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Digital Printing Motif on Muslim Fashion Trend in Indonesia

Yunita Fitra Andriana, S.Ds., M.Ds. (Lecturer in Industrial Design Trilogi University, Indonesia)

yunita.andriana@universitas-trilogi.ac.id / tatohchan8687@gmail.com

ABSTRACT

Muslim fashion trend in Indonesia has developed very rapidly, especially starting in the 2000s. The trend started with the style that has festive details accessories, at that time most of the hijabers (term for people who wear hijab) still tend to experiment with their style, add accessories, or wearing veils with a variety of alternative styles. As the time goes by, the muslim fashion trend in Indonesia then turned into a simpler style, it more accentuates on detail of cutting line or motifs on the fabric.

In Islamic law, figural motifs or motif that reveals human is prohibited motif. Alternative motifs that are often used in the muslim fashion and becoming a trend in Indonesia is a floral motif that seemed romantic and girly. In addition to floral motifs, other motifs such as geometric patterns and abstract motifs are also able to reach its own fans in the Indonesian Muslim fashion market. Due to high consumer demand, needs for unique and exclusive motif has been increasing. Nowadays, in the market of Indonesian Muslim fashion, scarves and clothing that feature exclusive motifs has been a new trend. These motifs are exclusively designed and are not mass produced. The production techniques that have been chosen is digital printing on textiles, because with this technique the motif can be designed with limitless creativity.

This study uses qualitative aesthetic visual analysis. This method is used to outline specific style of motif design on digital printing textiles that has been a trend in Muslim Fashion in Indonesia on 2014-2016 (study cases: fashion collections of Itang Yunasz and Ria Miranda). Variety of the motif designs tend to show cool, and pastels colors, displaying dynamic forms that look chic, elegant, and also natural.

Keywords: Muslim Fashion, motif, digital printing

Development of Muslim Fashion in Indonesia

Muslim fashion in Indonesia has been developed rapidly. This development is accompanied by the transformation of the Muslim fashion style, from a style that impresses conservative to the style that impresses young and trendy. The impact of this transformation is the increasing number of Indonesian population who wear hijab (hijab is Arabic, which literally means lid). If in the early of its development, hijabers (term for people who wear hijab) were dominated by mature women, hijab is now favored by the younger generation, and even reached popularity among teenagers. Factors that have been triggering the development of Muslim fashion in Indonesia is made up of many things including, growth of Hijabers Communities, Hijabers Mom, and others, the emergence of young prominent scholars of Islam, who has charisma and fashionable, Muslim fashion bazaar, hijab tutorial in social media and various internet sites.

According to Director General of Small and Medium Industries (*Usaha Kecil Menengah/UKM*) of the Ministry of Industry, Euis Sa'idah, there are 20 million people in Indonesia are wearing hijab. This number is developing simultaneously with the development of Muslim fashion industry in Indonesia which is growing seven percent each year (source: <http://www.kemenperin.go.id/artikel/4051/Mimpi-Indonesia:-Kiblat-Fashion-Muslim-Dunia> downloaded on February 4th 2017 10:22 GMT)

Muslim fashion style in Indonesia begins with the style adopted from Saudi Arabian and Yemenite style. "When ulama and traders from abroad came to Indonesia they not only brought with them ideas and goods, but also the fashion styles from their countries. Styles from Saudi Arabia as well as from Yemen became popular, especially when the men from those countries started to marry Indonesian women. Still the use of the Arabian abaya, a head-to-toe wrap covering the whole body" (Amrullah : 2008 pg 22). Still according to Amrullah (2008: pg 23), the Muslim fashion designer at that time, Ida Royani and Ida Leman, preferred to popularize the dress shalwar qamiz because it is more easily modified and it is not identical with the very strict and conservative groups that have adopted Arabian styles such as the Tablighi Jamaat and some Salafi groups.

In the 2000s, the population of hijabers in Indonesia has increased and uneven across age levels and economic class. At that time, the media popularize the style of street hijab/ kerudung (kerudung means veil in bahasa) as stated by Amrullah (2008: pg 23),

“The three big magazines focusing on Islamic fashion are *Noor*, *Paras*, and *Alia*, which promote a moderate use of body coverage, such as the use of *kerudung gaul* (street *kerudung*) which consists of a simple veil worn with pants, such as blue jeans, and a tight long-sleeved T-shirt.” This street hijab / kerudung became controversy because this style of hijab accentuate body curves, and even some parts of the body clearly visible. In addition to this style of street hijab, at that time also appeared formal and casual look combined with a variety of complicated hijab style. The hijabers at that time still tend to experiment with with their style, add accessories, or wearing veils with a variety of alternative styles.



Picture 1. Indonesian Hijabers (Source: <https://fashionbusanabajumuslim.wordpress.com/2016/02/01/sejarah-dan-perkembangan-hijab-di-indonesia/> downloaded on February 4th, 2017 13:46 GMT)

As the time goes by, the Muslim fashion trend in Indonesia then turned into a simpler style, it more accentuates on detail of cutting line, fabric, or motifs. In Islamic law, figural motifs or motif that reveals human is prohibited motif. Alternative motif that became popular on Muslim fashion in Indonesia is local motif like batik. Furthermore, some other motifs such as floral motif, geometric and abstract motifs are also able to reach its own fans in the Indonesian Muslim fashion market. Due to high consumer demand, needs for unique and exclusive motif has been increasing. Nowadays, in the market of Indonesian Muslim fashion, scarves and clothing that feature exclusive motifs has been a new trend. These motifs are exclusively designed and are not mass produced. The production techniques that have been chosen is digital printing on textiles, because with this technique the motif can be designed with limitless creativity.



Picture 2. Muslim Fashion Collection by Indonesian Designer, Itang Yunasz. He use digital printing on textiles to develop his fabric. (Source: <http://nova.id/Mode-dan-Kecantikan/Mode/Itang-Yunasz-Aplikasikan-Cetak-Digital-Pada-Busana-Muslim> downloaded on February 5th 16:10 GMT)

Method of Research

This study uses qualitative aesthetic visual analysis. This method is used to outline specific style of motif design on digital printing textiles that has been a trend in Muslim Fashion in Indonesia on 2014-2016 (study cases: fashion collections of Itang Yunasz and Ria Miranda). Variety of the motif designs tend to use cool and pastels colors, displaying dynamic forms that look chic, elegant, and also natural.

Objects of this research are the motifs that produced with digital printing on textiles and used by the Indonesian Muslim fashion designers in the years 2014-2016. Case studies in this research are fashion collection by Itang Yunasz launched in 2014-2015 and fashion collection by Ria Miranda launched in 2016. The object is identified based on the aesthetics of its constituent elements, both its visible form and its contents that can not visible to the eye

Theoretical basis

A. Aesthetics

As stated by A.A.M. Djelantik (1999: p 17) that the aesthetic elements consist of a form or appearance, value or contents, as well as the appearance or presentation. Appearance is what is seen by the eye, consisting of the shape and structure, with elements form consisting of point, line, shape and space. Then there is the value which is an element that is felt, not just

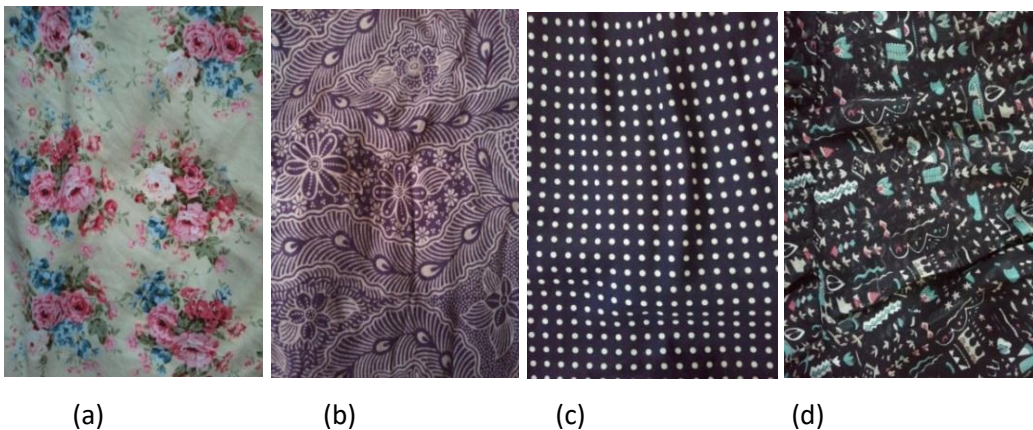
what is seen by the eye. Style is an element that is closely related between them, not just what it looks or appearance, but also closely related to value or content. In this study, the value or content is the impression gained from the motif and color selection that displayed in a number of Muslim fashion collection.

B. Textile Motif

Motif on textile materials can be produced by varying the types of yarns, fibers or woven techniques, or also by way of finishing. Patterned textile including crepe, brocade, leno, damask and furry textile (Nahari: 2006 pg 29)

Motif on textile materials may be a consideration to determine the clothing cutting and accent. The motif should be adapted to the age and character of its consumers. According to Riyanto (2003: pg 141) motif on textile materials are divided into four types:

1. Naturalism Motif, consists of the shape of animals, plants, landscapes and human
2. *Renggaan* Motif (*renggaan* in bahasa means *stilasi*, which means style-ing), modification of natural forms into a new form without eliminate the original form
3. Geometrical Motif, consists of squares, round, oval, triangles and parallelograms
4. Abstract Motif, form is not clear, may be scribbles, a group of some motifs mixed together.



Picture 3. Motif Textile Types: (a) naturalism, (b) *renggaan*, (c) geometrical, (d) abstract. (Source: Andriana, 2013: pg 26)

Also according to Riyanto (2003: pg 143), based on its size, motif on textile can be divided into two groups:

1. Large-sized motif, consists of countable amount of motifs. Size of the motif is large and it gave impression which makes body look fat
2. Medium-sized and small-sized motif, consists of uncountable number of motif. Size of the motif is small and it gave impression which makes body look slim

Decoration on textile materials can be classified into, floral, folk, monotone, patchwork, liberty, conversational, batik, chintz, geometric, foulard, art nouveau, art deco, botanical, toile, stylize, americana, shirtings, landscape, country French, wrap, paisley, abstract, and coordinate pattern (Joyce in Nahari, 2006: p 29)

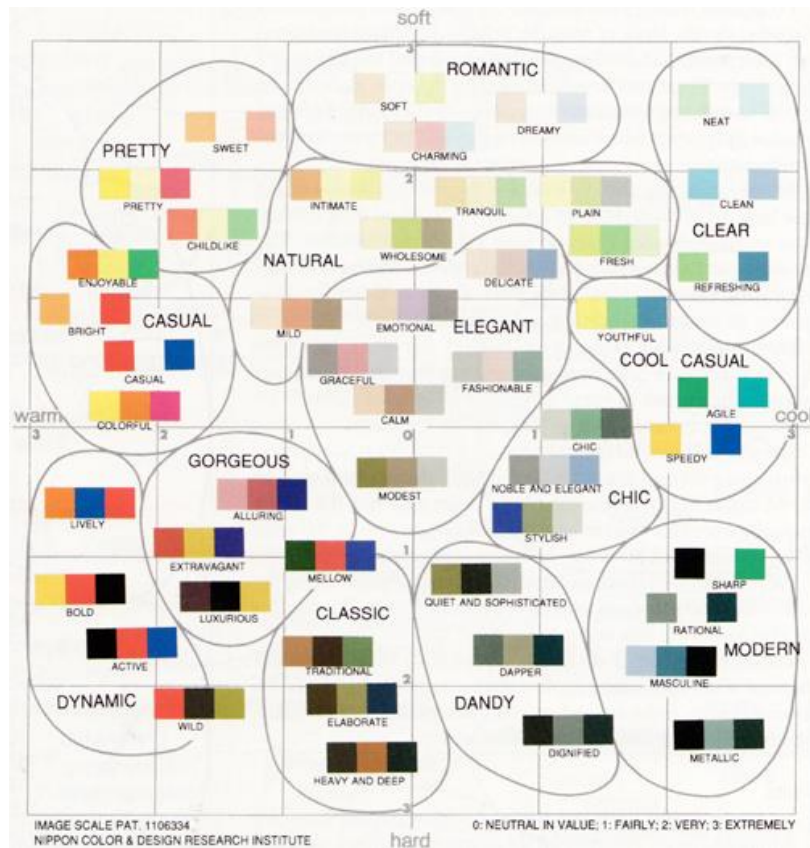
C. Colors

Color is the basic consideration to determine elements of fashion. The right texture textile can be wrong if the color isn't right. Color also has a strong relationship with people emotional responses, culture and symbols. For example, in western countries white color symbolizes the sanctity that is used in a wedding dress, but in India white color symbolizes sorrow and mourning (Stone: 2006 pg 10).

According to Frings (1987: pg 130), color can be composed and divided into three groups: warm colors, cool colors and neutral colors. Warm colors consists of red, orange and yellow. Warm color classification is based on the its correlation with the color of fire and sun. Warm colors are stimulating, aggressive, and passionate. While cool colors consists of soothing and refreshing colors. It is the color of the sea and the sky, which are blue, green and purple. The last group is a neutral color, the colors that usually used as background color, which is included in the composition of the color display but does not grab the attention of other colors. Neutral color consists of white, black, beige, brown and gray.

According to Sulasmi (2002: pg 30), color can reveal the nature of femininity and masculinity of a person. Women generally prefer warm colors (family of yellow, orange, red), pastels and soft colors. While men tend to prefer colors that firm, dark and cool (family of green, blue, purple).

Other than all the color theories above, this color image scale (Kobayashi : 1990), also used to analyse the value or content which means impression that emerged from color selected by the Indonesia Muslim fashion designer



Picture 4. Color Image Scale. Kobayashi, Shigenobu. 1990. Color Image Scale. Tokyo: Kodansha International, Ltd.

D. Digital Printing on Textile



Digital Printing on textile means print any motif digitally on fabric or textile. Technically there are two ways to print motif on textile, direct printing (print motif on textile directly) and indirect printing (use an intermediary medium, in this case usually a transfer paper). (Source: <http://www.digitalprintingindonesia.com/> more - by far - the - digital - textile / downloaded on February 6th 14: 45 GMT)





Nowadays in Indonesia, digital printing on textile is popular among the fashion designers. They use it to develop their fabrics in order to have a unique and exclusive motif, this is also happened among the Muslim fashion designers.



Analysis of Digital Print Motifs on Muslim fashion in Indonesia

A. Fashion Collection of Itang Yunasz

In the event of Jakarta Fashion and Food Festival 2014 (JFFF), designer Itang Yunasz launched his Muslim fashion collection entitled "Me and Her Sob." In this collection, Itang Yunasz using digital printing techniques to put motifs on his fabrics. The motif is his collaboration with a photographer who captured the beauty of Indonesian nature, including the color of the sea and cliffs in Bali, a gray haze in the Pacific Islands region, as well as the natural beauty of Garut. Here are a few of his collections that examined with the theory about the motifs and colors





#	Fashion Collection	Analysis	
1.	 <p data-bbox="341 1413 730 1512">(Source: http://nova.id/Mode-dan-Kecantikan/Mode/Itang-Yunasz-Aplikasikan-Cetak-Digital-Pada-Busana-Muslim downloaded on February 5th 16:10 GMT)</p>	Motif Classification	Renggaan Motif, medium-sized
		Color	 <p data-bbox="1150 947 1206 976">Cool</p>
		Value and Content (Impression)	Chic, clear, and elegant





2.	 <p>(Source: http://nova.id/Mode-dan-Kecantikan/Mode/Itang-Yunasz-Aplikasikan-Cetak-Digital-Pada-Busana-Muslim downloaded on February 5th 16:10 GMT)</p>	<p>Motif Classification</p> <p>Color</p> <p>Value and Content (Impression)</p>	<p>Renggaan motif, medium-sized</p>  <p>Cool</p> <p>Chic, calm, modest and elegant</p>
3.	 <p>(Source: http://nova.id/Mode-dan-Kecantikan/Mode/Itang-Yunasz-Aplikasikan-Cetak-Digital-Pada-Busana-Muslim downloaded on February 5th 16:10 GMT)</p>	<p>Motif Classification</p> <p>Color</p> <p>Value and Content (Impression)</p>	<p>Renggaan motif, medium-sized</p>  <p>Cool</p> <p>Refreshing, masculine, dandy, modern</p>

4.		Motif Classification	Renggaan motif, medium-sized
		Color	 Cool
		Value and Content (Impression)	Masculine, dandy, and modern

(Source: <http://nova.id/Mode-dan-Kecantikan/Mode/Itang-Yunasz-Aplikasikan-Cetak-Digital-Pada-Busana-Muslim> downloaded on February 5th 16:10 GMT)



Muslim fashion collection by Itang Yunasz in 2015 were launched in a fashion show in Jakarta Fashion Week event titled "Exotic Journey." This collection is inspired by the exoticism of Sumba, eastern Indonesia. In this collection Itang Yunasz also use digital printing to put motifs that inspired by Sumba woven fabric.





#	Fashion Collection	Analysis	
1.	 <p data-bbox="308 943 895 1016">(Source: http://nova.id/Mode-dan-Kecantikan/Mode/Itang-Yunasz-Aplikasikan-Cetak-Digital-Pada-Busana-Muslim downloaded on February 5th 16:10 GMT)</p>	Motif Classification	Geometrical Motif, large-sized
		Color	 <p data-bbox="1114 439 1171 465">Cool</p>
		Value and Content (Impression)	Refreshing, natural, and chic
2.	 <p data-bbox="308 1715 895 1823">(Source: http://nova.id/Mode-dan-Kecantikan/Mode/Itang-Yunasz-Aplikasikan-Cetak-Digital-Pada-Busana-Muslim downloaded on February 5th 16:10 GMT)</p>	Motif Classification	Abstract motif, large-sized
		Color	 <p data-bbox="1114 1214 1171 1240">Cool</p>
		Value and Content (Impression)	Natural, chic, and elegant


3.	 <p>(Source: http://nova.id/Mode-dan-Kecantikan/Mode/Itang-Yunasz-Aplikasikan-Cetak-Digital-Pada-Busana-Muslim downloaded on February 5th 16:10 GMT)</p>	Motif Classification	Abstract motif, large-sized
		Color	 <p>Warm</p>
		Value and Content (Impression)	Bold and bright
4	 <p>(Source: http://nova.id/Mode-dan-Kecantikan/Mode/Itang-Yunasz-Aplikasikan-Cetak-Digital-Pada-Busana-Muslim downloaded on February 5th 16:10 GMT)</p>	Motif Classification	Geometrical Motif, large-sized
		Color	 <p>Cool</p>
		Value and Content (Impression)	Modern and chic

B. Fashion Collection by Ria Miranda

In 2016, Ria Miranda launched a collection inspired by the beauty of the Raja Ampat islands, Indonesia. This collection entitled "Seashore." The inspiring beauty of Raja Ampat islands displayed in a variety of motifs that applied to the fabric with digital printing techniques.





#	Fashion Collection	Analysis	
1.	 <p data-bbox="306 1339 890 1438">(Source: http://panekuk.blogspot.co.id/2016/07/ria-miranda-seashore-collection.html downloaded on February 5th 2017 21:20 GMT)</p>	Motif Classification	<i>Renggaan motif, larged-sized</i>
		Color	 <p data-bbox="1104 750 1168 788">Cool</p>
		Value and Content (Impression)	Romantic, clear, and chic




2.	 <p>(Source: http://www.almazia.co/koleksi-baju-muslim-terlengkap-desainer-ria-miranda/ downloaded on February 5th 2017 21:24 GMT)</p>	<p>Motif Classification</p> <p>Color</p> <p>Value and Content (Impression)</p>	<p><i>Renggaan</i> motif, larged-sized</p>  <p>Cool</p> <p>Refreshing, romantic, clear, and chic</p>
3.	 <p>(Source: http://www.almazia.co/koleksi-baju-muslim-terlengkap-desainer-ria-miranda/ downloaded on February 5th 2017 21:24 GMT)</p>	<p>Motif Classification</p> <p>Color</p> <p>Value and Content (Impression)</p>	<p><i>Renggaan</i> motif, larged-sized</p>  <p>Cool</p> <p>Refreshing, romantic, clear, and chic</p>

4.		Motif Classification	<i>Renggaan motif, larged-sized</i>
		Color	 Cool
		Value and Content (Impression)	Refreshing, romantic, clear, and chic

(Source: <http://www.almazia.co/koleksi-baju-muslim-terlengkap-desainer-ria-miranda/> downloaded on February 5th 2017 21:24 GMT)

In the event of Jakarta Fashion Week 2017 (was started on October 2016), Ria Miranda launched a collection titled "Foresta" inspired by the beauty of the Green Mountain National Forest in Vermont, USA. In this collection, Ria Miranda also use digital printing on textiles for displaying the motifs that inspired by the beauty of the forest.

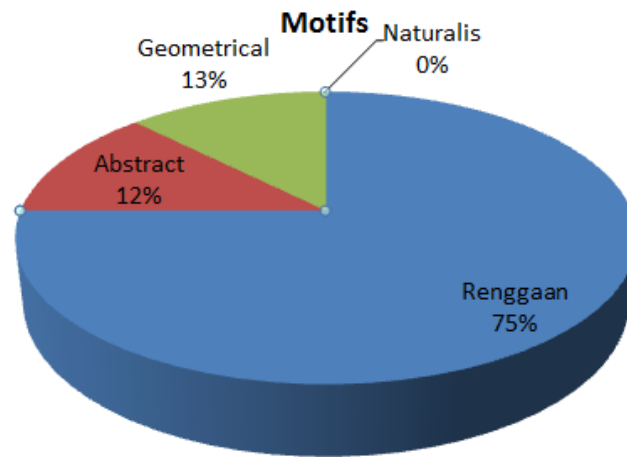
#	Fashion Collection	Analysis	
1.	 <p data-bbox="347 853 895 996">(Source: http://wolipop.detik.com/read/2016/10/27/075346/3330404/233/inspirasi-hutan-bernuansa-cerah-dalam-rancangan-busana-ria-miranda downloaded on February 5th 2017 21:57 GMT)</p>	Motif Classification	<i>Renggaan</i> motif, larged-sized
		Color	 <p data-bbox="1134 439 1225 468">Neutral</p>
		Value and Content (Impression)	Natural, elegant and chic
2.	 <p data-bbox="347 1563 895 1706">(Source: http://wolipop.detik.com/read/2016/10/27/075346/3330404/233/inspirasi-hutan-bernuansa-cerah-dalam-rancangan-busana-ria-miranda downloaded on February 5th 2017 21:57 GMT)</p>	Motif Classification	<i>Renggaan</i> motif, larged-sized
		Color	 <p data-bbox="1134 1178 1225 1207">Neutral</p>
		Value and Content (Impression)	Natural, elegant and chic

3.	 <p>(Source: https://moeslema.com/1346 downloaded on February 5th 2017 22:10 GMT)</p>	Motif Classification	<i>Renggaan</i> motif, larged-sized
		Color	 <p>Cool</p>
		Value and Content (Impression)	Natural, elegant and chic
4.	 <p>(Source: https://moeslema.com/1346 downloaded on February 5th 2017 22:10 GMT)</p>	Motif Classification	<i>Renggaan</i> motif, larged-sized
		Color	 <p>Neutral</p>
		Value and Content (Impression)	Natural, elegant and chic

Result Discussion

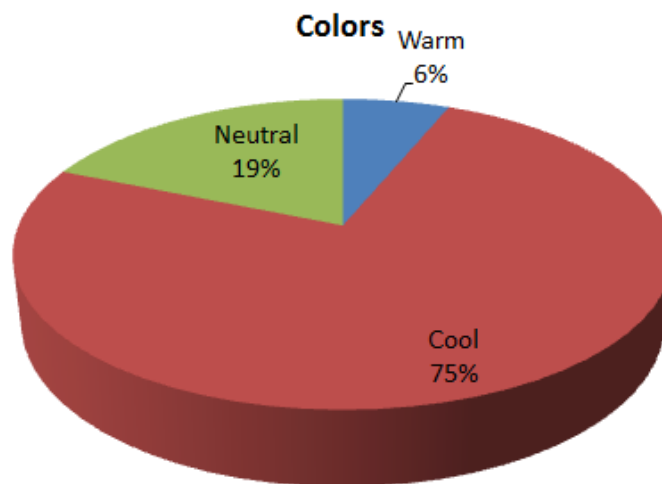
After analysis process on digital printing motifs of fashion collections by Itang Yunasz and Ria Miranda years 2014-2016 we can sum up,

1. Analysis result of digital print motif



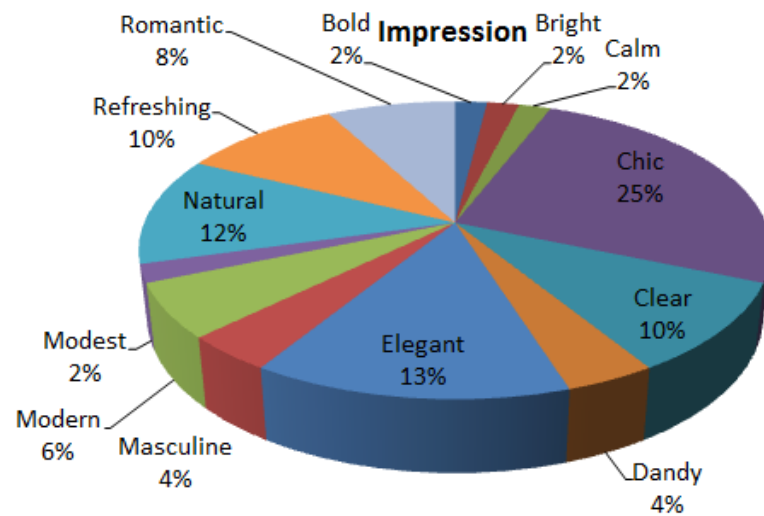
Graphic 1

2. Analysis result of digital print motif (based on its color)



Graphic 2

3. Analysis result of digital print motif (based on its color impression)



Graphic 3

Based on those analysis results, we can conclude that Indonesian Muslim fashion, which use digital print on textile technique tend to use renggaan motif, a modification of natural form into a new form without eliminate its original form. In addition of that, Indonesian Muslim fashion tend to use cool color group and pastel colors as its selected color. The impression of its collections look chic, elegant and natural. This analysis result can be use as a reference to design digital print motif for Indonesian Muslim fashion.

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