

# Batik through Creative Knowledge

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## Abstract

Textiles play an important part in creating and reflecting the cultural identity of many cultures throughout the world. This can also clearly identify through batik designs and its usage. A characteristic of the culture of batik communities has been its tendency towards cultural appropriation. Much of batik designers engage commonly appropriate imagery and styles based on their environment, culture experience and cultural objects. Recently, the appropriate aspects of batik designs not only reflects the culture identity but as part of contemporary reality. The very fact that batik making has survived and developed as a form of modern arts and crafts which demonstrates batik's potential for long term resilience. As we have seen, today's batik owes a significant part of its fame to innovations and changes since the last century. This modern development of batik that has given birth not only increases our understanding of batik original traditions, however semantic values extent its artistic appearances. In this paper will consider several elements of creative knowledge among the indigenous communities who developed batik as product of identity. The 'IK' creativity is meaningful both tradition and modernity in batik designs as this creative knowledge may leads to sustainable the batik crafts in our contemporary life.

Keywords: batik, creativity, culture experience, innovation, IK

## Introduction

Batik has been both an art and a craft for centuries. Batik is a wax resists dyeing techniques used on textiles. However in Malaysia as a melting pot of various distinct cultures, diverse craft products are made in various areas or communities, using a wide variety of materials (e.g. wood, rattan, textile, leather, ceramics, etc.). It is imperative to identifying and classifying the 'nature' of their existence to obtain a development strategy and to maintain their sustainability. The geography of the material culture shows a world wide diffusion of handicraft products (Morena, Y.J, 2004). Idiosyncrasy of culture based goods, human creativity, technological innovation, natural environment are the main sources of differences in localized batik productions. These craft based on community's peculiarity that has been inherited from early times but have different nature in their design development, caused by the interference of global market ideology. There are communities which still preserve their peculiarity in producing traditional batik craft products, but to some extent, there are also the communities