

JEWELLERY DESIGN: IDEA DEVELOPMENT PROCESS BY BATIK SARONG MOTIFS

Nur Syafinaz Mohd Anuar

College of Creative Arts, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia

Mohd Zamani Daud

College of Creative Arts, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia

Mohd Faiz Jalaludin

College of Creative Arts, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia

Hamdan Lias

College of Creative Arts, Universiti Teknologi MARA, Cawangan Kelantan, Malaysia

Corresponding author: syafinaz342@uitm.edu.my

Article history:

Received: (15 Oktober 2023)

Accepted: (1 November 2023)

Published: (30 Disember 2023)

ABSTRACT

The aim of the research conducted with the purpose of discovering the potential of developing modern jewellery focusing on design context, derives from the inspiration of the Malaysian batik sarong motif. The objectives are to analysing the student ability to identifying, analysing, and translating the subject matter into a new bracelet through jewellery design process. Jewellery design process consists of several stages, including research, idea development, design ideation and final design. The assessment method to define the potential design, developed through the design ideation process created by fourth-semester students who took the jewellery design fabrication course. Results found that the students can develop design into a new breath of bracelet inspired from the subject matter. In a conclusion, this project can be categorized as very successful because all students are able to complete all the assignments given in the specified time.

Keywords: *Malaysian Batik Sarung, Jewellery Design Process, Jewellery Design Fabrication*

Introduction

Researchers observed that jewellery and batik are two traditional crafts that have long been associated with women. According to Mohd Najib Md. Noor (2014), the purpose of wearing batik sarung with the concept of "wrapping and tying" is to make the wearer appear more feminine. In the diversity of community life, batik sarung acts as an intermediary between people, traditions, and culture. The initial observation of the researchers found that Malay women were very interested in jewellery and their ability to have will be their satisfaction. (Anuar, N.S.M., Daud, M. Z., & Ibrahim, M., 2021).

According to Abdullah, A. (2020), batik production can be addressed by extending its motif on the new platform by innovation and creative idea. This viewpoint is similar to Hashim, HZ and Rahman, Khairul Aidil Azlin and Khairi, Hanif (2020), modern motifs or some other inspirations are just some of the concepts that can be transformed into a beautiful original piece of jewellery. Tsolmonchimeg Baasanjargal, Ahn Soon Joo (2019), state that batik patterns have the potential to become an inspiration for design not only in jewelry but also in all other design products. Based on the three statements above, researchers concluded that batik sarong motif has the potential to be used as jewellery.

Took the initiative to use a batik sarong as an inspiration for the creation of bracelets through the jewellery design fabrication course. The aim of the research conducted with the purpose of discovering the potential of developing modern jewellery focusing on design context, derives from the inspiration of the Malaysian Batik Sarung Design. The objectives are to observe the student ability to identifying, analysing, and translating the subject matter into a new bracelet through jewellery design process.

Literature review

Malaysia Batik

Cultures all over the world are aware of batik as a traditional method of textile decoration. Legino et al. (2012), Batik is derived from the Javanese words ‘amba’ which means ‘to write’ and ‘nitik’ which means ‘dot’. According to Warming and Gaworski (1981), the root word, tik, is derived from Malay and originally meant dots or drops, but it came to mean write or draw in a broader context. (p. 143). Batik is one of the fields of traditional handicrafts that is unique and famous in Malaysia. And also, one of the textile-related handicrafts where the fabric's surface is painted or decorated. According to Nur Amalia binti Mohd Zaki,Nur Shahirah binti Zulkipli, Mazlina Pati Khan,Jafalizan Md Jali (2021), the art of batik is found not only in clothing but also in other handicrafts such as souvenirs, interior and exterior ornaments.

In Malaysia today, block printed and hand-painted batik are the two main types. These types are frequently categorised based on the tool that was used and differ in terms of production methods, motif, and aesthetic expression. Fabric made from block batik has long been popular among Malay people. It is usually used as batik elai and batik sarung. In addition to being used to create modern crafts or products such as bed sheets, cushion covers, pillow covers, and handbags.

According to Hazreen Humairah Sejahan (2022), it has been detailed that the batik motifs highlighted by batik entrepreneurs in Malaysia in the 20th century have highlighted the traditions, nature and culture of the community that lives in full unity that is able to be maintained until now by the community. This clearly shows that each motif designed or produced has its unique values. Motifs for making batik are divided into two types, namely organic and geometric motifs. Organic motifs are adapted from natural elements such as clouds, flowers, animals and plants. Meanwhile, geometric motifs are adapted from such as spirals. (Anuar, N. S. M., Razaki, N. S., Daud, M. Z., & Hasan, N. N. H. M., (2022)

Batik Malaysia is a completely or partially handmade craft art with motifs that represent Malaysian art and culture. Due to these three characteristics, Malaysian batik can be distinguished from other batik, specifically bright colours, a mix of floral and botanical motifs, and a technique used by painting dab brush strokes on fabric are all characteristics of Malaysian batik. (Aididah Ibrahim refer Hazreen Humairah Sejahan, 2021)

Batik Sarong

The art of batik is known for being used to decorate cloth, and it has since been extended to clothing. The batik sarong is still regarded as an essential clothing cultural heritage and is commonly worn in various Asian countries. The genuine batik sarong is a piece of batik fabric made in Malaysia, where it is still produced in Kelantan and Terengganu. Most Malaysians wear batik sarongs as daily attire. The design arrangement consists primarily of a kepala kain (body), a badan kain (body positioned in the center of the batik sarong), an apit kain (border), and a tepi kain (edge) (Legino et al., 2012; Zuhir et al., 2022).

To recognize the design of batik sarong, the motif must form a distinctive pattern. In Kelantan and Terengganu, the part of nature that reflects from the local environment is linked to the local identity. The subject matter is derived from local sources such as flora, fauna and geometry (Zainal Abidin Che Pa, 2012).

Jewellery

The term "jewellery" is derived from the Latin word "jocale," which means "playting". Jewellery is an expression of the human need to look stylish and look attractive. Mohamad Ba'ai, Nazirah et al., (2015) states that jewelry works as body jewelry that is produced using metal or non-metal. Moreover, jewelry is widely recognized as an aesthetic and attractive object used for personal adornment. Usually, jewellery has special meaning for the owner and is iconic. (Wilde, D., & Marti, P., 2018).

Necklaces, bracelets, rings, earrings, brooches, and tiaras are examples of personal jewellery made of metal or other metal materials that are sheathed, hung, placed, and pinned to the body. Bellina et al. (2014), explaining the arrival of jewelry made of gold and silver to Southeast Asia is still unclear. Moreover, the Thai-Malay Peninsula is known as the 'connecting bridge' along the Maritime Silk Road. As such, this route has played an important role in bringing supplies of luxury materials from the west to the southern coastal areas of mainland Southeast Asia.

According to Mohd Kassim Hj Ali, as quoted by Marzuki Ibrahim et al., (2017), the history of jewellery in Malaysia has started since ancient times, where it is closely related to the history of gold in Malaysia. According to Daud, M. Z. et al., (2021) the use of stones in jewellery has been around for a long time due to the human desire to always look beautiful, it also conveys the wearer's culture, social standing, and wealth. The Malay community in Malaysia has diversified their jewellery design.

Jewellery Design Process

While there is an element of creativity involved, there are also a few fundamental principles to consider. Augustus F. Rose, Antonio Cirino (1917) stated that there are six principles of jewelery design. They are Fitness to purpose, Unity between stones and ornament, Conformity with personal characteristics of the wearer, Conformity with costume, Nature and distribution of ornament, and Possibilities and Limitation of metal as a medium of expression. (pg 239). Understanding and using this principle can help designers in creating beautiful jewellery that can attract someone's attention. The principles of jewellery design, such as balance, emphasis, proportion, contrast, and unity, in every piece of jewellery. (Katie Wolf, 2022; M.Z. Daud, M.

Ibrahim, N.H.M. Yaakob, N.S.M. Anuar, M. Omar, 2022; Olver, E., 2002; Von Neumann, R. 1972)

According to Elizabeth Galton (2012) and Mohd Anuar, N., Daud, M., Iskandah, M., Lias, H., & Ma Hassan, N., (2023), identified ideation, sketching, rendering, 3D modelling, and prototyping as the five main phases of jewellery design. The design process is further explained in the sentences that follow.

- First phases : Searching for concepts, where designers create designs through inspiration-seeking research and brainstorming.
- Second phases : Sketching is the process by which designers make sketches of their ideas on paper or on a digital platform.
- Third phases : A rendering is a complete visual representation of a design that includes colour, texture, and other details.
- Fourth phases : Designers use 3D modelling software to create virtual models of jewellery. Prior to final production, this stage enables the designer to examine the design from various perspectives.
- Fifth phases : Prototyping is the process of creating a physical design model. This stage allows the designer to test the design before it is finalised and sent to manufacturing.

Research Methodology

Content analysis was used to analyze jewellery design from students the College of Creative Arts, University Technology MARA (UiTM) Campus Kelantan. Undergraduates are the next generation who will become heirs to the jewellery industry. In diploma level, they only study the fundamental elements and principles of design where they are still in the early education level in university and have minimal exposure and experience.

To fulfil the research, the subject of Jewellery Design Fabrication Project (JMD246) has been chosen. The subject focuses on producing bracelets. However, this paper only focuses on the third phase, which is a rendering is a complete visual representation of a design that includes colour, texture, and other details. Consistently, the student will develop their skill in jewellery design which is influenced by the motif Batik Sarung as a subject matter. The finalized jewellery design must be completed full colour in manual and computer rendering, finished and already go through the consultation process by the lecturer as per the requirements of the subject.

Table 1. Shows the brief projek Jewellery Design Fabrication Project (JMD246).

No	Items	Description
1.	Course	Jewellery Design Fabrication Project
2.	Level	Diploma Level
3.	Semester	04
4.	No of students	8 students
5.	Product	Bulky Hinge Bracelet
6.	Subject matter	Motif Batik Sarong
7.	Concept	Modern
8.	Theme	Connection

Table 2 Show motif on batik sarong as the student's subject matter.

			
Student 1	Student 2	Student 3	Student 4
			
Student 5	Student 6	Student 7	Student 8

Inspiration can come from an object, emotion, person, place, or form. McGrath, J., 2007 quoted, '*Once you have found your inspiration, you need to find way of translating it into a piece of jewellery*'. Collect sketches, take photographs, and gather data to start giving inspiration. Begin to sketch, make, and study so you can start to understand how all the data and information you've collected may impact your design. Design is a creative process. Take preliminary ideas and form multiple small-scale design solutions. Present design ideas to as many people as possible: friends, teachers, professionals, and any to give insightful comments. It is often helpful to take solutions back through the design process to refine and clarify them.

Anuar, N.S.M., Daud, M. Z., & Ibrahim, M. (2021) state that a successful design should emphasize the following criteria: visual appearance, form and function, aesthetics, variety of design options, variety of colour options, telesis, innovation, and lifespan. Design evaluation using these criteria not only improves design quality, but also provides clarity to the thought process.

Findings

After going through the research, idea development, design ideation and consult with the lecturer, the students able to produce the final design created by students using manual rendering (Table 3) to fulfil the task that have been given under the course of Jewellery Design Fabrication Project.

Table 3. Show final design drawing using manual rendering.

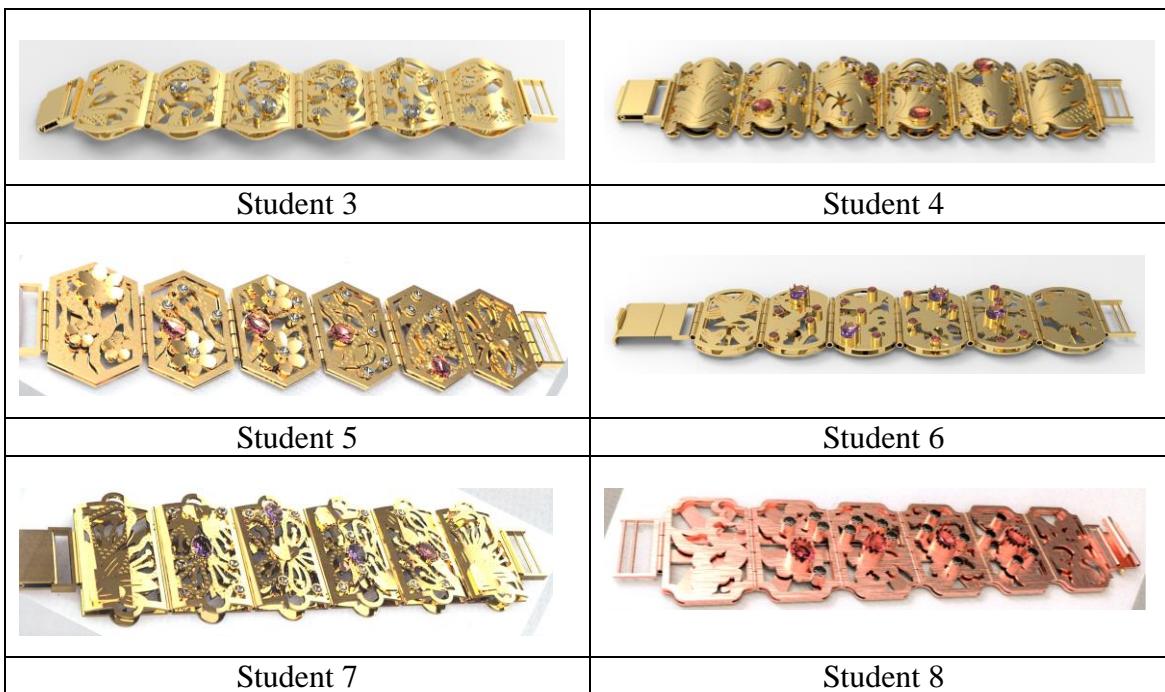
	
Student 1	Student 2
	
Student 3	Student 4
	
Student 5	Student 6
	
Student 7	Student 8

For the first task, students can identify, analyze, and interpret sarong batik motifs into bracelets. All students apply the design product criteria of visual appearance, form and function, aesthetics, variety of design options, variety of colour options, telesis, innovation, and lifespan into bracelet designs. All the student designs met two criteria: design innovation in designing and applying sarung batik motif on bracelets. Furthermore, telesis successfully represents Malaysian batik culture or identity in jewellery.

Meanwhile, For the next task, students are required to create the final 3D design using CAD virtual prototyping software, specifically SolidWorks. (Refer to Table 4 for details). Unlike manual rendering, a 3D rendering of a piece of bracelet will allow us to see and evaluate it from every angle. The details of the outcome 3D final design using SolidWork software can be analyzed below.

Table 4. Show 3D final bracelet design using CAD virtual prototyping with SolidWorks software.

	
Student 1	Student 2



For the second task, the students are required to produce 3D final design using SolidWork software. The use of SolidWorks can help students in designing jewelry that involves technique, precision, and detail. All eight students were observed to be capable of translating the final 3D design in accordance with the design that was originally established. Resolution, lighting, design, composition, realism, and precision are examples of computer rendering criteria. All the motif in each of the subject matter of batik sarong can be enhanced and highlighted in the jewellery design.

Conclusion

Finding proves that the student can develop design into a new breath of bracelet inspired from the subject matter. The design process that students have learned in the Jewellery Design Fabrication Project course can help them develop their skill to create a quality bracelet design. As a result, the more varied types of jewellery design tend to be eclectic, and higher degrees and more thorough forms are sought to produce products that are both modern and unique. In conclusion, jewellery design can be used as visual art to promote product craft in the future. Moreover, this project can be categorized as very successful because all students are able to complete all the assignments given in the specified time.

Acknowledgment

We would like to express our sincere appreciation to the of Creative Arts, Universiti Teknologi MARA (UiTM Kelantan Branch) for the research data. Special thanks to the students who contributed to this project directly or indirectly.

Funding

This research is not funded by any organization, it is individual expenses.

Author Contributions

Both authors played equal roles in the production of this paper.

Conflict Of Interest

There are no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

REFERENCES

- Abdullah, A. (2020). The Design and Identity of Batik Tulis Product Selected of Batik Manufacturers in Klang Valley. *Ideology Journal*, 5(2), 3-16.
doi:10.24191/ideology.v5i2.219
- Anuar, N. S. M., Razaki, N. S., Daud, M. Z., & Hasan, N. N. H. M. (2022). Songket Brooch: The Potential of Malay Songket Motif in Jewellery Generation Ideas. *Malaysia Journal of Invention and Innovation*, 1(1), 44-48.
- Anuar, N.S.M., Daud, M. Z., & Ibrahim, M. (2021, July). Product quality evaluation: Selection among the women buyers in Kelantan. In AIP Conference Proceedings (Vol. 2347, No. 1, p. 020123). AIP Publishing LLC.
- Augustus F. Rose, Antonio Cirino (1917). Making and Design: An Illustrated Textbook for Teachers, Students of Design and Craft Workers. Cornell University Library reprint 2009. Retrieved June 29, 2023, from <https://www.geokniga.org/bookfiles/geokniga-jewelry.pdf>.
- Bellina, Bérénice (2014) Maritime silk roads' ornament industries: Socio-political practices and cultural transfers in the South China Sea. *Cambridge Archaeological Journal* 24(3): 345–377.
- Daud, M. Z., Ibrahim, M., & Anuar, N. S. M. (2021, July). Factors that influenced the purchase of gemstone among enthusiast in Kelantan. In AIP Conference Proceedings (Vol. 2347, No. 1, p. 020127). AIP Publishing LLC.
- Daud, Mohd & Ibrahim, Marzuki. (2020). The Preservation of Malaysian Identity in Jewelry Design through Semantic Differential Scale in Teaching and Learning Process. *Journal of Advanced Research in Dynamical and Control Systems*. 12. 10.5373/JARDCS/V12SP7/20202152.
- Galton, E. (2012). Basics Fashion Design 10: Jewellery Design: From Fashion to Fine Jewellery. Switzerland: AVA Publishing.
- Hashim, HZ and RAHMAN, KHAIRUL AIDIL AZLIN and Khairi, Hanif, Jewelry Design Process Directs on the Idea of Purchasing a Jewelry Piece (November 5, 2020). Proceedings of the 4th International Symposium of Arts, Crafts & Design in South East Asia (ARCADESA), Available at SSRN: <https://ssrn.com/abstract=3807697> or <http://dx.doi.org/10.2139/ssrn.3807697>
- Hazreen Humairah Sejahan. (2021). Batik Malaysia Unik dan Tersendiri. Utusan Malaysia. Retrieved May 15, 2023, from <https://www.utusan.com.my/nasional/2022/04/batik-malaysia-unik-dan-tersendiri/>
- Ibrahim, M., Daud, M. Z., Tarmizi, M. S. H. A., & Badaruddin, M. I. (2017). Malaysian Identity in Design Education: Furniture and Jewellery Products. *Journal of Contemporary Social Science Research*, 2(1), 75-75.

- Katie Wolf (2022) The Basics of Jewelry Design. Retrieved June 29, 2023, from:
<https://www.skillshare.com/en/blog/the-basics-of-jewelry-design/>
- Legino, R. (2012). Malaysian batik sarongs: A study of tradition and change (Doctoral dissertation, RMIT University)
- Legino, R., Zuhir, N., & Samin, M. A. (2022). Geometrical Motifs Batik Sarongs Kelantan and Terengganu. Environment-Behaviour Proceedings Journal, 7(SI9), 457–461.
<https://doi.org/10.21834/ebpj.v7iSI9.4295>
- M.Z. Daud, M. Ibrahim, N.H.M. Yaakob, N.S.M. Anuar, M. Omar. (2022) Photomicrography on gemstone inclusions from the artistic aspects. New Design Ideas, 6(1), 31-39
- McGrath, J. (2007). The Complete Jewellery Making Course; Principles, Practice and Techniques: A Beginner's Course for Aspiring Jewellery Makers. Page One. Singapore
- Mohamad Ba'ai, Nazirah and Khairi, Hanif and Ahmad, Hasma (2015) Apresiasi barang kemas tradisional Melayu: satu kajian mengenai budaya bahan / Nazirah Mohamad
- Mohd Anuar, N., Daud, M., Iskandah, M., Lias, H., & Ma Hassan, N. (2023). Bangau Perahu: Identiti Malaysia Dalam Rekabentuk Barang Kemas. *Ideology Journal*, 8(2).
doi:10.24191/ideology.v8i2.454
- Mohd Najib Md. Noor. (2014) Batik Sarung: Warisan Kini dan Selamanya. Jabatan Muzium Malaysia.
ISBN: 978-967-0372-19-8
- Nur Amalia binti Mohd Zaki,Nur Shahirah binti Zulkipli, Mazlina Pati Khan,Jafalizan Md Jali (2021). Blok Batik: Keunikan dan Kebanggaan Seni Warisan Halus Melayu. Jurnal Sejarah Lisan Malaysia, JILID 5 ISU 1 (APRIL 2021), 28-48.
- Olver, E. (2002). The Art of Jewelry Design: From Idea to Reality. Northlight.
- Tsolmonchimeg Baasanjargal, Ahn Soon Joo. (2019). Fashion Jewelry Design Inspired by Batik Pattern. Hanbok Culture, 22 (2), 103-118, 10.16885/jktc.2019.06.22.2.103
- Von Neumann, R. (1972). The design and creation of jewelry. Radnor, PA: Chilton Book Company.
- Warming, W., & Gaworski, M. (1981). The world of Indonesian textiles. Tokyo: Kodansha International.
- Wilde, D., & Marti, P. (2018). Exploring Aesthetic Enhancement of Wearable Technologies for Deaf Women. Proceedings of the 2018 Designing Interactive Systems Conference.
- Zainal Abidin Che Pa (2012). Ensiklopedia kraf Malaysia. Perbadanan Kemajuan Kraftangan, Kuala Lumpur. SBN: 9789839196658
- Zuhir, N., Legino, R., Latip, S. N. H. M., & Hum, H. M. (2022). Batik Sarong Terengganu is featured with a Climbing Floral Design as a Motif. Environment-Behaviour Proceedings Journal, 7(SI8), 111-116