

CHAPTER I INTRODUCTION

1.1 Research Background

Indonesian batik is known for its complex techniques, symbolic designs, and deep cultural significance, according to UNESCO (“Indonesian Batik”, 2009). This recognition by UNESCO, achieved on October 2, 2009, celebrates Indonesian batik as a valuable part of world heritage. UNESCO's designation highlights the importance of promoting batik further on the international stage (Supriono, 2016). The batik produced by the people who live in the southern coastal area of West Java has its own characteristics, namely the depiction of motifs which appear simple, matter-of-fact, open and pluralistic (Gerlach, 1996) . Overall, the appearance of batik from this area looks beautiful as a reflection of its beautiful nature and open society. In several areas such as Ciamis, Tasikmalaya and Garut, the batik tradition has been going on for a long time and even reached its peak in the post-independence period (Darmapuspita, 2012). Batik pesisir, is produced in Jakarta (formerly Batavia, Betawi), Indramayu, Cirebon, Tegal, Pekalongan and surrounding areas, in Kudus, Juwana, Lasem, Tuban, Gresik, Sidoarjo, Madura and in a number of other areas (Asstuti, 2011). Batik pekalongan is not the oldest producer of coastal batik However, the Pekalongan area used to produce batik that was among the most refined and the area remains up to the present a major producer of batik (Asstuti, 2011). On several Pekalongan batik textiles or Batik Pekalongan, Hindu-Javanese ornamental styles can be found. Unlike those from Solo and Yogya however, styles here are not bound by the rules laid down by the royal courts (the keraton). In addition, many pious Muslim (santri) batik makers in Pekalongan also use elements of Islamic ornamental styles in heir batik. The most dominant influence in Pekalongan batik however comes from China and the Dutch (MZ et al., 2017). As a result of this meeting with varying cultures, Pekalongan batik differs markedly from those produced in the Javanese hinterland. Colors are more varied and ornamental styles are more naturalistic.

The origin of the Kazakh ornament - the pattern, the dream - wishes, the place of use and the content "earth, water, wind", "plants", "heavenly world", "characteristics of the soul - animal parts" and "universal phenomena" and "labor movements", it is possible to make sure that reliable carving patterns are available to everyone (Elibaeva et al., 2014).

The root of the word "oyu" in the phrase "carving pattern" is "thought" which represents ingenuity and creativity in the imagination, then on the one hand, any of the two roots, such as carving, cutting, shaving, dipping, is a noun, and people's intelligence and work by the fruit it means to carve the engraving on things (Bakhtiyaruly et al., 2018). So, it is really a complicated and difficult topic to talk about the ornament, which is the fruit of the people's labor and whose history is still there. Because this very art of Kazakhstan will be a universal science, absorbed into the entire history, life and ethnography of the Kazakh people, performed at the highest artistic level. Ornament is a common culture of all mankind. It is the key to the aesthetic mood of a person from birth to death. Ornaments play a role equal to the law of necessity and beauty, the law of aesthetics (Andronova, 1980). The potential for innovation in batik design through the incorporation of elements from other artistic traditions remains largely unexplored. This thesis aims to bridge a critical gap in existing scholarship by investigating the potential for a harmonious fusion of Indonesian batik motifs with the rich visual language of Kazakh ornaments.

While scholarly discourse extensively explores batik traditions and the symbolism embedded within its motifs, the potential for artistic dialogue with other design systems remains underexplored. This presents a theoretical problem within the realm of artistic innovation and cross-cultural exchange in textile arts. Further, the practical application of integrating Kazakh motifs into batik creation has not been addressed in any known research. This lacuna in knowledge hinders the exploration of new design possibilities and the potential enrichment of both artistic traditions.

1.2 Problem Identification

Despite substantial studies on Indonesian batik traditions and the symbolic connotations buried in its motifs, notably those of Batik Pesisir (coastal batik), there has been little investigation into its potential for artistic conversation with other design systems. While the technical components of batik production are extensively documented, the incorporation of design elements from other cultures, such as the rich symbolism and geometry of Kazakh decorations, has yet to be explored.

To fill this gap, this study aims to examine both Indonesian Batik Pesisir motifs and Kazakh decorations. This in-depth examination included the meanings, traits, and artistic expressions unique to each culture.

The lack of study on incorporating external design influences restricts the discovery of new artistic possibilities and undermines the possibility for mutual enrichment between batik and other art forms. This project aims to close the gap by exploring the creative possibilities of combining Indonesian Batik Pesisir motifs with Kazakh decorative components by creating motifs and the process of batik making.

1.3 Problem Formulation

Given the rich artistic tradition of Indonesian batik and the symbolic richness of Kazakh ornaments, a key question arises: can two seemingly dissimilar art forms be harmoniously combined to reconcile the cultures of Indonesia and Kazakhstan through art? Existing studies provide extensive information on both batik traditions and Kazakh motifs, yet there is a complete lack of scholarship investigating the feasibility and possibility of combining Kazakh ornamental components into the design language of Indonesian batik.

1. What are the defining aspects of batik motifs?

Batik motifs typically feature intricate patterns and designs created through a wax-resist dyeing technique. They often reflect local flora, fauna, and cultural symbols, embodying a sense of heritage and craftsmanship.

2. Why should two motifs from different cultures be combined?

Combining motifs from different cultures such as Indonesian batik and Kazakh ornaments can foster cultural exchange, promote understanding, and create new forms of artistic expression that transcend geographical boundaries.

3. How can a combination of motifs reflect two cultures?

To create a combination of motifs that reflect both Indonesian and Kazakh cultures, one could explore techniques like integrating Kazakh symbolic elements into traditional batik patterns or adapting batik motifs to incorporate Kazakh color schemes and themes. This process involves studying technical obstacles and assessing aesthetic compatibility to ensure the resulting designs resonate with the essence of both artistic traditions, thereby fostering a meaningful dialogue between the two cultures through art.

1.4 Scope of Problem

This study looks into the possibility of harmonizing Indonesian batik with Kazakh themes using a multi-pronged technique. First, it investigates the thematic and visual similarities between the

two creative forms. This goal entails doing a comparative examination of their visual languages to find potential synergies and evaluating their capacity to develop a unified and visually appealing design language within the batik medium. Second, the project investigates the technical possibility of introducing Kazakh themes into the batik-making process. This goal requires evaluating the technical requirements of both art forms as well as investigating potential adaptations or innovations needed to successfully integrate Kazakh features while preserving the integrity of the traditional batik creative process. Third, the study intends to create a framework for respectfully incorporating Kazakh elements into batik designs. This goal aims to provide rules and best practices for artists and designers interested in this creative method to batik creation while respecting the cultural relevance of both art forms. Finally, the study evaluates the possible effect of adding Kazakh themes on the worldwide appeal and marketability of batik patterns. This goal entails researching audience reactions to this artistic

fusion, as well as studying its potential to increase the reach and appreciation of Indonesian batik in the worldwide textile market.

1.5 Research Goal and Objectives

The research goals for this study is to explore and develop innovative textile designs by integrating Indonesian Batik Pesisir motifs with Kazakh decorative elements, thereby fostering cultural exchange, preserving heritage, and promoting educational awareness of these rich artistic traditions.

1.5.1 Research Objectives

1. This research investigates and aims to elucidate the distinct characteristics of Pesisir batik motifs and Kazakh traditional ornaments, focusing on their unique artistic features and cultural significance.
2. Investigate the creative possibilities of combining Indonesian Batik Pesisir motifs with Kazakh decorative components. The goal is to create new and visually appealing batik designs that include cultural influences. By successfully incorporating artistic elements from both cultures, the initiative aims to encourage cultural interaction and understanding between Indonesia and Kazakhstan, as well as to foster an appreciation for diversity in textile design.
3. Reinvigorate and reinterpret traditional Indonesian Batik Pesisir processes by combining unique design aspects. This will provide new perspectives for contemporary audiences while helping to preserve this cultural heritage. The research also has a major educational goal. Its goal is to enhance awareness of both Indonesian Batik Pesisir and Kazakh decorative themes, developing a better understanding and respect for these rich artistic traditions.

1.6 Research Assumptions or Propositions

The exploration of a potential fusion between Indonesian batik and Kazakh ornamental motifs necessitates the exploration of qualitative aspects. This research assumes that there exists a potential for aesthetic compatibility between the visual languages of Indonesian batik motifs and Kazakh ornamental elements. By analyzing the design principles and recurring patterns within each art form, this research assumes the possibility of identifying elements that could

complement each other visually, creating a harmonious and aesthetically pleasing fusion in batik design.

1.7 Significant of the Research

This research on the potential for a harmonious fusion of Indonesian batik motifs and Kazakh ornaments offers significant benefits on both theoretical and practical levels.

Theoretical Benefits (Scientific Aspect)

This research contributes to the theoretical understanding of how traditional art forms can evolve and adapt by incorporating design elements from other cultures. By examining the potential for integrating Kazakh motifs into batik, this study sheds light on the creative possibilities that emerge from artistic dialogue between different cultural traditions. Moreover, the research findings can broaden the understanding of both art forms by exploring their potential for interconnection and mutual enrichment.

Practical Benefits (Implementation Aspect)

This research provides valuable insights and potentially a framework for creating innovative batik designs that incorporate Kazakh motifs. These findings can empower artisans and designers to explore new creative avenues and expand their artistic repertoire. By introducing new design possibilities, this research can contribute to the creation of captivating batik designs that attract a wider audience and potentially increase the global market for Indonesian batik. The successful integration of Kazakh motifs into batik can serve as a bridge between Indonesian and Kazakh cultures, promoting mutual understanding and appreciation for each other's artistic heritage.

Overall, this research offers valuable theoretical and practical contributions, potentially leading to advancements in batik design, fostering cultural exchange, and ultimately enriching the artistic landscape for both Indonesia and Kazakhstan.

It is foreseen to preserve the current traditional batik making technique throughout the process of redesigning batik. This project is a monument to the strength of creativity and cross-cultural exchange in addition to potentially producing visually striking designs. Additionally, this thesis seeks to increase awareness of the richness and diversity of the two countries' artistic legacy

while advancing the development and preservation of textile traditions in Kazakhstan and Indonesia.

1.8 Scope and Limitations of Research

This research focuses on exploring the potential for incorporating Kazakh ornamental motifs into the design language of contemporary Indonesian batik. The framework established in Section 1.3 guides the scope and limitations of this investigation.

1.9 Writing Systematics

technically, in writing this research, the material is organized into several chapters. each chapter then consists of several sub-chapters, where there is continuity between one part and another as follows:

Chapter I Introduction: this chapter is a general, concise and concise explanation that accurately describes the content of the research. the contents of this chapter include a general description of the research object.

Chapter II Literature Review: this chapter contains theories from general to specific, general theory as a scientific paradigm and approach, specific theory in more detail to support the general theory used as a scalpel for the design object being studied, and as a benchmark when designing. previous research, namely research with topics similar to concise abstracts, is described sequentially, then a brief comparison table is created consisting of title, theoretical approach, methods, results. followed by a statement of the novelty or positioning of this research regarding previous research. a theoretical framework scheme for the theories written in chapter 2 which ends with research assumptions or prepositions.

Chapter III Research Methods: this chapter emphasizes that the approach used is in accordance with the design requirements, methods and techniques used to collect and analyze data into findings that can answer research problems. this chapter includes a description of: design research approach, population and sample based on objectives with defined criteria, data collection instruments, validity tests, data analysis techniques.

Chapter IV Research Results and Discussion: this chapter contains two parts: the first part presents the research results and the second part presents a discussion or analysis of the research

results. each aspect of the discussion should start from the results of data analysis, then interpret it and then follow with drawing conclusions. in the discussion, it should be compared with previous research or relevant theoretical foundations.

Chapter V Conclusions and Recommendations: conclusions are answers to research questions, then become suggestions related to the benefits of the research.