic Javanese family and educated under Dutch rule. Her writings were published and read widely in Dutch, and she was recognized as the first Indonesian woman to achieve this. Her personal life had been a complex and difficult. One having had an arranged marriage, and had no opportunity to study at an advanced level (Taylor, 1976). Nevertheless, she was regarded by Indonesians as a prominent figure of the modern intellectual woman and honored as a pioneer. R.A Kartini's work challenged social issues with a specific focus on women's rights to receive an equal education. Her tireless efforts and resolute determination to empower women were exceptional. Consequently, to commemorate her endeavors, Indonesians mark her birthday as a national day of "Kartini".

#### **Chitra Subiyakto**

Chitra is a founder of local batik brand "Sejauh Mata Memandang" (as far as the eye can see). She is an inspiring Indonesian fashion designer and textile explorer. Through her passion reflected by her contribution in batik, Sejauh Mata Memandang has enabled batik to be appreciated by the

younger generation. Her collection which featured the contemporary motifs with vibrant colors, and inspired by everyday life has influenced me in designing a contemporary batik headscarf in this project.

**2.2 LITERATURE REVIEW**

Local industry has now been proliferating. It is denoted by the emergence of local products that compete and play in the market of the creative industry in Indonesia. As a student who studies design, this phenomenon triggered me to participate more in the preservation of the Indonesian culture in a contemporary concept. Therefore, batik can be improved from time to time with the expectation for an existence of batik in the future. However, to support the project, examining the literature review is required. This literature review focused on the batik, Muslim fashion and authenticity of concept among the experts and scholars. Since the study investigated the exploration of contemporary batik motifs and traditional techniques, it is necessary to collect opinions from a great source.

**Batik History and Authenticity**

One of the voices in the history of Batik is R.A Kartini. She was a national heroine who awoke racial consciousness and also acknowledged as a mother of Republic Indonesia. The history of batik started from the palace among the intellectuals and followed by folk to create batik cloth. As an Indonesian woman, she also contributed her

creativity in making batik. She was not the only Javanese princess who was interested in making batik. According to the article in liputan6.com, in the endeavor of elevating batik role, the biological sister of R.A Kartini, R.A Kardinah, was an influential person in developing batik Tegal motif. Her batik feature dominantly used black and brown-yellowish color. In 1908 she married her husband and resided in Tegal. Through her passion, she introduced and passed this knowledge to the young women in order to nurture batik heritage. Along with her sister, Kardinah put her effort to improve and elevate the level of batik in society (“Kisah Keluarga RA Kartini Angkat Derajat Bangsa Melalui Batik – Regional Liputan6.com,” n.d.).

Another voice in the history of batik was Iwan Tirta. In the journal, Matsumoto (2004) interviewed him as one of the Indonesian fashion designers who transformed traditional batik textile into modern fashion items. Iwan Tirta was a designer of exceptional merit whose talent was recognized worldwide and credited with the promotion of batik through his collections within the global fashion industry. In the interview, he considered batik as a technique, the basis of wax-resist dyeing and the element of traditional motifs.

He also applied the batik concept with new materials in his creations. During his lifetime, as an Indonesian and the author of “Batik a Play of Light and Shades” he was associated with traditional methods to produce the handmade batik cloth. In the Jakarta Post, he criticized and expressed his concern towards the embrace of mass-produced printed batik in the 21st century over the traditional handmade batik.

“The problem is that the establishment still does not know the difference between printed batik and the handmade one. It is our own mistake. They say ‘creative economy’, and that is a contradiction. When the word economy comes into it, you reduce everything to money. What we need now are excellent and knowledgeable patrons.” (The Jakarta Post, Iwan Tirta: a man of many talents, 2010, para 15)

“People will not realize until it is too late, when they ask, ‘Oh did we have those things?’ We cannot move forward without preserving our past.” (The Jakarta Post, Iwan Tirta: a man of many talents, 2010, para 17)

The discussion on technological development has made mass-produced batik eco-

nomically affordable among consumers. As cited in (Yamashita & Eades, 2003), there is a print batik which techniques do not involve the wax-resist dyeing. Instead, it is processed through the hand-screen printing or mechanized roller printing. Some experts doubt that this type of product can be regarded as batik. On the contrary, most of the batik traders who sell this type of product assume that as long as it has batik-like motifs, then it can be called batik. Many consumers find that printed batiks are difficult to be distinguished from the traditional one. According to (Yamashita & Eades, 2003), however, the invention of the batik printing has helped batik makers to exist in the business. He believes that although there is technological development, yet the tradition must prevail.

Another designer in this field has her definition of batik, namely Carmanita. Carmanita, an Indonesian fashion designer who was raised in batik maker family, has preserved her grandmother batik knowledge through her collection, which was inspired by classical batik motifs. She stated firmly in the interview with the Jakarta Post that the definition of batik is the process of hot wax and dying fabric with the traditional instruments (“Batik: a cultural dilemma of infatuation

and appreciation – The Jakarta Post,” n.d.). “You do not consider the motif, you do not consider the color, as they have nothing to do with batik, as it is a process of textiles,” Carmanita argued (The Jakarta Post, Batik: a cultural dilemma of infatuation and appreciation: Nurturing custodian, para 13).

The same idea is also followed by a local textile explorer, Chitra Subijakto. She agreed that batik is about the process of making through traditional methods. She conveyed in the interview with hitsss.com, the intention of establishing the brand of Sejauh Mata Memandang was to share her thoughts to young generations that the naming of batik is for the technique used, while the motifs on traditional fabrics can be explored very widely. Most of the designs that she has made were inspired by everyday life in Indonesia in a more contemporary style. “Although the batik technique is obtained from our ancestors, the motifs applied can be adapted to the time” Chitra Subyakto added (The Hitsss.com, Chitra Subiyakto: Buat Kain Tradisional lebih relevan dengan zaman, para 5).

The traditional method of batik making can be categorized as a concept of authenticity popularized by



Walter Benjamin. According to his theory, he defined authenticity as an original work of art, which has strong connections with time and space. He criticized the authenticity of reproduction, as it is unlikely to duplicate the exact condition as original ones when the work of art is reproduced. In other words, the original artwork becomes more valuable in the market as it carries the authentic value.

### Hijab and Muslim Fashion

All Indonesian people appreciate batik by wearing it both as formal and also as a daily attire. In the formal occasion, Indonesian women, including Muslim frequently wear batik along with Kebaya to appreciate the cultural heritage. Batik creation is also being developed in the Muslim fashion industry. Several Indonesian designers incorporated batik with Muslim fashion, including Khanna. In her collection, she created Muslim wear with a contemporary batik motif to elevate batik cloth to be appreciated globally.

The rise of hijab fashion indicates the potential of the market and the community itself. Hijab is defined as a veil worn by Muslim women covering the head and chest, also known as a headscarf. As Guindi and Zuhur (2009) stated, the word of Hijāb in the Qur'an

refers to spatial partition or curtain as protection that can also represent a symbol of fashion, modesty and privacy. A new term has been created in the Muslim community due to the prompt fashion transformation. Blommaert and Varis (2014) define Hijabis-tas as the term of Muslim women who dress fashionably or design fashionable clothes while orienting towards what is being prescribed by religion regarding dress code. According to Ghani (2011), the rise of Muslim fashion media, blogs, designers and retailers has triggered Muslim women nowadays to have more fashion and style choices than ever before. This behavioural change made Wilson (2014) express the opinion that marketers should be concerned about this market, as it has been predicted that Muslim women are ready to demand and consume; thus they can affect the global Muslim fashion market. This phenomenon encourages researchers to investigate its factors. Hassan and Harun (2016) studied the hijab fashion consciousness and factor in consumption among Muslim women in developing countries. Their findings showed that style, fashion motivation, uniqueness and fashion knowledge has positively affected Muslim women fashion consumption. In other words, it causes a new paradigm of clothing style,

and it persuades potential buyers as well as creating consumer culture. Even so, another research in Malaysia states that Muslim women still stay within the rules of Islam as far as a fashion trend is concerned (Latiff & Alam, 2013). Further research also analyzed the motivation behind wearing hijab in Malaysia. The finding said that religious obligations were the reason that made them wear hijab every day (Grine & Saeed, 2017). However, they did not refuse the modification of the veil itself. The hijab is acknowledged as an act of worship. Mulali (2009) stated that while enjoying fashion trends, Muslim women can observe Islam law on dress code. Meanwhile, another study states a different perspective on the impact of Muslim fashion. In the study, Istiani (2015) argued that Muslim fashion blogger has deviated in terms of hijab wear. She assessed that Muslim fashion bloggers are currently more considered being stylish rather than being modest as stated in the Qur'an. Furthermore, she also hoped that the utilization of hijab in Indonesia incorporates and adopts more of the Indonesian culture.

### Research Methods

This research project used contemporary research methods through social media analysis, interviews and co-design workshop. In contemporary society, many scholars and researchers have been intrigued to understand the role of social media (Snelson, 2016). Through the visual ethnography from the website and social media, I tried to analyze the development of batik and the trend of Muslim fashion within the industry as Pink (2013) explained the use of visual methods in her book. I have also followed the methods of research from (Lue, 2014) to involve the informants to create narratives and gather relevant information through Interviews and co-design workshop. Finally it would help me achieve the purpose of this project by referring to these diverse approaches of this research.

# CHAPTER 3: METHODOLOGY

# CHAPTER 3: METHODOLOGY

This section highlights the several different methods used to investigate the research undertaken in this thesis. The methods used in this study are qualitative-based research methods. Qualitative data is usually collected through interviews and questionnaires (Dörnyei, 2007). In this research interviews and a co-design workshop were undertaken to collect the data. There is an opinion in the field that compared to questionnaires, interviews are more effective in drawing out the narratives that enable better understanding and to investigate an individual or group’s perspective. Kvale (2003), to gain an appreciation of how Batik is impacted or impacts lifestyles and communities, this research uses the context of The Everyday. This study builds on the understanding of The Everyday offered by Highmore in his 2002 The Everyday Life Reader to illustrate the importance of the context and how important an understanding of place-based lifestyles is finding solutions to both local and global problems (Kossoff, 2015). Henri Lefebvre also acknowledges the importance of The Everyday as an important yet often ignored context that offers considerable insight and

understanding into society and its forces (Lefebvre, 1984).

In order to achieve the insight offered from within The Everyday, interviews were undertaken with women from the Indonesia Muslim Society in Wellington, New Zealand, where I currently reside. This group of women were selected because of the perspective they offer as young Muslim women living in a society in which their faith, their clothing and indeed their Everyday is yet to be fully understood, accepted and considered as a part of New Zealand’s every day. This context was, of course, highlighted in March in Christchurch when the Islamic faith became indelibly recorded, and its people became forever a part of New Zealand’s history. This research, as a part of its aim, is expected to show ways to reawaken an appreciation of Batik as a part of Indonesia’s cultural heritage and utilized the revived the appreciation to incorporate new symbols and narratives into the art that better tell the story, and represent the Everyday of a contemporary Muslim woman. To enable this, the work of Sarah Pink around visual ethnography, as

a practice that combines images and media, theoretical understanding and technological possibilities to gain insight, was used.



Figure 3.1 Research Flow inspired by Double Diamond Theory (illustrated by Author)

These group of women, relatively small in numbers, have a compelling story to tell of who they are and how they wish to live their lives. It is this story that the interviews drew out and the workshop that enabled the collaborative creation of new symbols and new narratives. The Everyday that is important yet often ignored context (Lefebvre, 1984) was used to design new fabric patterns to be printed on the hijab using the traditional method of batik to symbolize who we are as contemporary Indonesian Muslim women who are

a part of more than just our Everyday. We are a part of a global community of women, mothers, daughters, wives, sisters, co-workers, politicians and friends.

The interviews were conducted by the researcher and were undertaken by Individual discussions with the interviewee, and undertaken by women of the Muslim faith, all currently residing in New Zealand. Although this could be considered a small group, these women have much to offer to the discussion. Their own life experiences and knowledge of Indonesia, the lifestyle and their faith have much to offer to the discussion. During the interviews, participants were given questions regarding their experience and basic knowledge of the hijab.

Throughout the interview, participants gave their thoughts and opinions about how batik, as more than just the process of heat, wax and drawing on cloth can represent their identity. They were also asked their thoughts on the symbols currently used to illustrate narratives and what new narratives do we, as young, contemporary Indonesian Muslim women wish to tell each other and the larger local and global communities.

Visual ethnography is a practice which combines a range of interrelated influences, including the potential of images and media, theoretical understanding and technological possibilities (Pink, 2013). This research analyzes the traditional image of batik, alongside the evolution of Muslim trends and dress codes in both communities and outside of Islam. To better understand the changes brought about in dress code, many were brought about through modernization and advancements in manufacturing technologies, and we must situate religion alongside these (Ammerman, 2006).

At every point, the voice of the user is acknowledged, which was done through the interviews, the workshop, the review of concepts and the iterations based on that feedback. Importantly, ongoing shifts to our lives as Indonesians, Muslims and women are also taken into account with the addition of a new symbol in the later stages of this research, and in response not to the attacks on the Christchurch Mosque, but to the local and global acknowledgement of the relationship between Muslims and New Zealand. In her maiden speech, to the United Nations General Assembly the Right Honorable

Jacinda Ardern, the Prime Minister of New Zealand stated,

“We must redouble our efforts to work as a global community. We must rediscover our shared belief in the value, rather than the harm, of connectedness, whanaungatanga” (“Prime Minister Jacinda Ardern’s statement to the United Nations General Assembly,” 2018).

## Research Questions

1. How can batik as indigenous heritage contribute in Muslim Fashion Industry as a cultural identity of Indonesian Muslim women?
2. How to revitalise batik’s motif and process?
3. How the interpretation of batik meaning transformed into a new symbol based on people’s perception in the present time?
4. How can the value of authenticity within the production of batik be established?

## Aims and Objectives

**Aim 1:** To understand and revitalise the-value of batik motif and how it represents Indonesian Muslim women.

a. Gather information by doing background research through a literature review of batik and relevant theories

b. Conduct the Interview with users to ask their opinion about how batik engages their life in modern society.

c. Conduct the co-design workshop with design team; researcher, and participants.

**Aim 2:** To investigate the process of batik and the concept of authenticity to preserve indigenous heritage.

a. Gather the participant of co-design workshop to get the idea of batik symbols and discuss the concept of authenticity

b. Conduct design experimentation and analyse the process of creating batik

# CHAPTER 4 : BATIK AND MUSLIM VEIL

## CHAPTER 4A : BATIK

### 4.0 INTRODUCTION TO BATIK AND MUSLIM VEIL

This chapter has two parts. In part one, batik is introduced through its history and cultural inspirations. Symbols and patterns are illustrated and explained, along with how batik is worn and perceived. In part two, there is a discussion about the Muslim veil and Muslim fashion.

### 4.1 BATIK

#### 4.1.1 BATIK SYMBOLS – HERITAGE

This chapter reviews batik from the perspective of both the symbols that have become synonymous with it and, as importantly, the process of batik, its technological progression or regression, depending on how it is viewed. This chapter also establishes batik as being culturally significant but also at risk of becoming merely the symbols it is renowned for and not about the process. Furthermore, this chapter unwraps the cultural and religious meaning and construction of the symbols and patterns but also discusses the importance of the process of batik to the Indonesian culture.

In October 2009, The United Nations Educational, Scientific and Cultural Organization

(UNESCO) recognised batik as an Intangible Heritage of Indonesia. The graphics and symbols represented on batik hold unique and essential aesthetic value, for the history, culture, customs, myths and legends of Indonesia (Lv, Pan, & Liu, 2014). In Fontana’s study (as cited in Hann, 2013), several symbols are considered to hold universal significance. Throughout history, Indonesian batik motifs have been influenced by other cultures such as Hindu-Buddhist, Islamic, Chinese, Indian and European. Each motif expresses an indigenous culture, and it comes in a myriad of colours and symbols, depending on the province where it is produced. The practice of batik is generally associated with Javanese culture and society that have been produced in Indonesia for a long time (Saddhono, Widodo, Al-Makmun, & Tozu, 2014). According to Sewan Susanto (as cited in (Parmono, 2013), when traditional batik motifs are created, it contains the visual, soul or philosophical beauty that is beneficial for the quality of human life. As a consequence, the symbols in the batik motifs were both defined and the meanings recorded that is *parang rusak* (defective big knife) *kawung* (palm fruit), *grompol* (gather together), *sidomukti*

(continuously happy), and *truntum* (blossoming). Inspired by UNESCO's recognition, this thesis seeks to reaffirm the process of batik alongside the assertion of the symbolism. To achieve this aim, first and foremost the traditional process, acknowledged as in danger by the UNESCO will be discussed. The traditional symbols illustrated historically and in more recent examples of batik reproductions will be identified, and their symbolism explained. This research also undertakes a critical further step for batik as both process and symbol. Using traditional process, iconography and symbolism, the design of new symbols; that reflect the contemporary Muslim Indonesian woman will be created. These symbols build on the important role women have played within both Indonesian culture and Islam and reflect the development, change and addition of the feminine values held by Indonesian Muslim women.

**4.1.2 BATIK AS TRADITIONAL PROCESS OR IMITATION**

The development of the Batik technology has changed considerably over the last century from a hand-drawn to a stamping process and now, it has completely devoid of its original process and materials, in which it is reproduced through a digital printing process. The advancement of printing

technology brought with it new questions around the definition of batik. According to Parmono, a recognised authority of Indonesian symbolism and narrative as a result of his Indonesian creative practice (1995), this mass-produced digital process cannot be considered as the original batik. To Parmono, the current version is simply fabric with Indonesian batik patterns and symbols on it – not Batik fabric. The government is criticised on how the protection of batik as a cultural heritage has been undertaken. Sardjono, Prastyo, & Larasati (2015) focused on the introduction of a collective trademark as a strategy to protect the culturally 'authentic' version of batik against imported batik-printed textiles. Yamashita and Eades (2003) also expressed concerns over the competition between 'authentic' batik and cheap, mass-produced textiles. The term, 'authentic' will be discussed in chapter 6. However, for now, the definition is simplified to 'authentic, as being a handcrafted process involving drawing with hot wax and 'unauthentic' as being a mass-produced reproduction or imitation fabric produced through digital printing.

Currently, in Indonesia, there is a great demand for inexpensive and unauthentic batik among Indonesian consumers. UNESCO established the needs for the traditions of ba-

tik to be nurtured. This research argues that to achieve this, the traditional values and authenticity of batik need to be re-evaluated and re-established. To achieve this, this investigation proposes that the utilization of traditional tools in the batik process and the philosophical meaning embedded in the symbols and patterns is considered alongside eco-friendly processing; that could include using natural dyes, preserving batik resources, and undertaking new explorations of classic motifs or reinterpreting the values represented in the Indonesian visual language.

Here are some examples of the classical Javanese batik motifs from Indonesia. Each motif has a value within the history, stories of Javanese culture. According to Sewan Susanto (as cited in Parmono, 2013):

*“when traditional batik motifs are created, it contains the visual, soul or philosophical beauty that is useful for the good of human life”.*

**Kawung Motif**

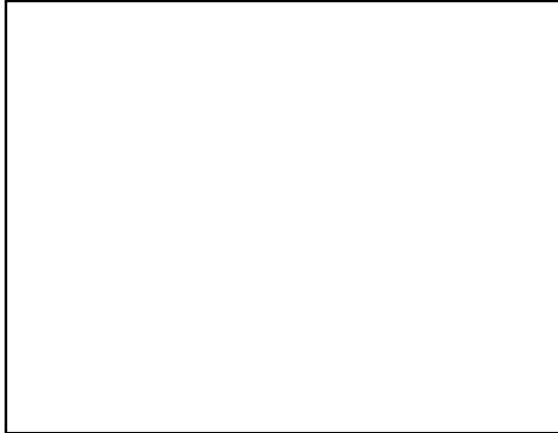


Figure 4.1 Kawung Motif. From Traditional Batik Motif Yogyakarta. By Batik Winotosastro, n.d. (<http://www.winotosastro.com/batik/batikyogya.html>)

The *Kawung* motif is a symbol of fertility, strength and power. In Javanese the word *Kawung* means fruit. In batik, the shape is inspired by the palm sugar seed. The *Kawung* motif is a cross-section of sugar palm seed. It is represented by a group of four circles or ovals nearly touching each other and arranged neatly like flower petals. The motif can be interpreted as a king surrounded by four bodyguards. This motif can also be distilled as a lotus flower which means longevity (Rosanto, 2009).

**Grompol Motif**

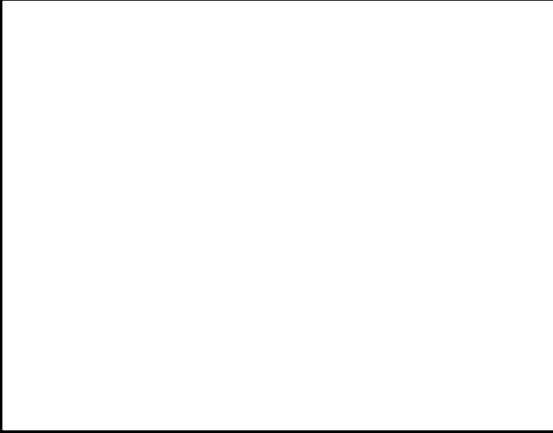


Figure 4.2 Ceplok Grompol Motif. From Traditional Batik Motif Yogyakarta. By Batik Winotosastro, n.d. (<http://www.winotosastro.com/batik/batikyogya.html>)

The *Grompol* motif is classified within *ceplok* motif group. The word of *Grompol* is derived from *dompol grompol* in Javanese, which means to gather together or to collect things. It is designed with the expectation that the wearer would be blessed with many children, harmonious marriage and prospered life in perpetuity. The motif philosophically represents a flower and fruit. A rosette is surrounded by four petals with a pistil in the centre. The fruit is surrounded by wind, the eight guardians of the deity (Sabatari, 2012). The *Grompol* motif is also considered to represent good luck and happiness (“Batik Motif Yogyakarta: Batik Winotosastro: Traditional Batik,” n.d.).

**Truntum Motif**

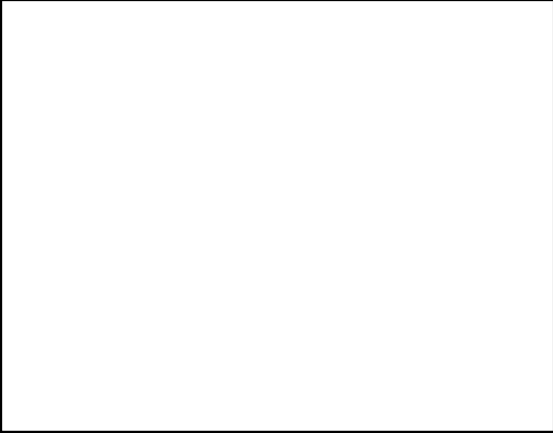


Figure 4.3 Truntum Motif. From Traditional Batik Motif Yogyakarta. By Batik Winotosastro, n.d. (<http://www.winotosastro.com/batik/batikyogya.html>)

The *Truntum* motif was created by Kanjeng Ratu Kencana III or Consort Sunan Pakubuwana III, as a symbol of sincerity and unconditional love. According to Suyanto (2002), the word *Truntum* is derived from *Teruntum-tuntum* in Javanese with a symbolic meaning of growing and blossoming. Jasmine is an Indonesian flower typically white in colour and appears in the *Truntum* batik motif. The purpose of *Truntum* motif is to make the wearer live harmoniously as she begins a new chapter in her life, to have a good relationship not only with her family but also with her surroundings. Lastly, most importantly, her family will be filled with love. This batik is likely to be worn in midodareni; a Javanese ritual is undertaken prior to the wedding day for the bride (as cited in Sabatari, 2012)

**Semen Motif**

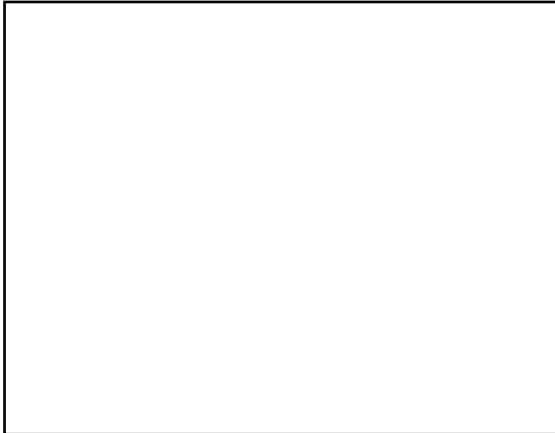


Figure 4.4 Semen Motif. From Traditional Batik Motif Yogyakarta. By Batik Winotosastro, n.d. (<http://www.winotosastro.com/batik/batikyogya.html>)

The *Semen* motif typically features the element of a mythical bird, Garuda. The symbol means to sprout or grow. The word of *Semen* is derived from a sprout and reflects flourishing growth. The shape of *Semen* can vary. Nevertheless, it generally contains the part of birds, *sawat*, and mountain. *Sawat* symbol, as depicted in the picture, is illustrated with the Garuda’s wing allegorize a character of steadfast. Concisely, *semen* motif has a symbolic endowment to the wearer so that in the future they would live happily, be a noble-minded leader, be strict when facing a problem; hence they can engage life well (Sabatari, 2012).

**Parang Motif**

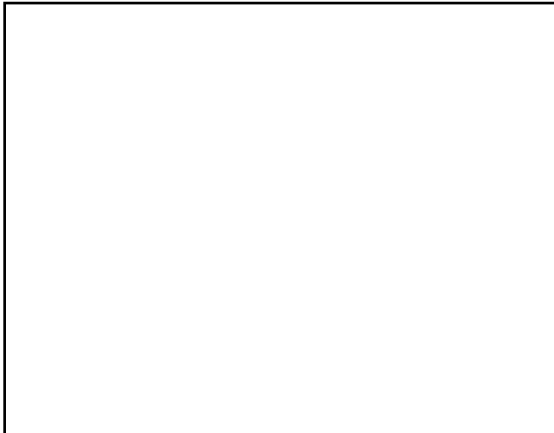


Figure 4.5 Parang Motif. From Traditional Batik Motif Yogyakarta. By Batik Winotosastro, n.d. (<http://www.winotosastro.com/batik/batikyogya.html>)

The *Parang Rusak*, which means “Broken knife” is one of the most famous batik motifs from Yogyakarta. It is created in coastal areas. Yunus and Tulasi (2012) described that *Parang Rusak* has a distinctive motif because it resembles the letter S placed diagonally at 45 degrees. The meaning of this motif is an unyielding spirit which is contradictory to the name “Broken Knife”. The symbol reflects self-improvement and family ties that can be seen in the constant and unbroken composition drawn on the fabric design.

**Sekar Jagad Motif**



Figure 4.6 Sekar Jagad Motif. From Batik Danar Hadi. By Batik Danar Hadi, ([https://twitter.com/danarhadi\\_id/status/40165086689540096](https://twitter.com/danarhadi_id/status/40165086689540096))

The word *Sekar Jagad* means flowers of the world. At the end of the 18th century in Surakarta, *Sekar Jagad* was developed and worn by all society in traditional ceremonies (Saddhono et al., 2014). This motif symbolises a response to love and peace. It also interprets the beauty in diversity democracy (Mahliana & Mustikarini, 2013).

Sejauh Mata Memandang means as far as the eye can see. It is a local batik brand from Indonesia founded by Chitra Subyakto who elevated batik into a new level in fashion world. Sejauh Mata Memandang has enabled batik to be appreciated by younger generations. From the website 's about page of Sejauh. com, it says:

*“The collection is inspired by the little things that make us love Indonesia” (“Sejauh Mata Memandang – Sejauh,” n.d.)*

Through the contemporary design and handmade process, Subyakto revives dynamic motifs and combines them with vibrant colours.



Figure 4.7 Contemporary Batik Pattern by Sejauh Mata Memandang. From JFW 2019: Dewi Fashion Knights Honours Designers' Achievements, by R. Azhar, 2018 (<https://nowjakarta.co.id/life/fashion/jfw-2019-dewi-fashion-knights-honours-designers-achievements>)



#### 4.1.3 THE ROLE OF BATIK IN CEREMONY

Batik skirts are divided into two types: *Kain Panjang* (long skirt with two free ends) and *Sarong* (tubular skirt which ends are sewn together). Batik has two certain parts of the cloth; the head and body. In the market, it is ordinarily sold in about 2.5-metre lengths. In the past, batik was initially worn as a traditional skirt along with a classical Javanese blouse (*Kebaya*) for women or a formal shirt (*Beskap*) for men. According to Javanese etiquette, the practice of wrapping the skirt tightly around the body was introduced to illustrate the unhurried, restrained and graceful movement of their behaviour. Batik is vital to various ceremonies and rituals such as marriage. During the ceremony, people are dressed in traditional: *Kebaya* (blouse-dress) with batik skirts for female, and *Beskap* (formal men's shirt) with batik skirt for male. This practice is still being carried out today in Javanese tradition. For very

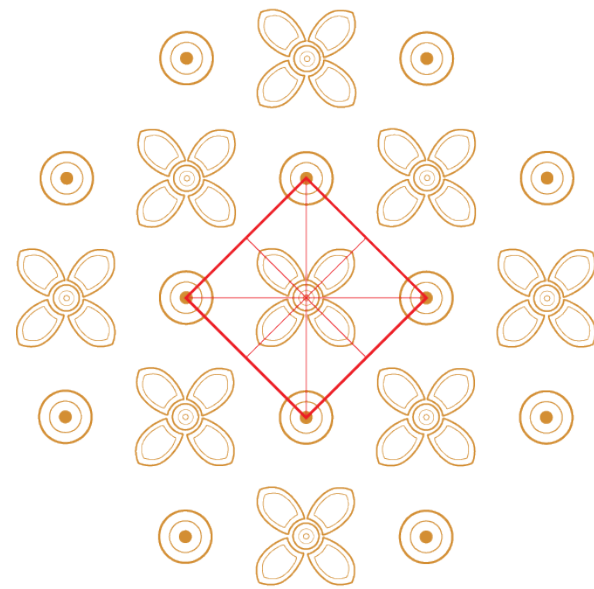
formal occasions the batik is decorated with gold dust, called *Prada*.

This garment is also used in other rituals such as the ceremonial casting of royal batik into a volcano, first pregnancy and *Tedak Siten* (a Javanese tradition before a baby starts the first steps) ceremony (Steelyana, 2012). However, traditional rituals or ceremonies are cultural traditions and have nothing to do with Islamic belief. At the core, the use of batik and its existence has become a strong identity of Indonesian society, of which many are Muslim.

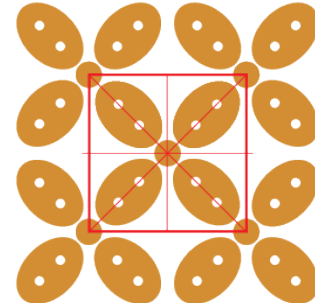


Figure 4.8 Batik with *Beskap* and *Kebaya* as wedding attire in Javanese Wedding Ceremony

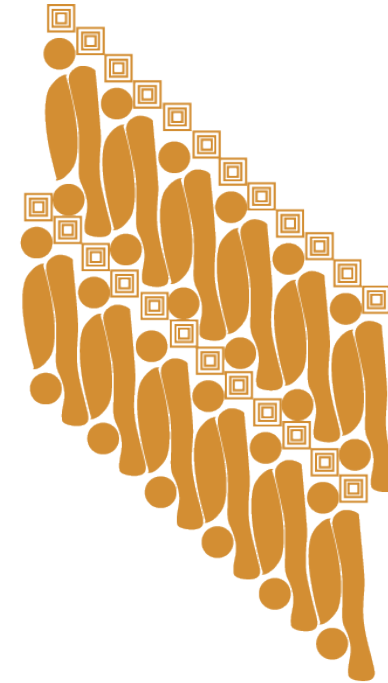




**GROMPOL MOTIF**  
SYMMETRY: c2mm



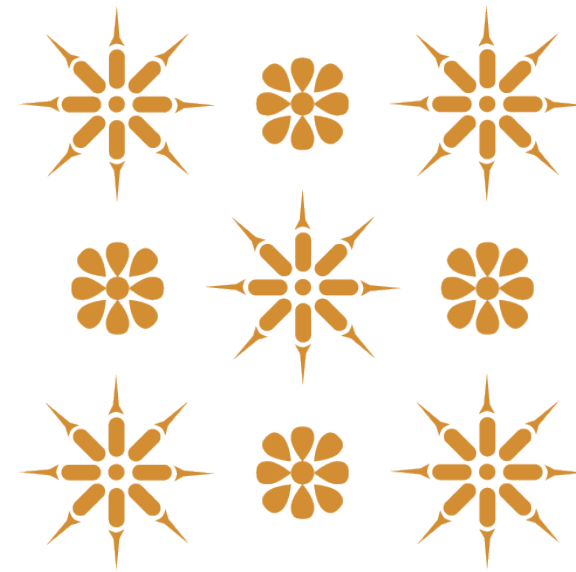
**KAWUNG MOTIF**  
SYMMETRY: p4mm



**PARANG MOTIF**  
PLANE GROUPS: pg2



**SEMEN MOTIF**  
SYMMETRY: p1m1



**TRUNTUM MOTIF**  
SYMMETRY: c2mm

## Conclusion

After identifying several physical batik cloths and undertaking a literature review, a number of points arises:

1. Every batik motif philosophically possesses a positive meaning. The symbol is created and designed to endow the wearer with meaningful prayer.
2. Most motifs are constructed using symmetry that includes: translation, rotation and reflection and glide reflection. Nevertheless, sometimes, it is generated in move random or variable repetitions (Figure 4.9).
3. Batik comes in a myriad of colours and motifs. It has been produced for centuries

and influenced by the other cultures such as; Islam, Buddhism, Chinese, European, Indian, Arabian, and Japanese.

4. There are three types of conventional batik process: Hand-drawn batik using *canting* (pen-like tool), Stamp batik called *cap*, and lastly, the combination of both canting and stamp instrument.

# CHAPTER 4B: MUSLIM VEIL

## 4.2 MUSLIM VEIL

### 4.2.VEILING AS AN ISLAMIC PRACTICE

The status of women and their choice to commit to veiling is perhaps one of the most discussed aspects of Islam in the Western world. Based on my experience, as a Muslim woman, that it is also perhaps one of the least understood aspects of my faith by those who are not Muslim. Many preconceptions exist amongst Westerners, both male and female, about the practice of veiling in other words hijab. This chapter aims to offer clarity around the hijab and to hopefully enable a better understanding of this practice and what it means to those who chose to veil themselves and those who do not. Hijab, also known as the headscarf or head covering, is defined as a veil worn by Muslim women that cover the head and chest of women. Taken from the Qur'an, the word of Hijab refers to the hijab as providing a spatial partition or curtain of protection to the wearer (Guindi and Zuhur, 2009). The hijab does not only refer to the headscarf; it can also allude to the practice of covering all-female body parts except for the face and hands. As a part of the veiling practice, men are also obligated to not stare at women and to be mind-

ful of their behaviour when towards women.

The first question which I was usually asked when wearing my hijab is "what does the hijab mean?"

The status of women shifted significantly with the introduction of Islam that came from the revelations of Muhammad at about 610 C.E. (common era). Prior to this, women were ignored, badly mistreated by men and seen as creatures that existed to merely 'satisfy' men. At the extreme women were routinely raped and female infanticides were also common (Sechzer, 2004). Islam changed that. Through the Qur'an and Prophet's teachings, the value of a woman was elevated to be regarded as a queen. The violent practices of rape, physical abuse, and infanticide became considered as enormous sins against Islam. The evidence of this claim lies in the words of the Prophet of Muhammad (PBUH) through the hadith. The Prophet Muhammad (PBUH) was asked who should be respected more between father and mother. His answer was a mother. The same question was repeated three

times, yet his answer never changed. At the fourth instance, the Prophet of Muhammad included the Father (Hadith Bukhari Muslim).

In the appreciation of the veiling practice within Islamic teachings, it is important to revisit why it was first established as compulsory within the writings of the Holy Qur'an. The Qur'an introduced the veiling of some parts for the woman in response to the extreme sexual harassment prevalent in the pre-Islamic period. Islam introduced the practice to protect women. While Western beliefs may now see the need for women to shield themselves from such ignorant behaviors, Islam traditions and beliefs ask that women continue to dress with modesty and veil the specific body parts from public view. They are required to cover their hair and breasts and prohibited from showing these aspects of female beauty to any male, except for the family: husband, father and sons.

A recent article in Stuff.co.nz attempted to distinguish hijab, into two very distinct categories: the democratic hijab and the tyrannical hijab. The clarifications are the

democratic hijab is a head covering that a Muslim woman decides of her own volition to commit to wearing. Within the democratic practice, the woman sets the terms of veil herself, appearing as how spiritual goal says or dressing up fashionably as she favors. In contrast, the tyrannical hijab is a mandatory dress code whose terms are set by the Iranian government. The tyrannical hijab forbids women from wearing makeup in public, imposes constraints on women's appearances demanding they wear loose-fitting clothing to disguise and hide their body shapes ("The hijab can be a symbol of power, or a tool of oppression | Stuff.co.nz," n.d.).

It is well established that people's clothing plays a significant role in the establishment of their identity (Arthur, 1993). It can also feed preconceptions and judgments. According to Droogsma (2007), within America, the veil is predominantly assumed to be a symbol of oppressed Muslim women, but this is not the case for many Muslim women who wears the hijab and define the significance and role it plays in their own lives.

### 4.2.2 HIJAB IN THE 21ST CENTURY FASHION INDUSTRY

The introduction of the Muslim veil in the fashion industry bought with it much contention. This was not isolated to the Western interpretations or preconceptions about it. The Muslim community also questioned the new view. The hijab has become more widely recognised as more Muslim women take their place within global communities. The hijab has become a part of high-fashion haute couture, high-performance sports apparel as well as street-wear. With the advent of Muslim women now dressing more expressively and defining their own styles, a new group of Muslim women, called hijabis-tas, has emerged. These are women who are committed to wearing hijab but are ardent followers and wearers of fashion trends. This group has added a significant component to the fashion industry.

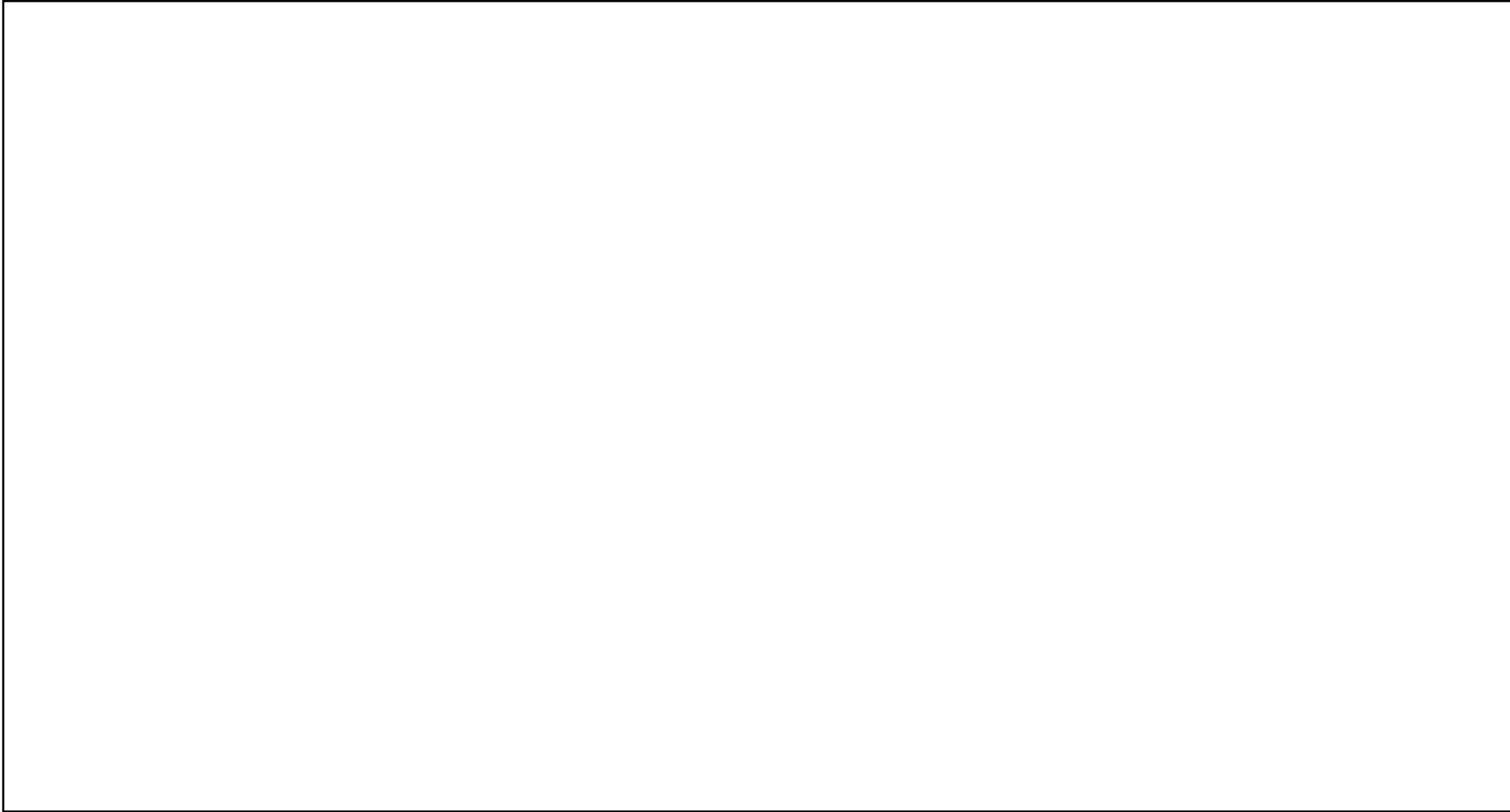
This research considers three questions about the wearing of the hijab by Muslim women.

1. What the main reasons that lead to a Muslim woman's decision to commit to wearing the hijab?
2. What significance does the hijab play to a Muslim woman?
3. What symbolism would they wish to have printed on the hijab to demonstrate the values and beliefs of Muslim women in modern times?

The Muslim fashion industry has been growing fast all over the world, including Indonesia. *Figure 4.10* displays the Muslim collections from Hijabi Designer, Ria Miranda in Jakarta Fashion Week. This phenomenon denotes that the Hijab Fashion industry is evolving and continuously being developed.



*Figure 4.10* Gallery of The Jakarta Fashion Week – Muslim Fashion. From RUNWAY OF INDONESIA FASHION FORWARD PRESENTS BY RIA MIRANDA, JAKARTA FASHION WEEK 2016 (left) 2017 (right) (<https://www.jakartafashionweek.co.id/photos/designer>)



*Figure 4.11* Photo of Nike's Hijab product. From The Nike Pro Hijab ([https://www.nike.com/nz/en\\_gb/c/women/nike-pro-hijab](https://www.nike.com/nz/en_gb/c/women/nike-pro-hijab))

*Figure 4.11* shows the example of hijab innovation in clothing and apparel industry. Nike Pro Hijab was designed to accommodate athletes hijab in which allowing Muslim woman to participate in sport while managing their look by wearing an Islamic dress code

# CHAPTER 5: DATA COLLECTION

## CHAPTER 5: DATA COLLECTION

In the purpose of understanding the needs of users, two research methods were carried out; these were one on one interview and co-design workshop. The goal of the interview was to collect relevant information about the experience and knowledge of batik and Muslim headscarves. The goal of the co-design session was to elicit the current perception of symbols, explore the significances from symbolism and to generate new symbols that represented the cultural identity of young Muslim women. The results were used to create potential batik motifs as an output of this project.

### 5.1 INTERVIEW

The methods used in this study are Qualitative Research-based. In general, qualitative data is collected through interviews and questionnaires (Dörnyei, 2007). This research uses the interviews for collecting qualitative data. According to Kvale (2003),

interviews draw out the narratives to enable better comprehension and enable an amplification of participant's voices. The interviews were conducted with members of the Indonesian Muslim Society in Wellington, New Zealand. During the interview, participants were given a list of questions that asked about their experience and basic knowledge of batik and hijab. Throughout the interview, participants were also expected to give thoughts and opinions on how batik represents their identity, and what their perception towards symbolism used to generate the traditional narratives.

INTERVIEW TRANSCRIPT

	Occupation & Hobbies	Length of year wearing hijab	The first feeling wearing hijab	Muslim woman traits (in present time)	The Goal of Life	The opinion of having career
 A	Postgraduate student enjoy traveling	"I've been wearing headscarf for 10 years"	"Wearing hijab makes me feel comfortable. Hijab shows a beauty of being Muslim"	"I wanna be a better person, wanna show people I'm strong and caring to others"	"I don't really have a fix goal. I just want to be a better person in a way that I will be helpful to others"	"I also consider that I will follow what my husband told me actually, but again it includes not only me but also my parents. Because they also expect me not to dependent to my husband. I'm not opposing the idea that I should be like a housewife"
 B	Engineer enjoy traveling and reading	"I've been wearing headscarf for 11 years"	"at school I started wearing it, I think it is a good tradition and I didn't feel weird when wearing it"	"I think it's more like being brave, humble and better person"	"My goal is traveling the world, more happier than today. So don't have a concrete goal"	"once marry someone I have to be smarter than I've been before. And I think it's like working is actually actualize your self with what people in the world have been doing. I think it is a good thing rather than staying at home and not getting anything done"
 C	a Mom of two children Ocasionally participating in Indonesian event	"I've been wearing headscarf for two and half years"	"Surprisingly felt very comfortable and soothing. Quite experience, definitely spiritual experience"	"kindness, caring, adaptable, smart and hard-working"	"I want to be a better me of course by being a better mother for my children, better wife for my husband and for me as a human being as well and I want to learn new skills"	"I prefer to be a housewife like I am now"
 D	Postgraduate student enjoy reading books, watching movies, playing piano and cooking.	"I've been wearing a veil for more than 10 years"	"I feel like my movement is a little bit limited right now, I should keep my self in a good attitude because people will see me as a Muslim"	"open-minded, friendly, active"	"I will choose to have career maybe in government or have a career as an educator, having a family, being mother and maybe support my families"	"I positioned my partner as a friend at that moment and basically we respect each other. he allows me to work, he allows me to gain my independence to get my higher education"
 E	Postgraduate student loves traveling, meeting people, sleeping, watching movies and reading	"I did try wearing a headscarf to my workplace in less than a year"	"it's such an experience, I feel kind of safe in a way. At the moment, I want to travel more so I don't have any confidence to start wearing hijab yet I have intention to wear one, one day"	"open-minded, trustworthy, honest, friendly and fun"	"Live a good life, receive a good love and good laugh"	"I do, I need to work even if I get married. that's my goal"

INTERVIEW TRANSCRIPT

	What batik means to them?	Did they know the philosophical meaning of batik?	The opinion of Batik's Authenticity	The opinion of mass-produced printed batik
 A	"batik means dignity. When I wear batik I feel more dignified, more respectful and it also influences the way I behave. I feel proud when wearing batik here in New Zealand, But I feel more proud when I see local people here wearing batik"	"I only know Parang rusak. I don't really know where it comes from and don't know the meaning behind it"	"I think the printed one still show the motif. Because the picture, the motif, the pattern batik show some meaning behind it so as long as they have some meaning behind the pattern I still think that as an original batik"	
 B	"I feel batik is kind of something like sacred thing to me"	"Only parang yet I don't know what it actually means but you can't wear them to wedding"	"I am not a batik dye advance so say that's the original one but if I have to wear one for a formal event, I would never wear a printed one because it feels like it's not as formal as it is"	"I feel like as an Indonesian we know which batik made by printed machine and which batik made by hand. And it feels like we believe that batik that made by hand is way better than batik made by machine. So I feel like it is more expensive but you would still want to buy it for a formal event because you know how precious it is"
 C	" I feel more sophisticated, a bit more composed and whenever I wear batik I always feel proud"	"I think the Kawung if I'm not mistaken, it might represent it's for marriage and symbol of continuity of love or something, I don't know"	"the mass produced batik I think is good, it actually allows a lot more people get a hold of batik. But at a same time, some patterns on batik need to preserve do it like traditionally like the Jog-jakarta like the Parang, Kawung and those are more traditional and has a philosophy behind them"	"it is a pity that mass production batik because it's more affordable than the local artisan hand drawn batik but I think they still have an audience there's still lot of people are willing to get their hand on local artisan batik, I think the thing that has to be in order to get the local artisan can compete with mass production is that maybe in terms of the patterns a bit more unique maybe"
 D	"it depends on the motif sometimes when I wear batik I look older and I look more formal because of the color and motif"	"No I don't recognize any philosophical meaning in batik"	"I still consider both hand-written and printed-batik but for me printed batik is a good for industry to meet the demands. The quality of hand-written batik is still better than the printed one. When you are chased by the market and demands then you have to consider like using the printed batik but if you chase for the quality I mean yeah the pride for wearing batik then you should consider using the local artisan one"	"The printed batik is also good for example if we want to spread the use of batik and we will give to many people, printed batik is also good in terms of quality and in terms of pattern, for me it's just a matter of techniques it will not reduce the quality and the pattern we have as an identity of Indonesia."
 E	"In terms of wearing batik in New Zealand I feel more traditional, conventional but wearing batik in Indonesia makes me feel like a lady, more girly and elegant"	"No I dont know, but I do know previous time there's batik that can only be worn by the king & royal family"	"No I don't think so. I think it's just a way to keep up the batik demand nowadays. Speaking of the originality if the company makes their own pattern it's not original. Batik has their own rule to be drawn on to the fabric so I don't feel it's original. "	"I'm afraid if it's too massive it would diminish the effort like the human touch on it. So like local artist that very talented in making batik because they need more batik to be produced and they have no jobs, and the batik lost their originality so yeah it can be harmful for local industry the massive production of batik"



### 5.1.1 UNDERSTANDING MUSLIM VEIL EXPERIENCES

Three out of five respondents have committed with the hijab for quite a long time. Three of them have habitually practiced this tradition since their senior high school year. Another has just recently committed to hijab in the past two years. Furthermore, only other interviewed participant has not committed to wearing hijab daily.

Each participant discussed different factors as impacting the decision-making process. Some of them considered it as a calling from God. Others saw it as a requirement of the religion. However, this begs the question: “What is their main catalyst for wearing a Muslim headscarf?”

Some of them felt that it is good to keep the tradition of wearing a headscarf that they practiced during school. That particular environment played a role in nurturing this Islamic practice. In Indonesia, there are large numbers of Islamic schools, which offer students courses in Islamic subjects and contexts. Thus, the undertaking of veiling was applied to all young female students at an early age at school. Moreover, some adopted this as a habit. One participant, a mother of two, said that she be-

gan veiling recently. She believed she had experienced a sign from God to not expose a particular part of her body in public except to her husband and immediate family.

From outside of the Muslim faith it might seem that the practice of veiling is uncomfortable to the wearer, or it imposes oppression in some way. This has led to a misconception towards the wearing of a headscarf. It felt important to ask the participants what they felt when wearing the hijab. In response to this question, they elucidated their feelings contextually towards an Islamic attribute. Contrary to the western beliefs, they discussed the hijab as comfortable, soothing and offering safety. Moreover, it is a proud part of their faith. Hijab gives them a spiritual connection to God. They did not feel the oppression of Islamic rule on women. Through their hijab, they believed Islam does not oppress women; in fact, they said it elevates women. According to them, the hijab gives a sense of security. Hijab does give them limitation on behaviour, as it reflects the religious identity of the wearer. Hijab teaches the veiled women to be conscientious of their behavior as they are veiled.

There are a variety of hijab types on the market. All of the participants admit that while living in New Zealand, they rarely purchased a scarf here due to the limited selections of hijab. Most of their hijab scarves were bought in Indonesia and brought to New Zealand. According to the respondent’s preferences, they tend to purchase the square scarf rather than the other types. For the daily outfit, they regularly pick the colour and material to mix and match with their style. In formal events, they combined the traditional outfit of a kebaya and batik with the hijab.

The hijab does tend to evoke curiosity about gender equality in Indonesia. As Muslim women, I asked what their opinion towards this issue was. All respondents stated that Indonesian women are becoming more aware of it. In the past, it was uncommon and contradicts to the idea of gender equality. Currently, the strategy of empowering women has been encouraged in Indonesia. All women have their rights to pursue their goal for both career and family. There has been a consideration of eliminating the prior perception of hijab and arises confidence in gaining gender equality.

Currently, it is assumed that all of the participants are courageous to express their aspirations as women, and they explicitly understand what they want. They follow their passion in reaching goal, for instance, studying abroad to pursue higher education, getting permanent jobs in new countries, or even choosing to be a full time housewife.

While it is clear that not all the participants have the same life goals, this prompted me to investigate the question. “What are your life goals as individuals?”. All participants took a moment to think before responding. One participant modestly described her goal to become a better person in her faith and demonstrate to the world both Muslim and Islam is. Another expressed her desire to be much happier than who she is now, and have the ambition to explore the world more. This woman had steady perseverance to devote her life to being a mum and wife. She also wants to unlock new skills, adventure out of her comfort zone, and be a better human being for society. Another participant is determined to begin her career in government or education to support her future family once her study accomplished.

Beyond the common stereotypes of Muslim women, I tried to discover in more insights from Muslim women’s perspective that encompassed a more holistic representation. In general, the common stereotypes perceive Muslim women as oppressed, with limited rights to education, and restrictive marital conditions. By presenting their voices and breaking the common stereotypes, I asked the respondents: “What individual human traits they want to show to people about being a Muslim woman?”.

I asked if they enjoyed following Muslim fashion trends, and what do they thought about the cultural trends within the Muslim fashion industry. Most of them agreed that the Muslim fashion industry is a good thing. They can browse and purchase hijab at ease. They enjoy picking the colours, types of fabric and pattern. However, wearing a comfortable hijab is the foremost thing of all. Faith also remains an inherent component of this, always wishing to be respectful in one’s choices.

### 5.1.2 UNDERSTANDING BATIK EXPERIENCES

“What batik means to them?”

In response to the question of what crosses their mind when Batik is stated, the responses varied. Pattern, motif, colour and tradition are the essential elements participants recognised in batik. One of them characterised batik with brown colour as a typical tone she has seen in most of the batik cloths. Another participant identified batik as a modern-traditional casual outfit that existed in craft markets. Another said motifs on batik are printed and drawn through a long process which requires high skill, creativity and passion. They agreed that batik is a cultural expression and an intrinsic representation of both unity and diversity in Indonesia. They agreed that the government should keep promoting and developing batik in Indonesia.

According to the participants, batik means dignity, sacredness and is symbolic of cultural heritage. When wearing batik, they felt proud of their heritage, even more, when seeing foreigners dressed in batik. One participant stated that for her, batik was a sacred symbol that is exclusively worn at certain rituals. She dressed up formally in batik when attending wedding ceremonies out of respect for the bride and groom.

## 5.2 CO-DESIGN WORKSHOP

Another method used in the project is Participatory Design well-known as Co-Design session, which let participants involved in the design process. Co-designing is the development of a product that entails initiative and creativity within the design team. This method embraces the participation in the event, involving a group of people with variant roles, including researchers, designers, clients and people who are beneficial to the workshop (Sanders & Stappers, 2008). The invited participants were people who are interested in Indonesian and Islamic culture. This activity was practically conducted to give valuable ideas of diversity into the project. The workshop comprises three activities. The first activity began with a presentation of the project, followed by the ice-breaking activity that allowed participants to try Indonesian batik cloth and headscarf on them. All participants will be asked to map out a decorative motif and conveying the significance of each symbol. Afterwards, they were instructed to discuss within the group to perceive those significances into a symbol based on cognition, and elaborate explanation. The last activity was to come up with the idea of establishing the authenticity concept within batik production.

### 5.2.1 ICE BREAKER: TYING ACTIVITY WITH BATIK AND HEADSCARF

#### Batik

Each group are given a piece of batik fabric and encouraged to wear batik on the body. In this activity, participants guess and try to be more creative in putting the cloth onto the body. In addition to this each group requires one volunteer to be a model.

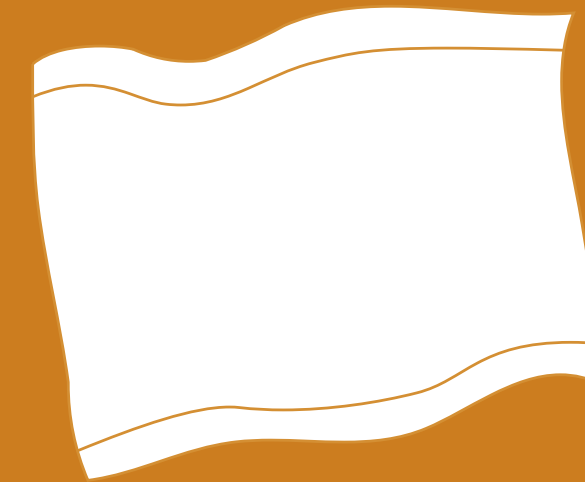
#### Headscarf

Each group are given a piece of a scarf to be worn on the head that is practically done by Muslim Women. Participants are encouraged to explore their creativity on how to make and tie the headscarf. In addition to this each group requires one volunteer to be a model.

## ICE BREAKING 1

### “WRAPPING THE BATIK CLOTH AROUND THE BODY”

The workshop is started with an ice-breaking activity, batik cloth wrapping. Each group picks a member to be a model and the other member practice to stylise and wrap it around their friend's body. They are allowed to explore any style they may have in their mind with a provided batik cloth.







After watching the batik video, participants began their activity with ice breaking. During ice breaking, participants were teamed up into four groups to style their partner in batik dress. They were encouraged to tie the batik cloth with various exploration. This activity aimed to boost their creativity as well as to get the experience of batik wrapping.

Participants of the design workshop discussed on the positive and negative values in the production of batik.

**The positive value:**

- (+) It is authentic when it is made through a natural and handmade process
- (+) Empowering local economy
- (+) Preserving traditional and national identity
- (+) Utilising local creativity and capacity
- (+) Adaptable to the current trend
- (+) Every piece has its own unique story and history
- (+) Imperfections make it unique
- (+) Skillset is unique, and only a few people have it

**The negative value:**

- (-) Takes a lot of time to make/ long process
- (-) Requires high skill
- (-) Potential of monopolising/ less incentive to local
- (-) Mass production of batik leads to environmental damage (require proper waste management)
- (-) Precision makes the margin of error increase

Figure 5.1 Portrait of ice breaking activity: Wrapping the batik cloth



## ICE BREAKING 2

### “TYING THE HEADSCARF”

All participants are encouraged to get experience on exploring hijab look. They are allowed to stylise and tie a headscarf around their head within given instruction. Once they try, they will convey what they feel after wearing the veil. This activity encour-

ages participants, especially to those who are unfamiliar with Islamic culture by giving them a try to don head covering (hijab). This practice aims to introduce the Islamic veil and discovers their real feeling towards hijab from their perspectives





### What did they feel while wearing the headscarf?

*"I can imagine how warm it would get wearing it all day, feels like a cultural experience and helps you act certain way"*

*"Somehow I feel like something is covering me all the time, I feel like I'm limited by a boundary and at the same time I feel a respect for the culture"*

*"I feel very warm and a bit lost because I don't have any experience with hijab"*

*"I feel different but in a good way, I am Filipino and I'm not used to wearing a headscarf but I feel pretty. I feel like another person (Indonesian)"*

*"Perfect fashion style for bad hair day, on a cold day it's so cozy. This is actually so beautiful as an accessory"*

*"I can hear the sound of the cloth rubbing on my head. It is like having a cover - but I can't fit all my hair in"*

### 5.1.2 THE DISCUSSION ABOUT MUSLIM WOMEN

The discussion began with questions about hijab. All participants conveyed what they felt when wearing a headscarf during the ice-breaking activity. The participants are students from diverse backgrounds; two of them are Muslim, while the rest of the six participants were not. At first, they seemed a little bit unsure and uncomfortable about what they were going to do. The Muslim participants were nervous as the questions were quite personal. The six participants who are not Muslims, were inquisitive about Islamic matters having never had an opportunity to ask about it, as the issues might cause discomfort. Firstly, they asked the Muslim participants about their experience of wearing hijab. Although it was written in the holy Quran that Muslim women have to wear a headscarf once they begin to menstruate. Each Muslim participant assumed that they have the right to decide whether to wear hijab or not. One Muslim participant said it is more of a spiritual journey for each woman that needs to be respected. Within the discussion, another Muslim participant who does not wear a headscarf

said that the commitment in wearing a hijab is something sacred and a big decision to consider. She argued that she had to think carefully before committing to it. She also expressed that wearing the headscarf or not, it would not change the principal aim of keeping the Islamic faith and performing prayers five times each day.

The participants were inquisitive about the reasons for Muslim women wearing hijab. Spiritually, every Muslim has their journey to connect with God as an individual. Most of them feel that committing to wearing a headscarf is something related to faith. For instance, in my own experience, I decided two years ago to wear hijab. I made a promise to myself that once I marry, I will start wearing a headscarf and follow the command as written in the Holy Quran. After getting married, I did not undertake this until eight months later. During that time, I struggled emotionally. It was my first time living abroad away from my family and beginning my new life as a wife. I often asked myself if I suddenly die before committing wearing

the hijab. For Islamic believers, once they die, they will be responsible for what they have done in life, and that determines their final abode: paradise or hell. People say, if Muslim women have not covered their hair with veil yet, they would not be able to go to heaven. After much consideration, I committed. My husband and my immediate family were amazed when I told them that I would like to commit veiling. I considered as my spiritual journey and response to God's call. Once I covered myself with a veil, I felt more confident and comfortable because indirectly it protects and guides me. It also reflects my religious identity. I am conscious that people are likely to judge and scrutinize what I do as a Muslim. However, as I wear my hijab, I appreciate and respect those who choose not to wear one.

The participants asked how we manage our hair while wearing the headscarf. "Do you usually get a haircut?". They were curious about how Muslim women get hair treatment while wearing hijab.

I always visit the Muslim beauty salon to treat my hair. In Indonesia, Muslim women who wear hijab commonly get their hairstyle at a Muslim hair salon. In other words, the Muslim hair salon is established exclusively for Muslim females and is treated by female staff. In Islam, Muslim female cannot reveal several private body parts to the opposite sex other than their father, husband, brother and immediate family. Thus, this type of salon offers an opportunity. Moreover, the price of hair treatments in Indonesia is substantially lower and more affordable than in New Zealand. Therefore, for Muslim women who live outside a Muslim country, getting a haircut at a beauty salon can be challenging unless the salon provides a particular room and with female staff.

One of the Muslim participants noted common stereotypes about wearing a veil. She said people have expectations of Muslim women with hijab. Muslim women who cover their hair with veil tend to be expected to behave as better human beings and more polite. They are supposed to follow Islamic

teaching and behave well. In socialising with people here, for example, Muslim participants believed that their faith does not limit their ability to socialise with people. Other participants hesitated to ask Muslims about their needs for fear of being disrespectful. Some participants were curious about: what would Muslims think if a Non-Muslim is wearing a hijab. Would Muslims consider it as a form of disrespect to Islam? According to one Muslim participant, it depends on the intention and whether it is done in respect of the faith or something less kind.

Another question in the discussion was that as a Muslim woman whether they have ever felt being treated differently by others in Wellington. As a minority living in a Non-Muslim country, I have never been mistreated by a group of people who are probably anti-Muslims. The most unpleasant thing I have experienced might be just an uncomfortable look as if I am a terrible person. In this situation, I keep calm and think positively. This situation sometimes harms me. I sometimes feel uncomfort-

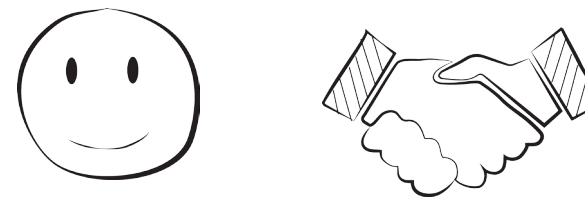
able when trying to adapt and mingle with western friends. I prefer to let them approach me first as I presume if they started the conversation positively, they might be interested in being friends with me.





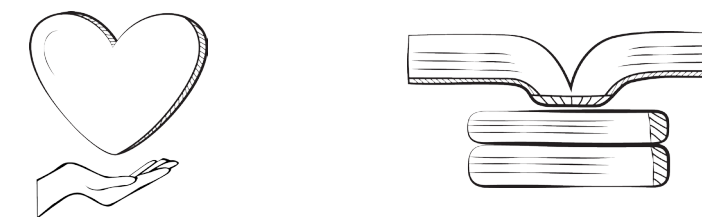
Figure 5.3 Drawing symbols activity (by Author)

## THE RESULT OF DRAWING SYMBOL ACTIVITY



### FRIENDLINESS

Friendliness, a quality of openness and being friendly to others, to make them feel welcomed and at ease. Smiling to everyone expresses your openness to everyone you meet is a sign of friendliness and hand-shaking is also a symbol of the beginnings of friendship



### OPEN-MINDEDNESS

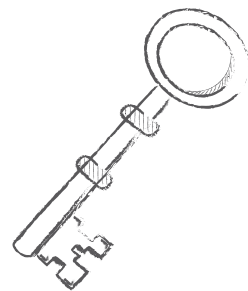
Free heart as a symbol of open-mindedness, a receptiveness to new knowledge. Being open-minded is about willing to consider new ideas. Book symbolises the window of knowledge allows readers to find ideas and develop insight.





## HUMILITY

Humility is defined as the quality of being humble. The woman wearing a traditional costume represents an act of humility, with a modest appearance yet graceful. Similar to the Japanese culture, people greet each other by bowing to show humility and politeness.



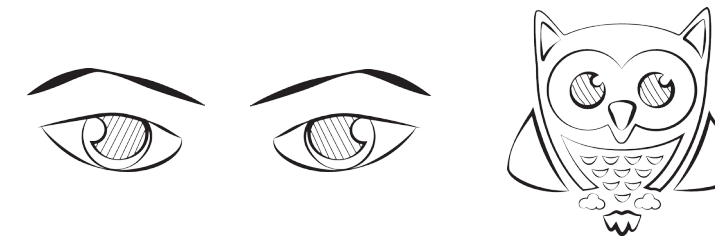
## HONESTY

Honesty is defined as the quality of being honest and uprightness. Some people say the key is something you can use anywhere in the world. Being truthful is a way to gain trust from other people. Others opine honesty can be represented as a balance scale, an Egyptian symbol. Balancing your heart to a feather as a metaphor of being pure-hearted and honest.



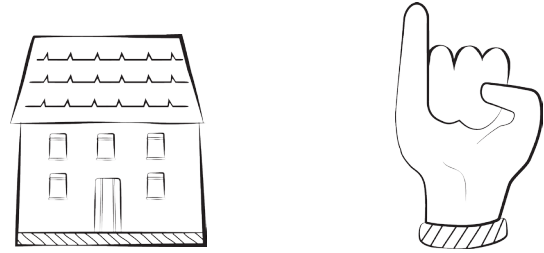
## KINDNESS

A river flows from the highest point to the lowest point, and is never reversed. Kindness is giving something without expecting a return from the receiver. It also can be symbolised as an act of watering plants that helps them grow.



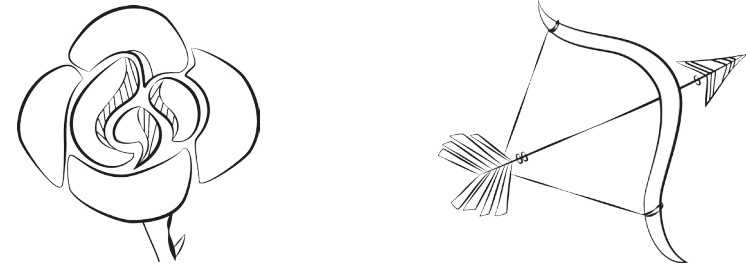
## INTELLIGENCE

The ability to acquire knowledge and implement this knowledge. People say the eyes are the window to the brain; in other words, intelligence is what you witness. Many cultures use the owl as a symbol of being intelligent.



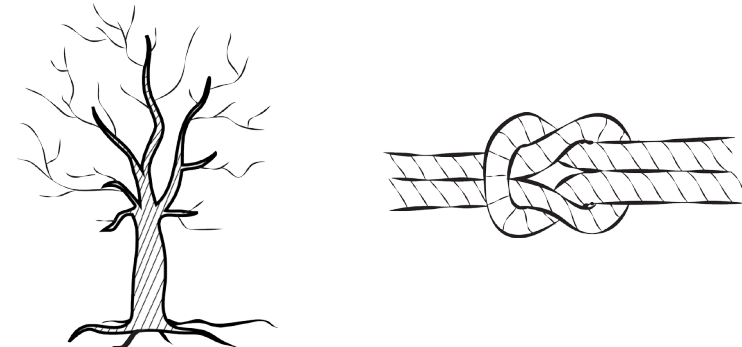
## TRUSTWORTHINESS

Trustworthiness is the home or family or somebody you can always trust in your worst situation. Someone who is always there for you at the time you need it most, in the hardest situation. Pinky promise is something sacred that you can rely on when making a pledge to a person. Linking pinkies between two people signifies a promise is being made.



## BRAVERY

The arrow design is elegant; it shows that being brave can be expressed subtly. Moreover, this symbol came from the Pixar animated movie “Brave” that portrays a courageous girl who has excellent archery skills. Another representation of bravery is a rose, a beautiful flower that stands up for itself.



## STRENGTH

The tree represents strength; strong roots hold the big tree and shows inner strength. A tree can support the life of other creatures, such as birds in their nests. Knotted rope also represents a symbol of strength.



## CARE

Water represents the core, as water nourishes other creatures and supports them to grow similar to caring for other people with a sincere heart. It can be portrayed as a mother taking care of her children in all sincerity. Thus, care is a state of being concerned about something important.





## CHAPTER 6: AUTHENTICITY

## CHAPTER 6: AUTHENTICITY

Considered one of the most influential cultural critics of the twentieth century German-born aesthetic theorist and philosopher Walter Benjamin (1892 – 1935) first used the word ‘authenticity’ in his essay *The Work of Art in the Age of Mechanical Reproduction*. This work has become an essential consideration in the world of material culture. Benjamin describes an original work of art as having ‘authenticity’. By this, he considers having the presence in time, space, and unique existence in the place it happens to be. It is based on Benjamin’s explanation of authenticity that this research considers the authenticity of both the batik process and the symbolism created as a part of it.

Based on UNESCO’s recognition of batik as under threat, this research has assumed the stance that production and importation of imitation batik poses a significant problem of maintaining the cultural heritage of this traditional practice. This research argues that the mass production of printed

batik cannot be considered as an authentic batik due to the loss of traditional skills, values and process used to create it. Ironically, the mass production of batik, while almost eradicating the market for traditional (authentic) batik, has enabled batik to remain as an Indonesian art form visible to both national and international markets. However, as UNESCO recognises, it has come to a cost to the traditional understanding and use of batik. It could be argued that the access and use of modern printing technologies have made batik both more available and more affordable. However, if the popularity or reliance on this process were to eradicate traditional batik a question arises asked to what will happen to the art of batik, Importantly, what would become of the local batik artisans spread out across Indonesia?

How could local wisdom and cultural identity survive if the local people do not use original batik made by craftsmen?

The local craftsmen who produce batik cloth reference the traditional values and stories embedding them in this process. According to Batik Winotosastro, the existence of technology makes it possible to print the motif onto the cloth. However, to the traditional batik makers in the royal court of Yogyakarta, the essence of the printed batik cloth has been lost. “The thing that cannot be given by printed batik is the soul given by the hands of the maker throughout the long process while constructing batik” (“Home: Batik Winotosastro: Traditional Batik: Indonesian Batik Fabric,” n.d.).

The definition of batik was clarified by Poppy Savitry, the Director of Education and Creative economy, Creative Economy Agency (Bekraf), in the forum as cited in Republica.co.id: “Of course, we are familiar with batik cloth. However, many people are mistaken for mentioning batik motifs as batik cloth. There-

fore, I want to remind you that cloth can be called batik if the cloth is made of wax. Apart from that, we call it batik motif fabric” (“Le-starikan Orisinalitas Makna Kain Batik,” 2017).

She added batik makers are dedicated to the art of batik creation. They work with perseverance, patience, and discipline. Their practice is equal to that of artists globally. Inside a piece of batik is stored the harmonisation of one’s mind, soul, philosophy, and prayer. This question of how Indonesian customers value authenticity needs discussion. I interviewed some Indonesians living in Wellington to gain an appreciation of their understanding of batik. I asked How they decided if a batik cloth is authentic or not.

Most of the participants regarded the authentic batik as simply cloth with traditional motifs on it. Therefore, as long as it has motif printed on the fabric, regardless of the technical process, they still consider those fabrics

as authentic. They stated that the mass-produced batik made by hand-screen or machine helped batik makers keep up with the market demands and maintain a price that is affordable for most people. However, some still consider that the conventional method of wax-resist dyeing is the most authentic procedure to create batik cloth. However, they do not always feel sure which textile is waxed, and cannot rely on the price to distinguish batik which is authentic to printed.

**CHAPTER 7:  
DESIGN PROCESS,  
FINAL DESIGN & PROTOTYPE**



# CHAPTER 7

## 7.0 INTRODUCTION

This chapter includes four parts: the design process, final designs, tribute to Christ-church tragedy and the development of a prototyping and production process. Part one illustrates the shift from manual to digital motif development and the introduction of a two-way batik headscarf. The primary motifs were developed in the co-design workshop Drawing Symbols activity. They were manually drawn and then translated into digital compositions. These motifs were based in geometric forms to align them with the digital translations and the pattern making the process. Digital open-source software was employed to create both symbol iterations and repetitive patterns. Using specific ancient mathematical pattern algorithms, this software, CatsEye, was

developed by Ben Jack and Doug Easterly (Figure 7.2) ([https://benthejack-vuw.github.io/catseye\\_grid\\_builder/patternBuilder.html](https://benthejack-vuw.github.io/catseye_grid_builder/patternBuilder.html)). Part two having explained the process in part one, part two demonstrates and illustrates the designed outputs.

Part three contains a special chapter ‘Tribute to Muslim Whanau’ and its scarf design.

As the last part of this chapter, Part four displays the prototyping process of batik production and the documentation of the final product

## 7.1 DESIGN PROCESS

### 7.1.1 Primary Motif Iteration From Analogue to Digital Processes

The primary motif was created as an interpretation of a symbol of person-

al cultural values. The manual sketches, were then translated into a digital motif.

	Strength		Care		Bravery		Humility		Kindness	
	Tree	Tied Rope	Heart	Water	Rose	Arrow	Javanese woman	Bowing	Watering plant	River
Manual Sketch										
Motif in Digital										
	Symmetric	Asymmetric	Symmetric	Asymmetric	Symmetric	Symmetric	Asymmetric	Asymmetric	Symmetric	Symmetric
	Intelligence		Honesty		Friendliness		Open-mindedness		Trustworthy	
	Eyes	Owl	Balance Scale	Key	Smiley	Hand-shake	Open heart	Open book	House	Pinky Promise
Manual Sketch										
Motif in Digital										
	Symmetric	Symmetric	Symmetric	Asymmetric	Symmetric	Asymmetric	Symmetric	Asymmetric	Symmetric	Asymmetric

Figure 7.1 Final motif from manual sketch to digital (by Author)

7.1.2 Generating Iterated Motifs with CatsEye Software

These primary motifs were used and modified using the CatsEye software to generate iterated motifs ([https://benthejack-vuw.github.io/catseye\\_grid\\_builder/patternBuilder.html](https://benthejack-vuw.github.io/catseye_grid_builder/patternBuilder.html)).

Strength				Bravery				1st option
1st option					1st option			
2nd option					2nd option			

Humility				Kindness				1st option
1st option					1st option			
2nd option					2nd option			

Care				Intelligence				1st option
1st option					1st option			
2nd option					2nd option			

Friendliness				Open-mindedness				1st option
1st option					1st option			
2nd option					2nd option			

Honesty				Trustworthy				1st option
1st option					1st option			
2nd option					2nd option			

Figure 7.2 The process and result of patterns using CatsEye Software

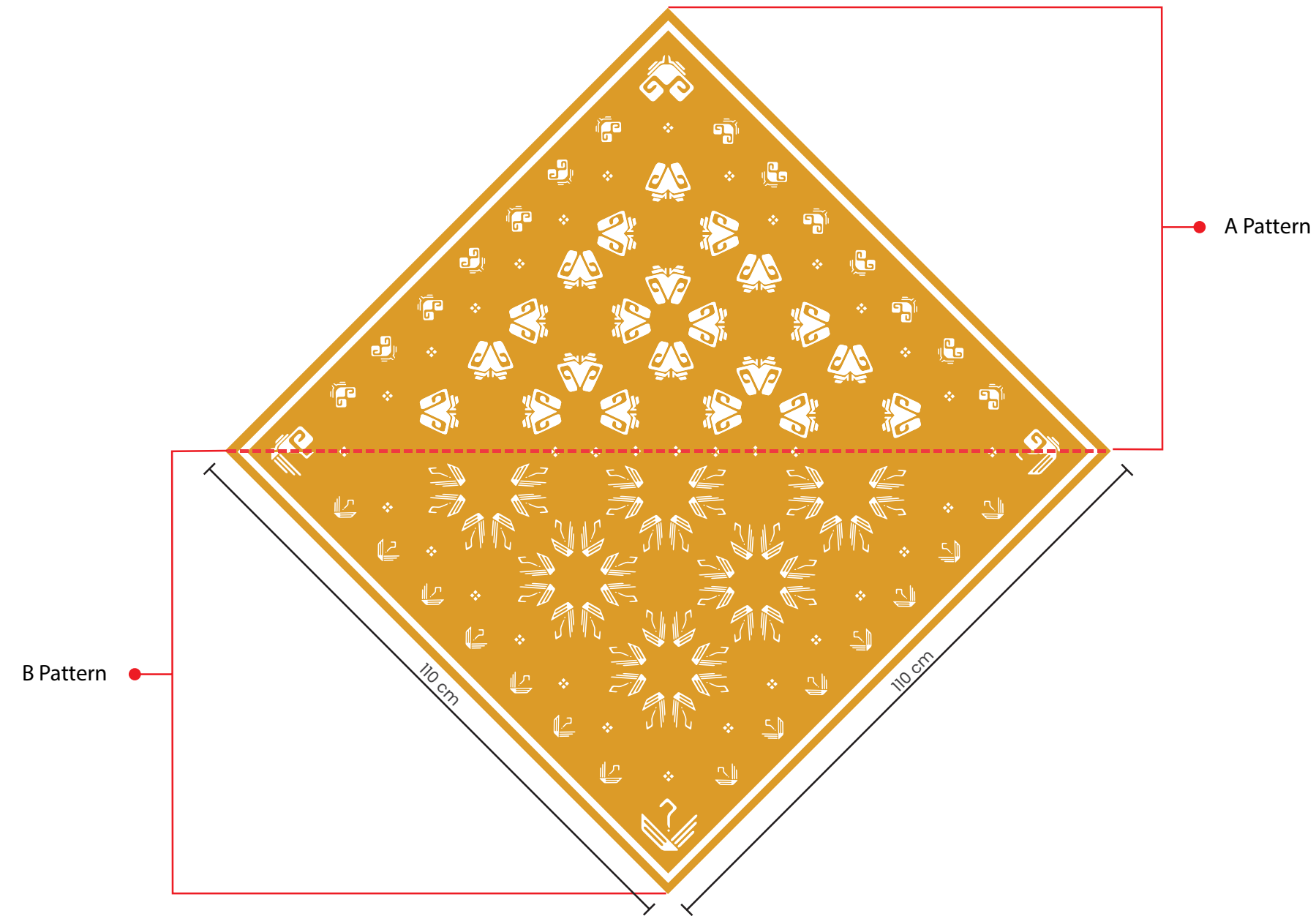


Figure 7.3 Concept of Two-Way Batik Headscarf (Pattern A and Pattern B)

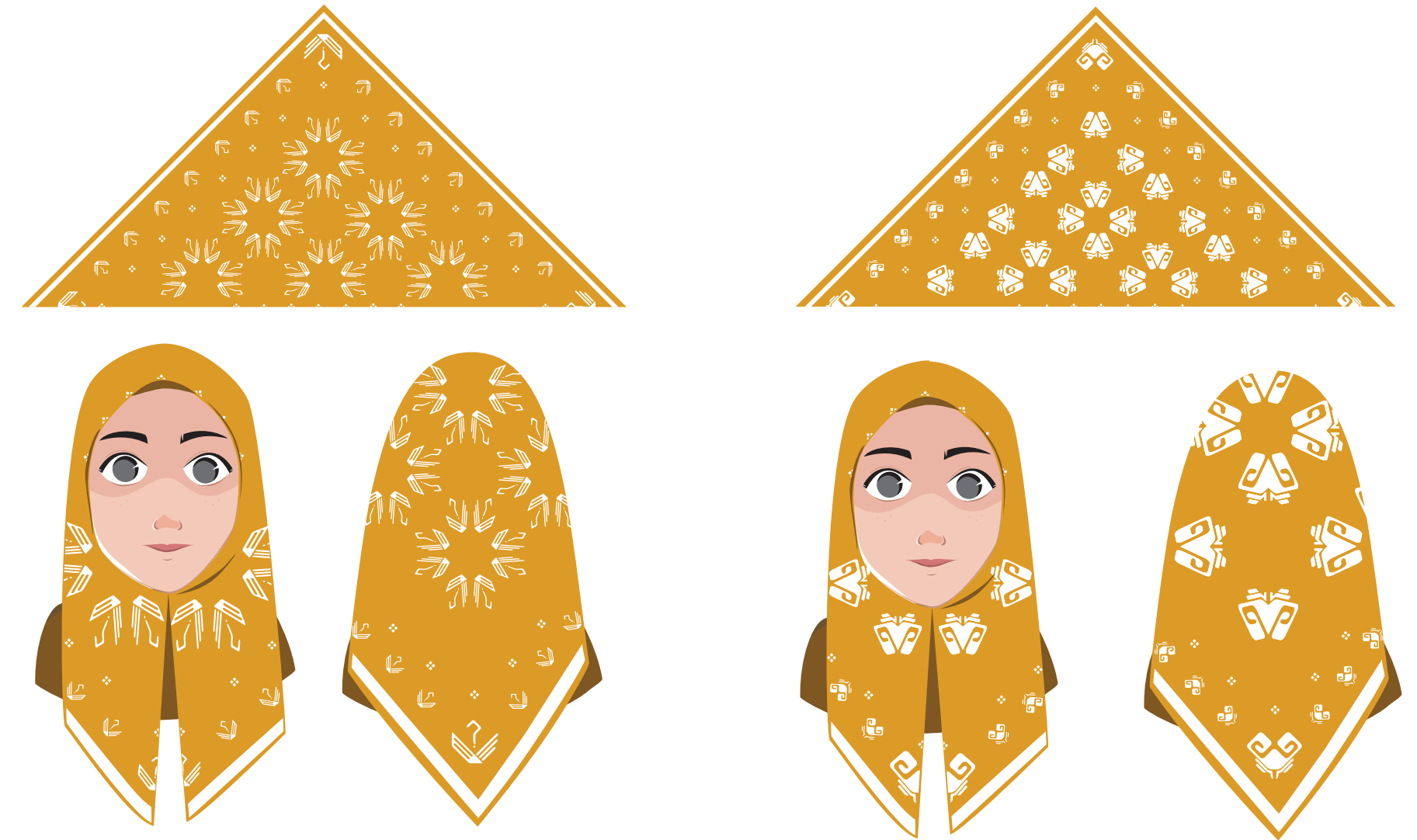


Figure 7.4 The illustration of wearing hijab with two optional patterns (Pattern A and Pattern B)



## 7.2 Final Design Scarves

These are the final designs of batik headscarves made through digital creation. The co-design workshop participants picked each colour of the final scarves. Each scarf contains a primary and iteration motif. The primary motifs originate from the main symbols of personal cultural values, while the results of the iteration are generated using the pattern builder of Catseye. The concept of two ways methods was aimed to offer a free pattern for users while wearing them as a headscarf. Users can stylise their hijab outfit with A pattern or B pattern according to their preferences.

Friendliness

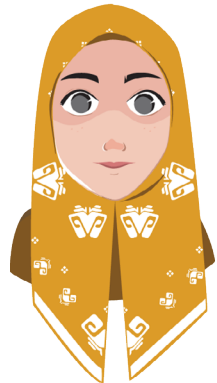


Figure 7.5 Final Design: Friendliness Scarf (by Author)

Open-Mindedness

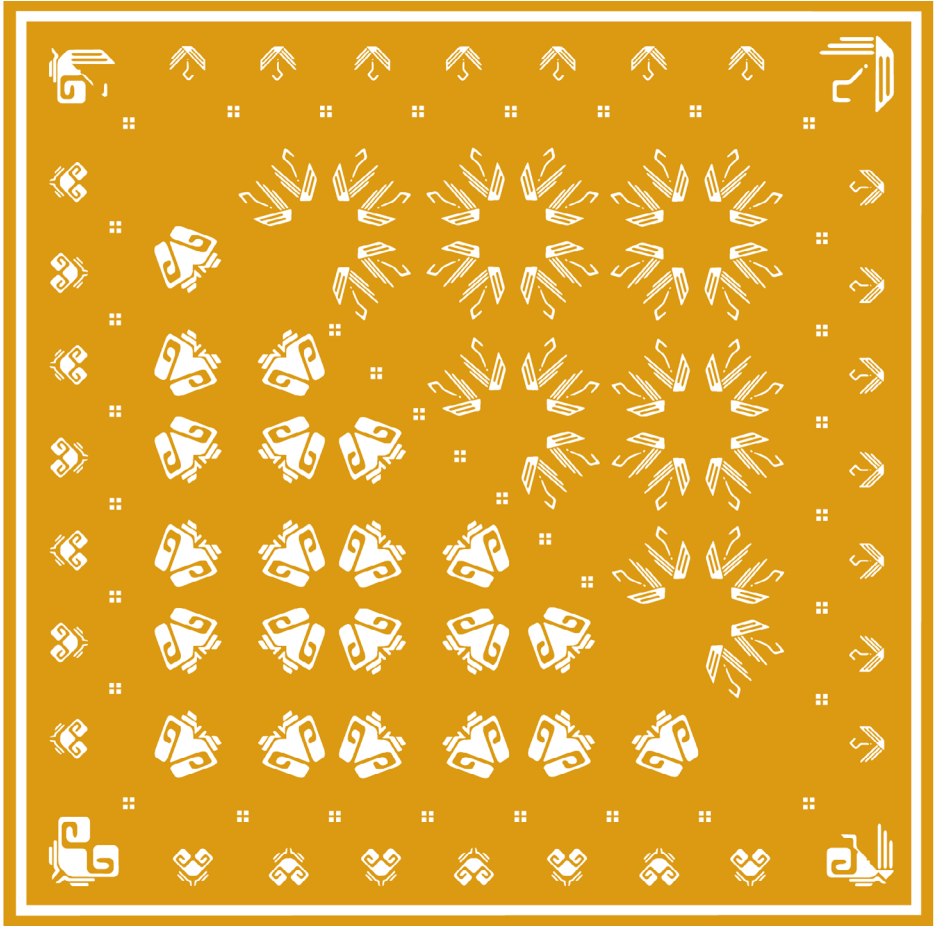


Figure 7.6 Final Design: Open-mindedness Scarf (by Author)

## Humility

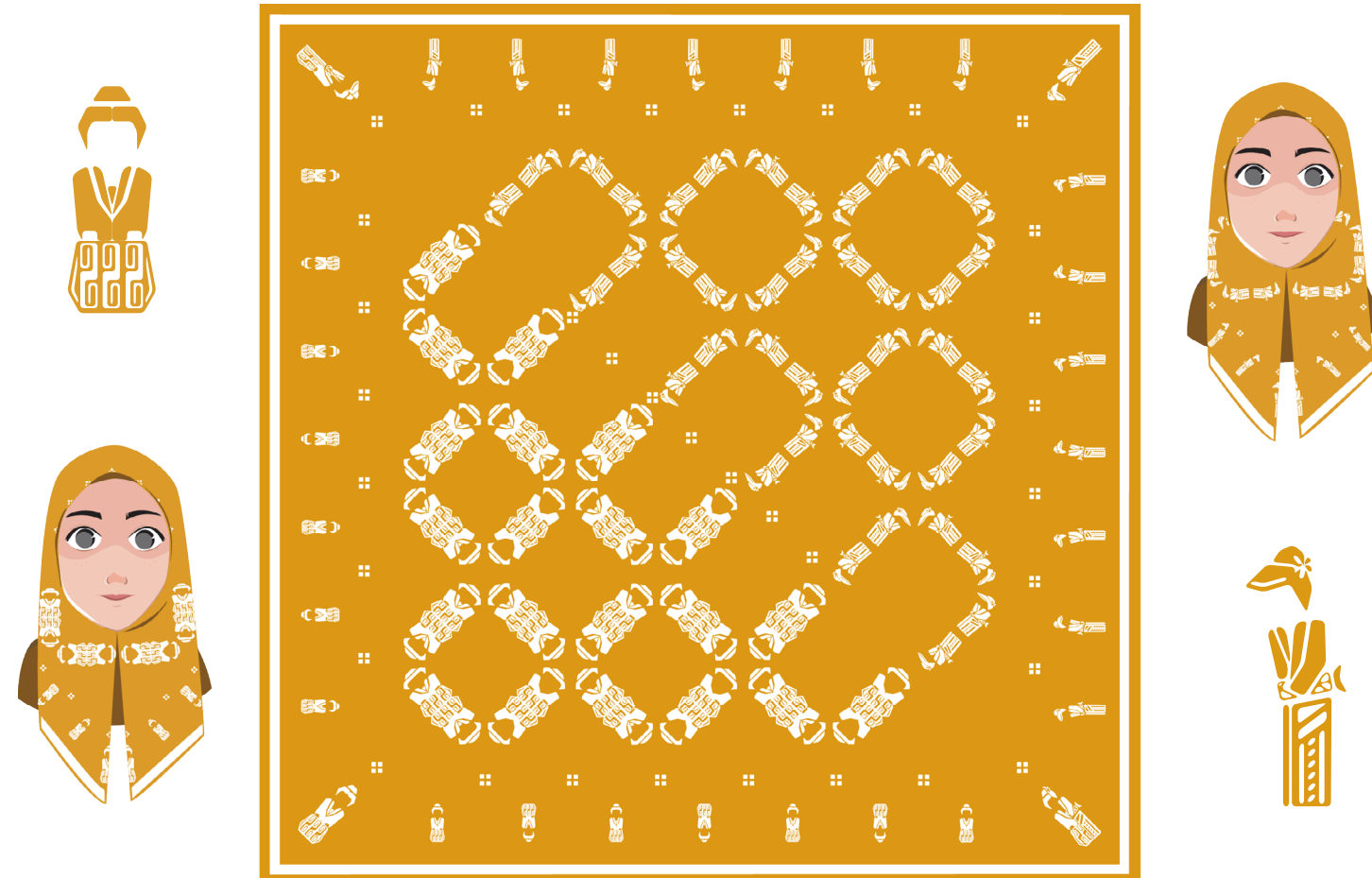


Figure 7.7 Final Design: Humility Scarf (by Author)

## Honesty

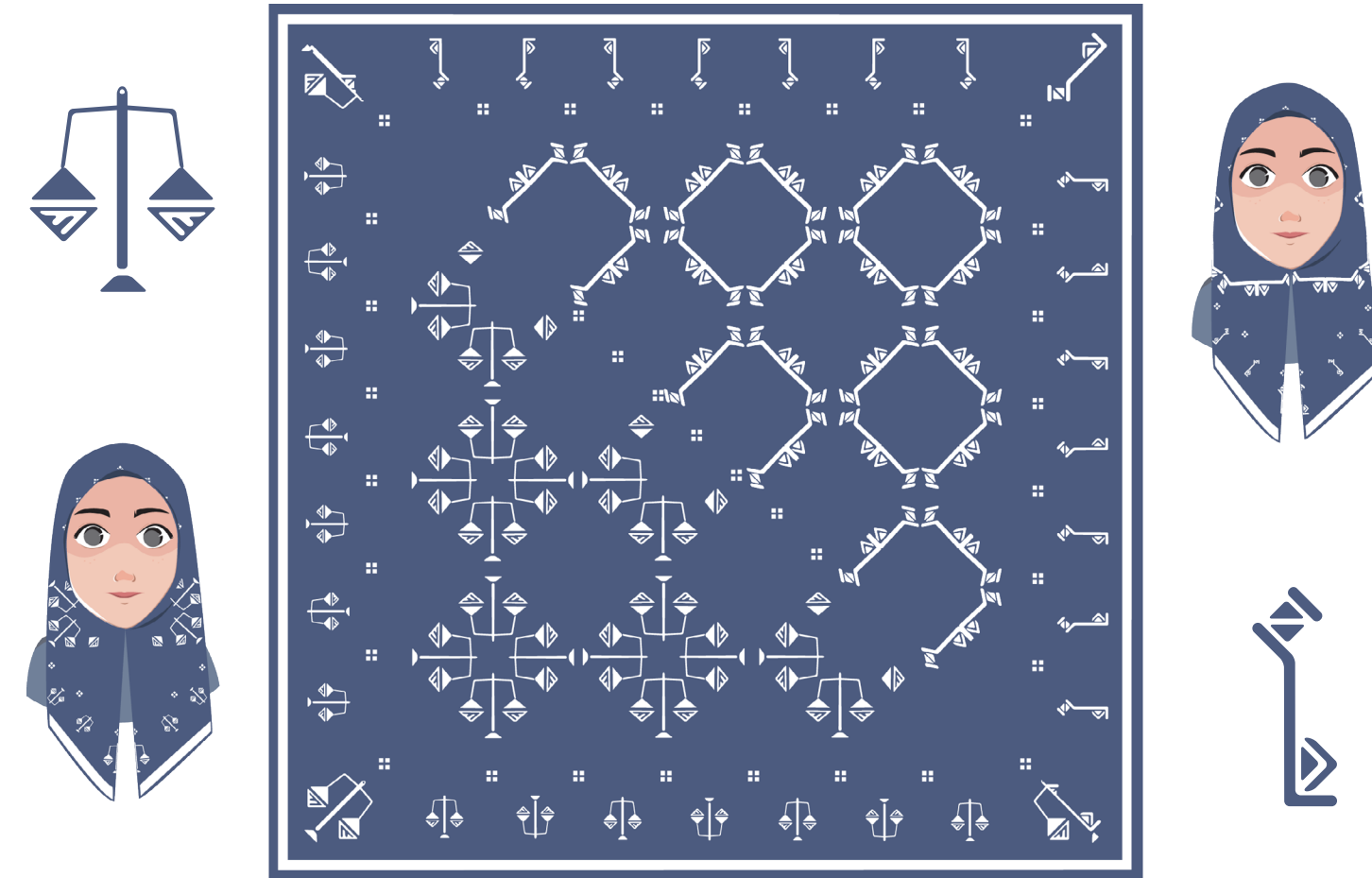


Figure 7.8 Final Design: Honesty Scarf (by Author)

## Intelligence

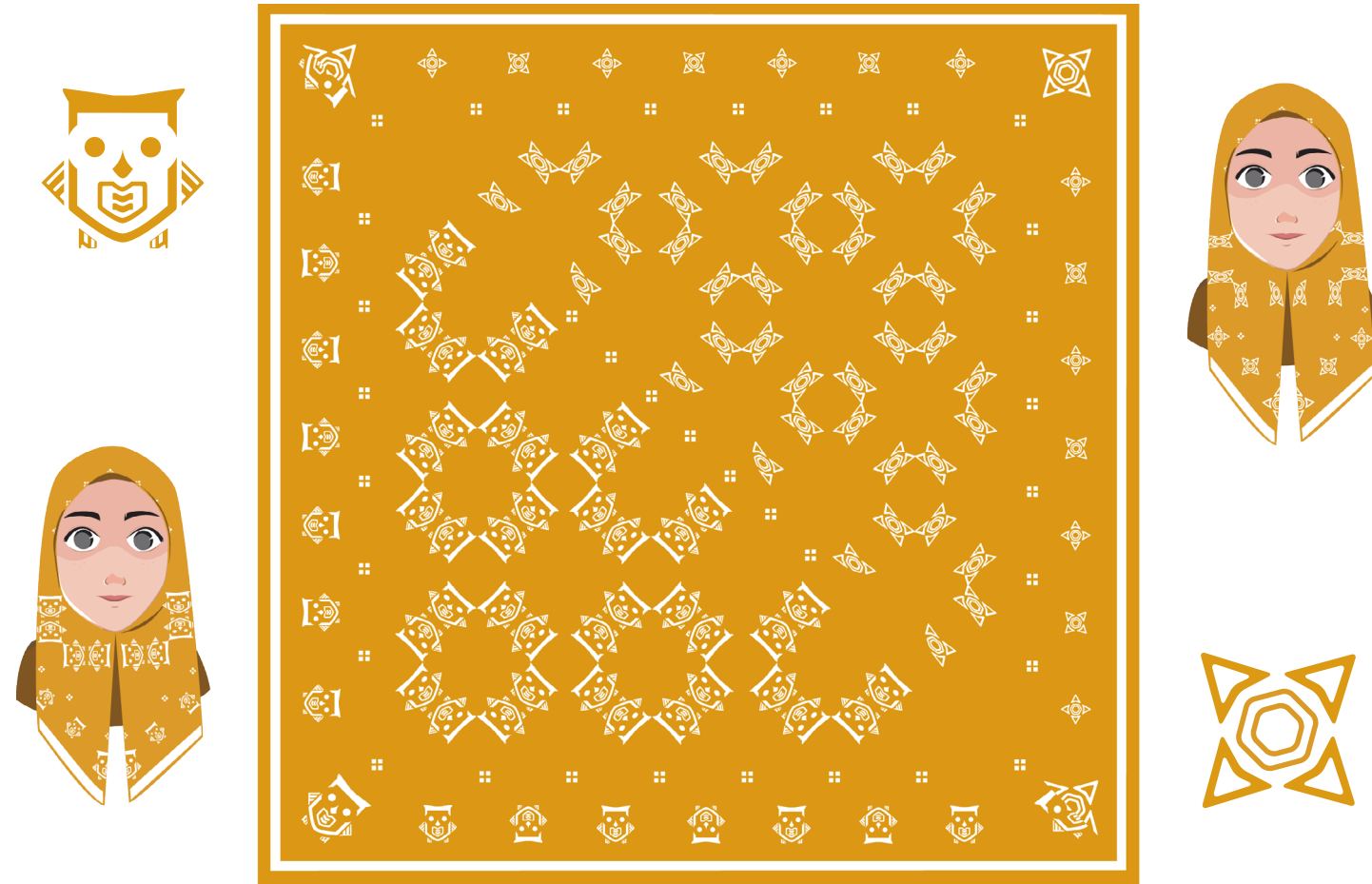


Figure 7.9 Final Design: Intelligence Scarf (by Author)

## Kindness

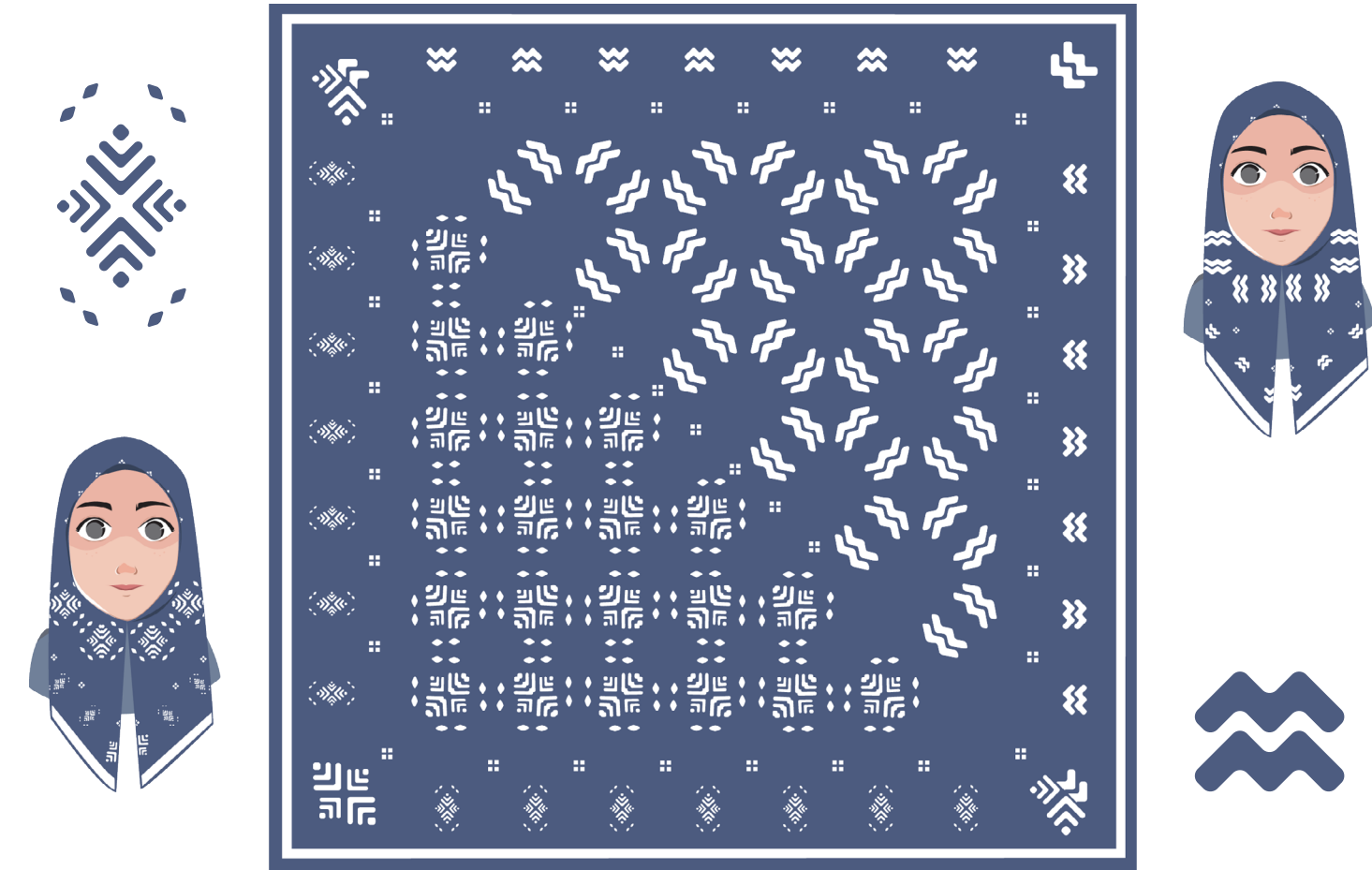


Figure 7.10 Final Design: Kindness Scarf (by Author)

## Trustworthiness

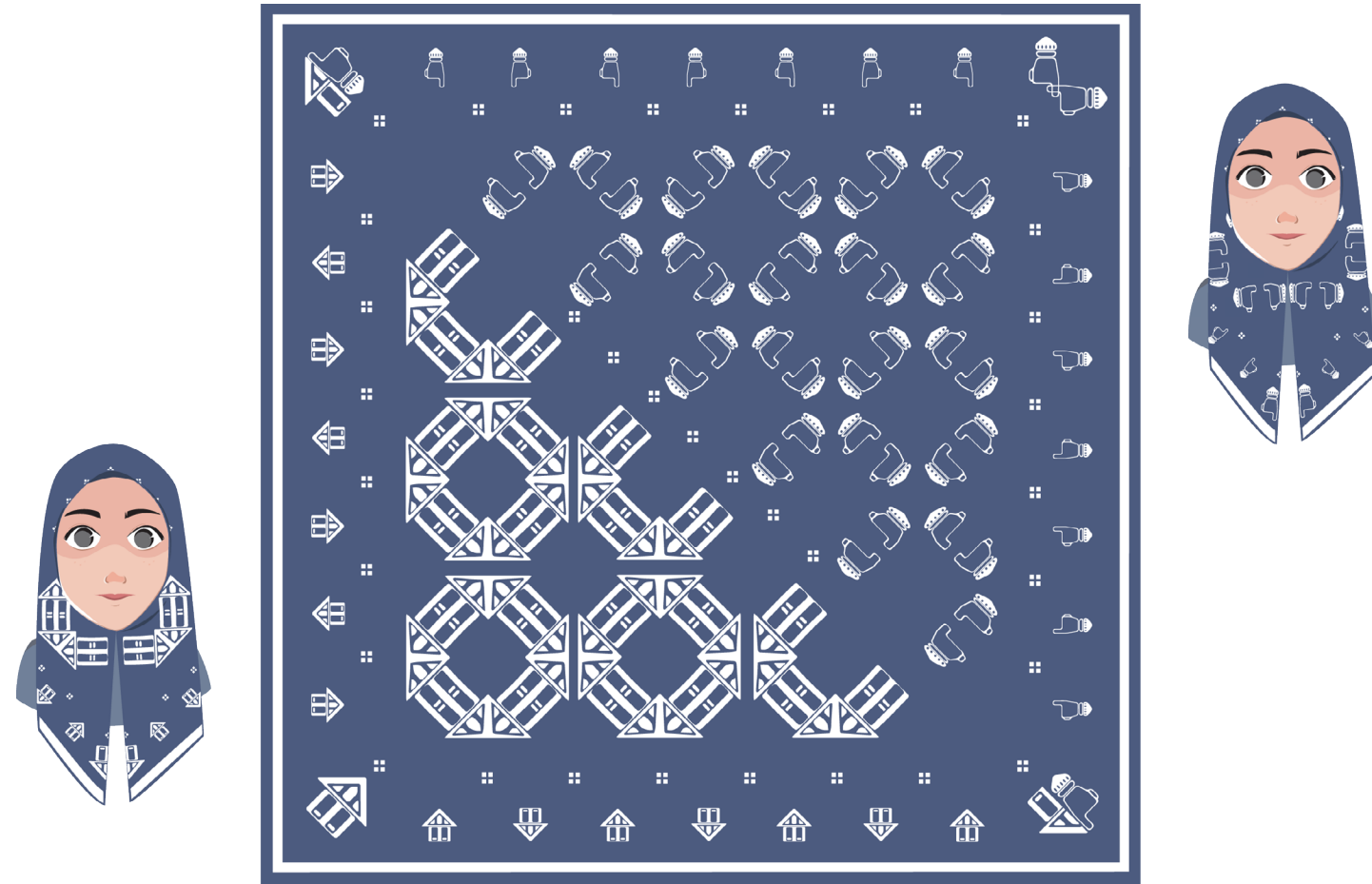


Figure 7.11 Final Design: Trustworthiness Scarf (by Author)

## Bravery

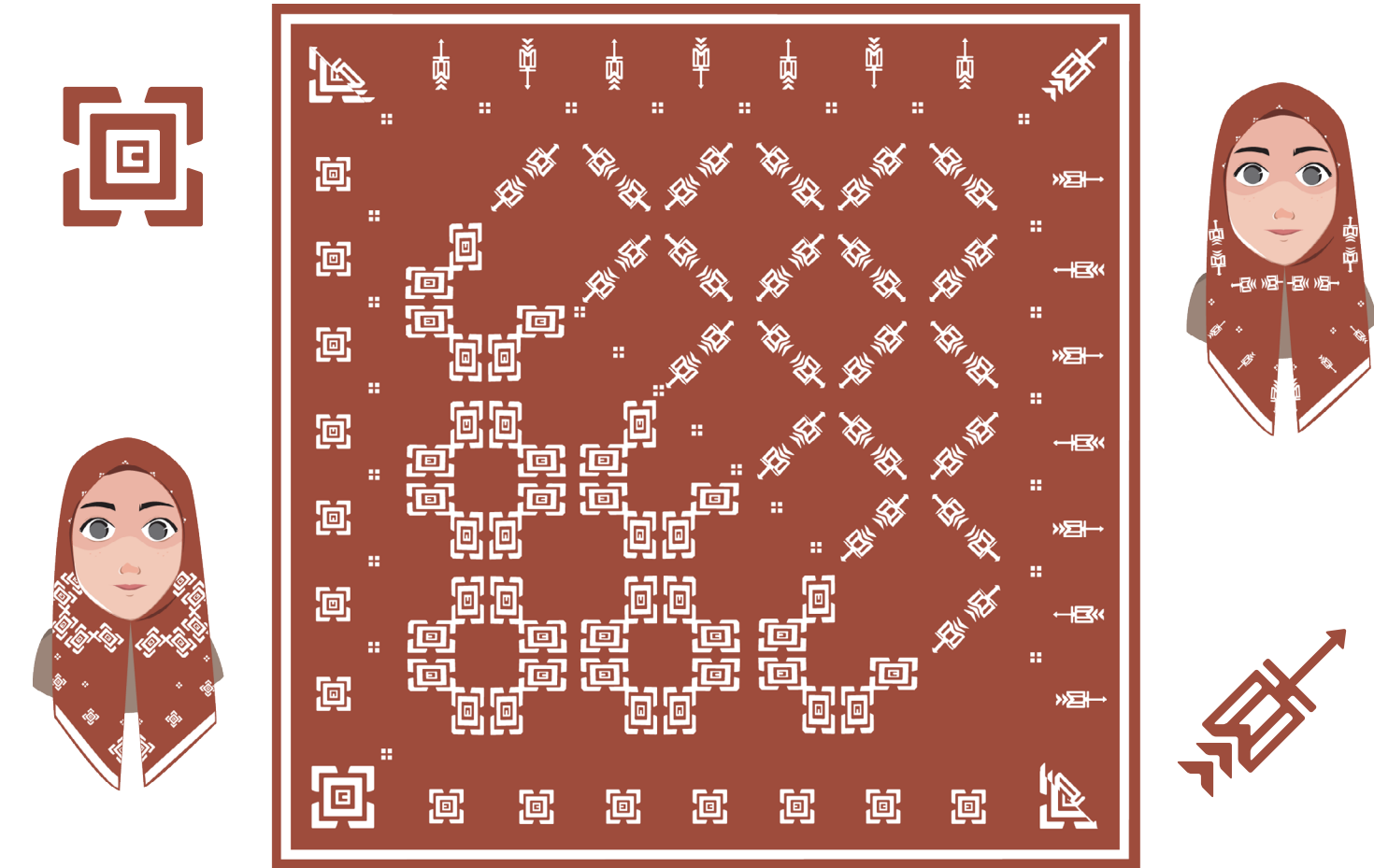


Figure 7.12 Final Design: Bravery Scarf (by Author)



Care

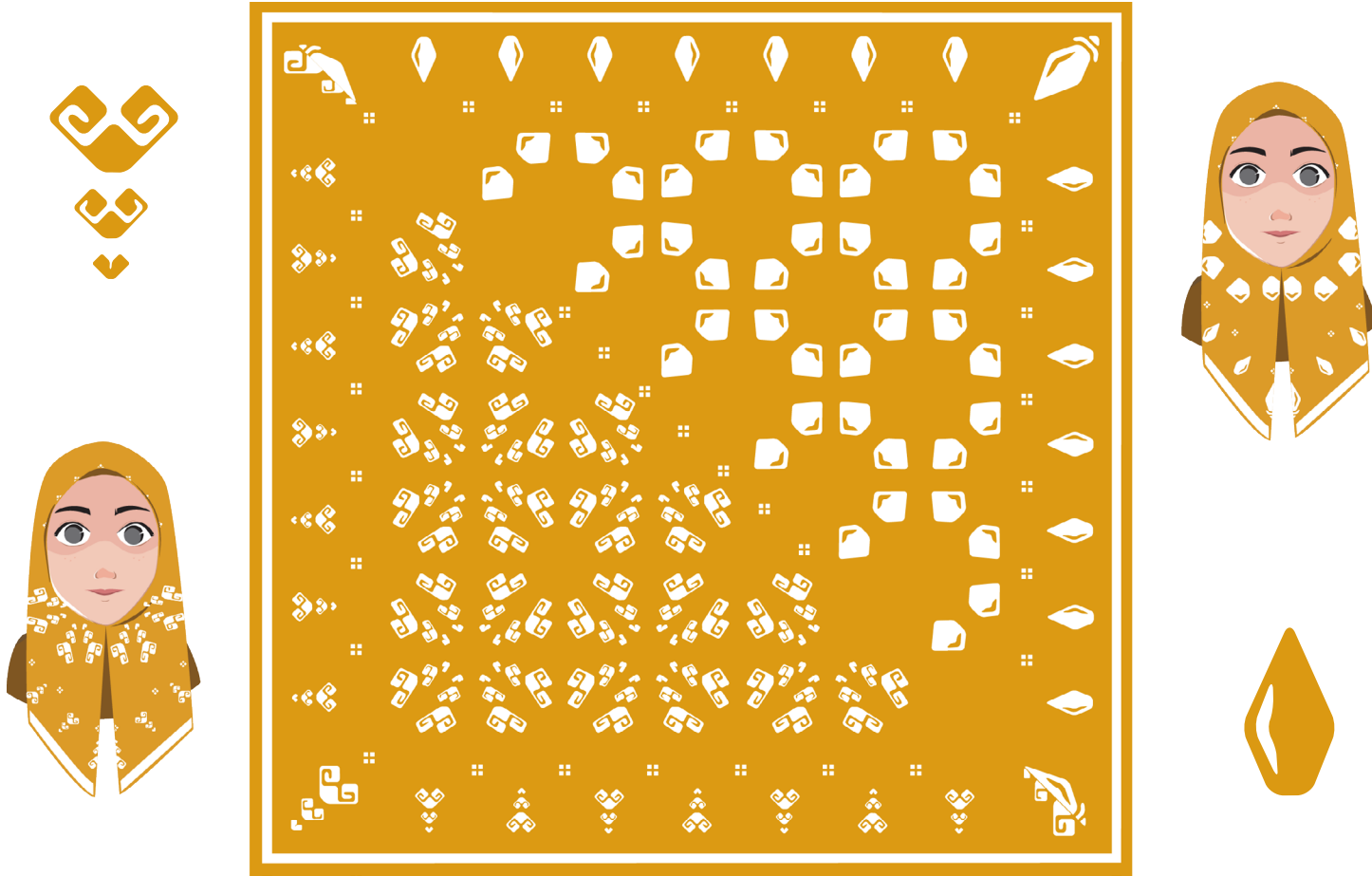


Figure 7.13 Final Design: Care Scarf (by Author)

Strength

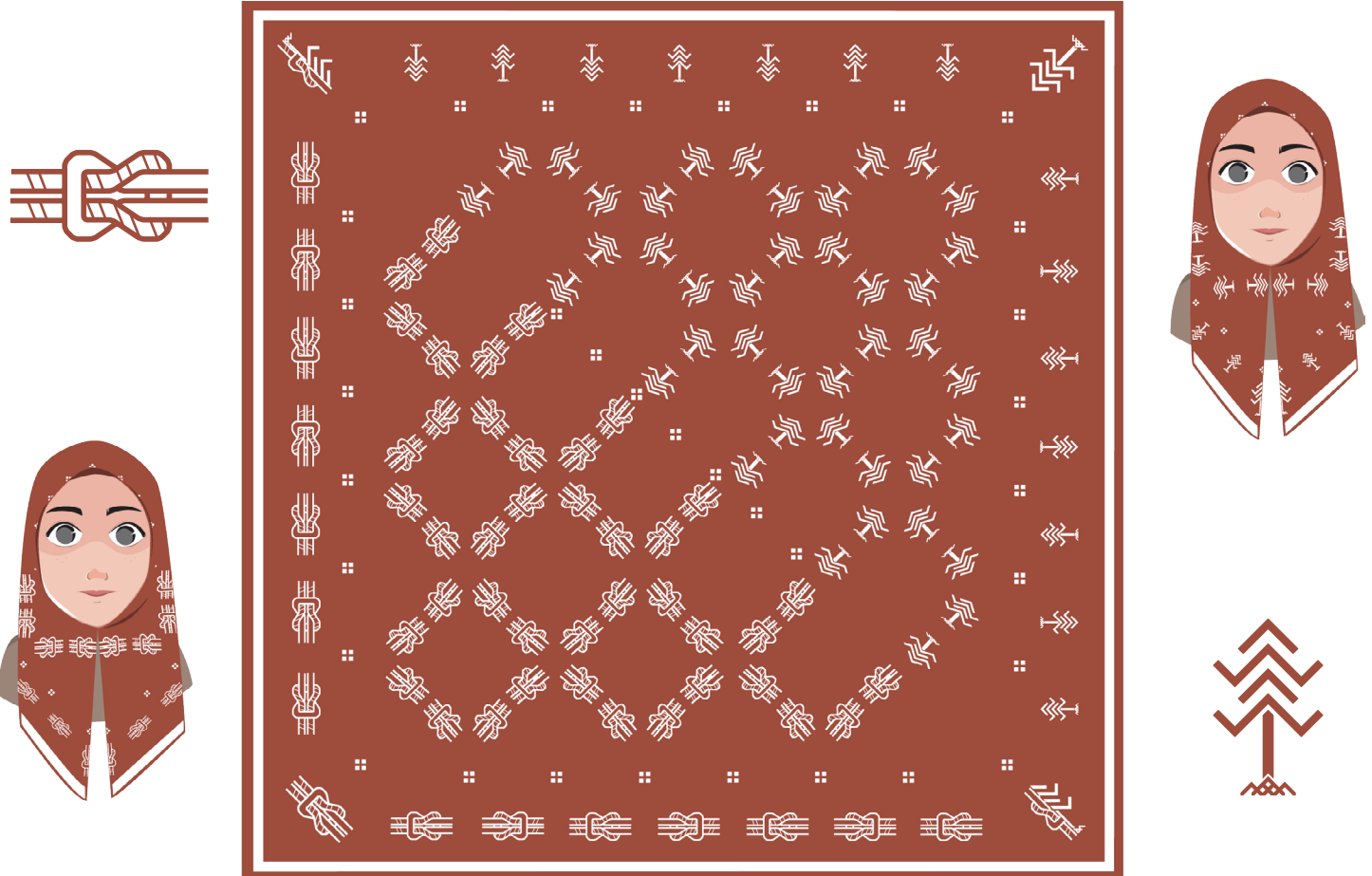


Figure 7.14 Final Design: Strength Scarf (by Author)



7.3 Tribute to Muslim Whanau

(innā llāhi wainnā ilayhi rājiūna)  
“We belong to Allah, and to Allah we shall return”

As soon as I heard this poignant news, I recited this phrase to this tragedy and all the victims. In Islam, Muslims commonly recites this phrase when a person encounters something terrible such as tragedy and, in particular, upon hearing the death news. Discovering the fact that my Muslim brothers and sisters were victims of the mass shootings unfolded in Christchurch just made my heart torn apart.

After some days isolating myself in a room, I was encouraged and convinced by my friend to come to Kelburn campus. I was standing there in front of this picturesque wall to witness my self that the New Zealanders are caring and tolerant people. The inhumane act happened in Christchurch did not speak for all of New Zealanders. I believe, if someone does something bad, it is not a reflection of their faith, but it's a reflection of them as a person. This wall is poured with

lovely, peaceful, kind words, and personally, it did touch my heart. I was not the one who emotionally impacted by this tragedy. Through this Tribute Wall, they tried to embrace humanity by showing their support for the Muslim community through compassion and love. I am amazed by the heaps of support they have been doing to us, as they tried to reassure everyone within the community to feel safe and welcomed even to perform worship freely.

A week after the incident, in a sign of solidarity with the Muslim community, New Zealand encouraged every woman to wear hijab. The ‘Hijab Day’ or ‘National Scarf Day’ that was carried out on the 22nd of March 2019 was optional, which means it depends on their choice to participate or not. It let Non-Muslim women try headscarf on. All the photos of women from diverse cultures donning hijab were spread all over the world through social media. And this event was also held in Victoria University of Wellington. With the help of Vic Muslims organisation, some female students and staff in University tried to put the hijab on.



My thoughts and prayers go out to all the victims, my Muslim brothers and sisters, and families affected by the incident of Christchurch attack



## Tribute to Muslim Whanau

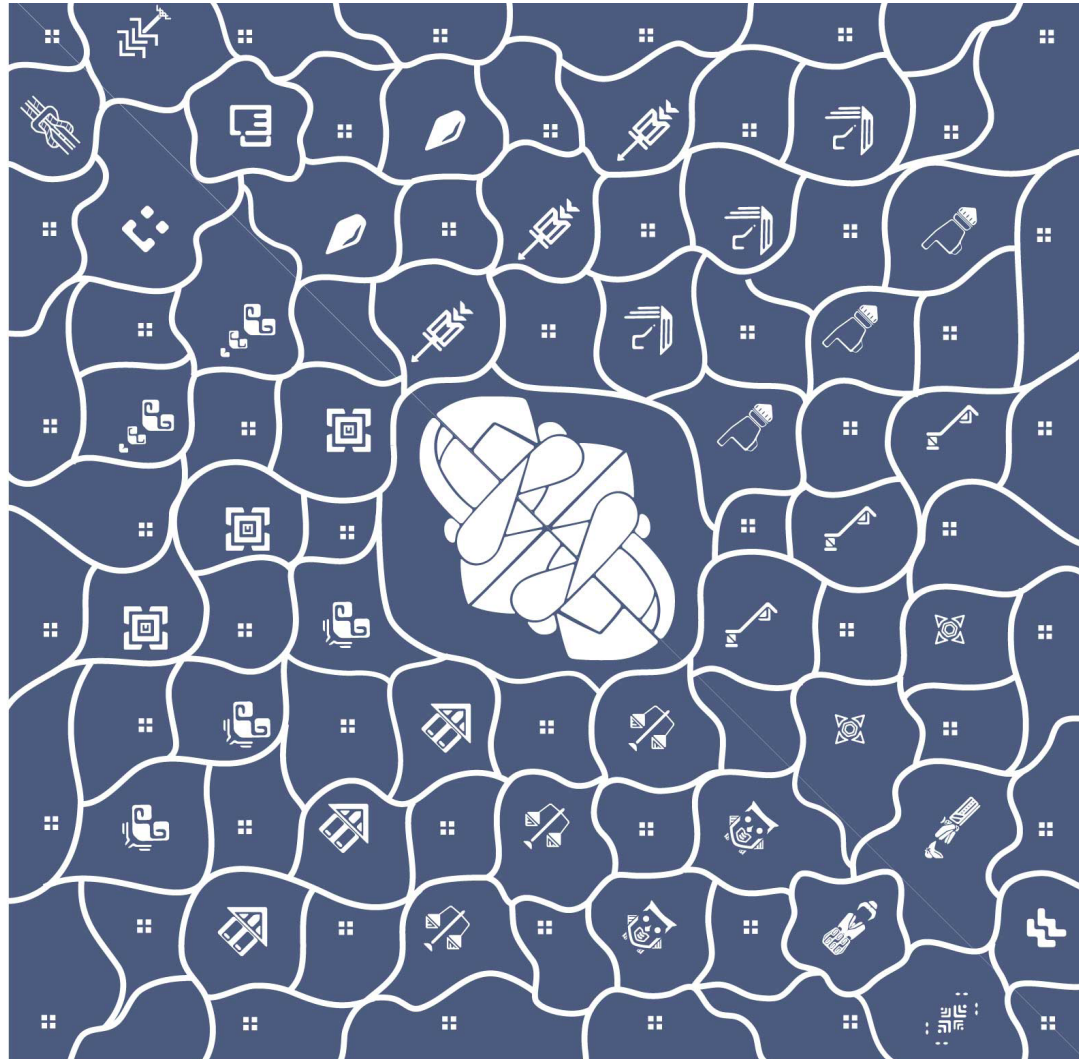


Figure 7.16 Final Design: Tribute to Christchurch Scarf (by Author)

### SCARF OF SOLIDARITY TRIBUTE TO MUSLIM WHANAU

I intended to manifest the messages of solidarity through the scarf. The word “UNITY IN DIVERSITY” or “BHINEKA TUNGGAL IKA” is a national motto of Indonesia with a multitude of different cultures, multiple religions and languages within the country. This, somehow, portrays the harmony of multicultural New Zealand. Therefore, I was inspired by the solidarity and humanity in New Zealand. Intentionally, I designed this scarf for remembrance of the event as a tragedy that left wounds yet unified humans. The central motif illustrates two different people embracing one another as an interpretation of compassion and support. All final motifs in this project also appeared on this Tribute to Christchurch scarf.



7.4 The prototype

In this part, it portrays the documentation of the prototype process and product. The prototype product, Tribute to Christchurch scarf, was chosen by the co-design workshop participants. The detail scarf is explained in the Special Chapter (Tribute to Muslim Whanau).

I created a video about the batik process and the prototype with the title "Tribute to Christchurch Batik Scarf" (<https://youtu.be/uxteP9P7tU4>)



Figure 7.17 Batik Tools (by Author)



Figure 7.18 Drawing motifs on fabric (by Author)



Figure 7.19 Applying Hot Wax onto the fabric (by Author)













A couple weeks after the tragedy, in regular Group Meeting Nan asked me to demonstrate how to tie a Muslim headscarf in front of the group of Social Design Lab. It was an honored and quite experience for me showing them how I tie my daily scarf





## CHAPTER 8: CONCLUSION

## CHAPTER 8: CONCLUSION

This research has sought to the reaffirmation of batik as an important contribution to the indigenous heritage of Indonesia. Having elucidated the history, use and perceptions of batik both globally and in Indonesia, this research has endeavored to re-establish the process and the symbolism inherent in batik within current apparel trends in Indonesia. As a part of that, this study discussed batik as traditionally authentic or as a mass-produced item. This discussion highlighted both the pros and cons for the definition of batik, its visibility and accessibility in the marketplace. Of specific importance and motivation for this project it is the call from UNESCO to re-establish and amplify the recognition of batik as culturally significant to Indonesia.

This investigation highlights the sizeable Muslim population in Indonesia as key to unlocking a new appreciation of batik. This research recognises the hijab, worn by many Indonesian Muslim women as an opportunity to both celebrate the cultural heritage of batik and embrace it within a visual language that speaks to and of young Indonesian Muslim women. Using participatory design methods to review the colours, symbols and patterns of traditional batik this

study sought to both elevate the traditions of batik but also to reframe, strengthen and more clearly communicate the emergent and changing manifestations of the values held and honoured by young Muslim women in the 21st century. This research explicitly references young Indonesian Muslim women who wish to express their faith, remove presumptions and express the honour and pride they feel by wearing hijab.

The Muslim fashion industry has contributed to global initiatives towards an acknowledgement of diversity and more inclusive practices. As a result, the hijab has become a part of fashion's global vernacular. A global powerful sports brand, Nike, launched Nike Pro Hijab, which enables Muslim women to participate in sport while wearing the hijab. By combining the traditions of batik and the Muslim hijab with new and more contemporary symbols and patterns of cultural representation, this research has attempted to establish a new market for traditional batik. It is hoped that the adaption of this within the population of Muslims in Indonesia with approximately 225 million people will reignite batik and the global recognition of it as a Masterpiece of Oral and Intangible Heritage of Humanity from Indonesia.



## **SUGGESTION FOR PRODUCT EXPANSION**

Since the meanings of all the motifs are universal, thus, in my opinion, these motifs are suitable to be used in redefining the cultural identity of Indonesia based on present perception. All motifs can be broadly applied not only in the Fashion Industry but also other industries such as furniture and home decoration. Other than that, it could be a way to resolve social issues by reinvigorating the rural area and improving the unstable economy. This thesis project was born with the same intention to create a positive social change within the community. For instance, in the endeavour to support and empower local communities spread all over Indonesia, these motifs can be expanded as a street art such as painted houses in some village or even a slum area. However, manifesting street art requires the help and support from the villagers, communities and authorities. Painting can be a way to boost tourism. One of the examples is Jodipan, a rainbow village which is located on Java island, Indonesia. An article in theculturetrip.com portrayed the visual changes of the poor riverside village, which altered to a picturesque local tourist destination (Putri,

2018). The initial intention was to prevent the villagers from being relocated and evicted by the local government. Magically, a group of university's students altered and embellished the place with a colourful spectrum of houses. This project indirectly attracts tourists to visit the area and help local businesses as well as support the community in improving social problems such as poverty and quality of life. Afterwards, promoting the tourism of Indonesia can be done through social media platforms. According to eMarketer.com, Indonesia is one of the most significant internet users and inseparable from social media platforms, especially among the youth (as cited in "Social media in Indonesia," 2016). Uploading and sharing travelling photos is one of the top three activities among them. Hence, through the development of art design as well as the involvement of social media would improve the social issue and support the local community to achieve better economy.

Another journal conveyed that as the catalyst, employing art and design can help social change (Hyperakt, 2019). One of the examples was the idea done by Olivero and team on how they altered and reinvigorated the Santa Catarina Palopó into visual gems.

This idea was initially formed due to the economic struggles that impacted the local community, which urged them to rejuvenate the places through art. The intense and lengthy process was carried out by the designers, approached the town's residents to manifest the plan. It entangled a couple of rejections until eventually accepted by residents. The engagement with the local community is vital; thus, designers realised that conducting a workshop could help them fathom the culture and community's need. Also, the development requires continually carried out by supporting the local industry by forming a partnership between designers and local artisans to start the collaboration. Incorporating the indigenous techniques with the contemporary design would help the local industry to achieve a sustainable and stable economy for the community.

To conclude, the proposal of product expansion clarifies the prospective way that this project would contribute to the local industry and its community. To revitalise local craft, designers and local artisans can collaborate and exchange skills and knowledge to continue the development.

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# Appendices

Dear Head of School or delegate,

A Human Ethics application has been approved for a researcher in your School. The application details are below. You have online access to this form through ResearchMaster here: <https://rme6.vuw.ac.nz/RME6/>.

Application ID: 0000026834  
Application title: Revitalizing Batik Hijab as a Cultural Identity for Indonesian Muslim Women  
Researcher: Nurlitasari

It is best to use either Internet Explorer or Safari to access the system.

Thank you

ResearchMaster

\*\*\*\*\*This is an automated email. Do not reply to this email address\*\*\*\*\*

Queries for the central Human Ethics Committee can be sent to [ethicsadmin@vuw.ac.nz](mailto:ethicsadmin@vuw.ac.nz)  
Pipitea Ethics subcommittee queries can be sent to: [pipitea-hec@vuw.ac.nz](mailto:pipitea-hec@vuw.ac.nz)  
Psychology Ethics subcommittee queries can be sent to: [louise.hamblin@vuw.ac.nz](mailto:louise.hamblin@vuw.ac.nz)  
Information Management subcommittee queries: [vanessa.venter@vuw.ac.nz](mailto:vanessa.venter@vuw.ac.nz)





Revitalizing Batik Hijab as a Cultural Identity  
for Indonesian Muslim Women

CONSENT TO INTERVIEW

This consent form will be held for five year beyond the submission of the Masters Thesis to  
Victoria University Library, Wellington

Researcher: Karina Nurlitasari, School of Design, Victoria University of Wellington.

- I have read the Information Sheet and the project has been explained to me. My questions have been answered to my satisfaction. I understand that I can ask further questions at any time.
- I agree to take part in an audio recorded interview.

I understand that:

- Any information that identifies me specifically will be destroyed on 15 July 2020 / one year after the submission of my thesis to the Victoria University of Wellington Library
- Any information gathered for this research project will be considered confidential and I am aware that a copy of this information is available to me at any stage of research and the supervisor.
- I understand for a Master thesis that once complete will be available via the Victoria University of Wellington Library
- My name will not be used in any way in the thesis. However, the occupation, ethnicity, age and religion will be revealed in the thesis.
- I would like a copy of the recording of my interview: Yes ☐ No ☐
- I would like a copy of the transcript of my interview: Yes ☐ No ☐
- I would like the opportunity to review and comment on the summary of my interview: Yes ☐ No ☐
- I would like to receive a copy of the final report and have added my email address below. Yes ☐ No ☐

email address below.

Signature of participant: \_\_\_\_\_

Name of participant: \_\_\_\_\_

Date: \_\_\_\_\_

Contact details: \_\_\_\_\_



Revitalizing Batik Hijab as a Cultural Identity  
for Indonesian Muslim Women

CONSENT TO CO-DESIGN WORKSHOP

This consent form will be held for five year beyond the submission of the Masters Thesis to  
Victoria University Library, Wellington

Researcher: Karina Nurlitasari, School of Design, Victoria University of Wellington.

- I have read the Information Sheet and the project has been explained to me. My questions have been answered to my satisfaction. I understand that I can ask further questions at any time.
- I agree to take part in photo taken in co-design workshop.

I understand that:

- Any information that identifies me specifically will be destroyed within a period of 12 months from the submission of my thesis to the Victoria University of Wellington Library
- Any information gathered for this research project will be considered confidential and I am aware that a copy of this information is available to me at any stage of research and the supervisor.
- I understand for a Master thesis that once complete will be available via the Victoria University of Wellington Library
- My name will not be used in any way in the thesis, nor will any information that would identify me.
- I would like a copy of co-design workshop summary and photo Yes ☐ No ☐
- I would like the opportunity to review and comment on the summary of the workshop Yes ☐ No ☐
- I am happy for photos to be taken of the activities and understand that I will not be named or able to be identified Yes ☐ No ☐
- I would like to receive a copy of the final report and have added my email address below. Yes ☐ No ☐

Signature of participant: \_\_\_\_\_

Name of participant: \_\_\_\_\_

Date: \_\_\_\_\_

Contact details: \_\_\_\_\_

# Image Credits

## Images from Website

Pg 28. Figure 4.1 Kawung Motif, (n.d.) Batik Winotosastro  
Batik Winotosastro. (n.d.). *Batik Winotosastro* [Online Image]. Retrieved from <http://www.winotosastro.com/batik/batikyogya.html>

Pg 28. Figure 4.2 Ceplok Grompol Motif, (n.d.) Batik Winotosastro  
Batik Winotosastro. (n.d.). *Batik Winotosastro* [Online Image]. Retrieved from <http://www.winotosastro.com/batik/batikyogya.html>

Pg 28. Figure 4.3 Truntum Motif, (n.d.) Batik Winotosastro  
Batik Winotosastro. (n.d.). *Batik Winotosastro* [Online Image]. Retrieved from <http://www.winotosastro.com/batik/batikyogya.html>

Pg 29. Figure 4.4 Semen Motif, (n.d.) Batik Winotosastro  
Batik Winotosastro. (n.d.). *Batik Winotosastro* [Online Image]. Retrieved from <http://www.winotosastro.com/batik/batikyogya.html>

Pg 29. Figure 4.5 Parang Motif, (n.d.) Batik Winotosastro  
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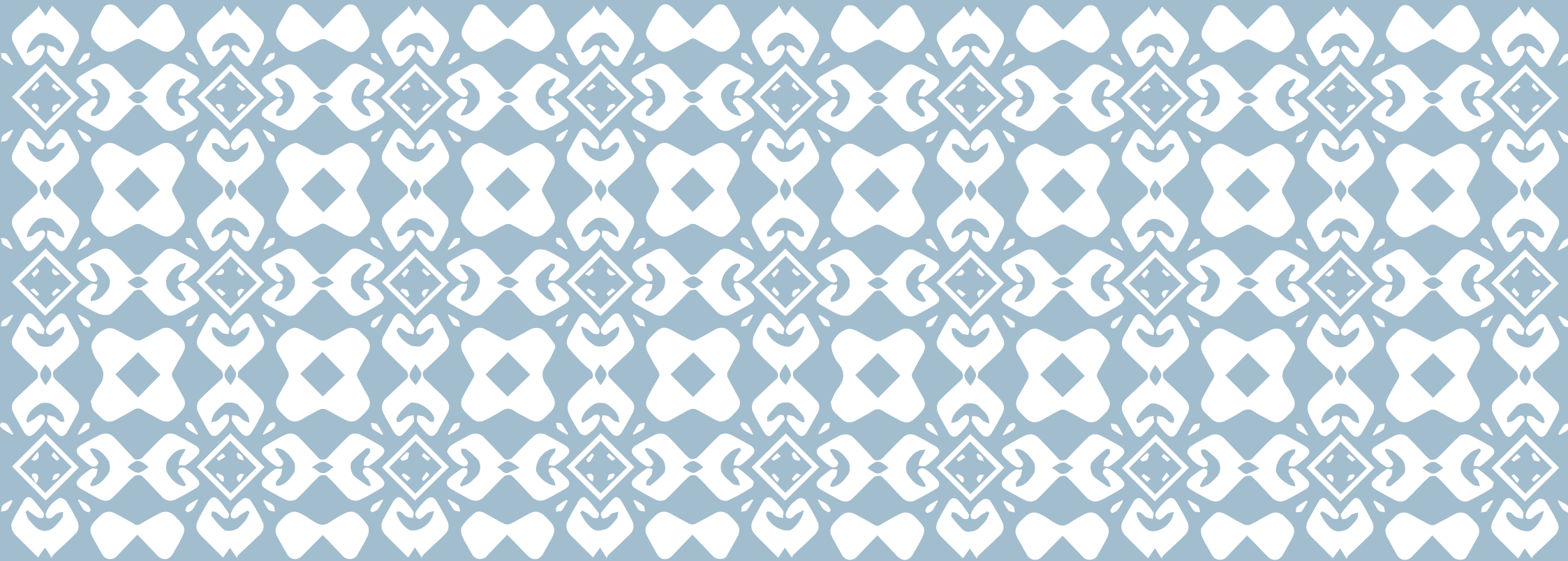
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