

INNOVATION AND CREATIVITY IN BATIK MOTIF DESIGN: A STUDY OF STUDENTS' ART THESES

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Abstract. This article discusses the process and products of innovation in batik motif design in the Fashion Design study program of the Faculty of Art and Design in Indonesian Institute of the Arts, Surakarta, Indonesia. The research population is 15 students and the report descriptions of each of their art theses. In the context of the innovation process, it was found that artefacts, ceremonies, legends, nature, and performing art phenomena all served as sources of inspiration for innovation in the design of batik motifs which were manifested in various alternative sketches, developed to become selected sketches, and perfected in the final design. In the context of the products of innovation, it was found that the innovations in batik motif design were based on single and multiple motifs that were arranged based on repetition, single, additive, and hypotactic patterns on the medium of a large piece of cloth, using techniques of drawing, dabbing, and painting, to become a piece of batik cloth or a batik painting.

Keywords: batik, innovation process, innovation products, motif design, pattern, thesis.

Introduction

An art thesis is a compulsory course for all students taking a Bachelor of Arts degree (Diploma IV) in the Fashion Design study program in the Indonesian Institute of the Arts, Surakarta (ISI Surakarta). Unlike other undergraduate courses, which have two choices of project for a student's final assignment – a written thesis or an art thesis, the art thesis is mandatory for students in the Fashion Design study program in order to complete their period of study.

The art thesis is the final stage of the course, and may therefore be regarded as the peak of the competence pyramid. It is an accumulation of the various competencies a student

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has gained during the previous period of study. The art thesis becomes the most important momentum for the student, since it not only marks the end of the study period but is also conceived of as a monument of the student's work. For this reason, all students undertake the art thesis with totality and maximum effort in order to produce and exhibit their own monumental work of art.

This totality and maximality refers to the exertion of all the student's knowledge, skills, creativity, and innovation, which is manifested not only in a work of art but also in other important additional materials such as a description of the work, an exhibition catalogue, and/or a publication (videography). The monumentality of the task lies in the number, size, aesthetical quality, implementation, and completeness of the work. Therefore, it is only right that art institutions, which are a part of the knowledge industry, give attention to this creation and communication of new ideas (Lievrouw & Pope, 1994).

The art thesis, which is completed both through the work of art itself and as an academic responsibility through a report description, is still positioned merely as reading material or a technical reference by students who are about to undertake the course. In reality, the art thesis is a portrait of the culmination of the student's learning achievements, through which the knowledge and skills, experiences and expectations, creative processes and products of innovation are manifested. It is hoped that this research will provide a picture about the process of innovation and creativity that takes place and the products of innovation that are created by the student. It also endeavors to serve as a road map, related to position and orientation, for other students who will undertake the art thesis in the future.

This article discusses innovations in batik motif design, in particular in the art thesis' of students in the Fashion Design study program in the Faculty of Art and Design (FAD) in ISI Surikarta. The design innovations discussed cover both the process and products of innovation. The process of innovation is the series of activities performed by the student in order to deliver new ideas, concepts, and methods in the creation of a work of art. The products of innovation are the new works created in the form of new designs of batik motifs and batik cloth. In connection with this, the research focusses on the problems of innovation in batik motif design and the ways in which the products of innovation are created.

1. Method

This qualitative research uses a case study approach. Case study research can be used in a variety of situations, and aims to generate knowledge about individual, group, organizational, social, political, and other related phenomena (Yin, 2013). This type of research places more emphasis on addressing how and why a particular phenomenon occurs and it is an approach that is suitable for studying contemporary events (Yin, 2013).

The case study of this research is art thesis report descriptions by students who have graduated from the Diploma IV program, in the Fashion Design study program in the FAD in ISI Surakarta. This is based on the fact that the subject of students' art theses and report descriptions has never previously been chosen as a research object. On the other hand, art theses will continue to be produced by students. In such a context, this research acquires relevance and urgency for the improvement of the learning process, both for lecturers and future students.

The research data is sourced from the report descriptions and works of art by students from 2017 to 2020, which are kept in the Fashion Design study program and/or the Institutional Repository of ISI Surakarta. The research population is 15 students and their art theses reports descriptions from 2017–2020. From 2017 there are five reports (art theses no. 1, 2, 3, 4, 5), from 2018 there are six reports (art theses no. 6, 7, 8, 9, 10, 11, 12), from 2019 there are two reports (art theses no. 13, 14), and from 2020 there is one report (art thesis no. 15) (see Appendix 1). The total number of samples is 353 works, consisting of 202 alternative sketches, 78 selected sketches, and 73 final designs.

The method of data analysis included determining the units of analysis and analysis interpretation. The analysis unit of the innovation process was related to the process of creation and included alternative design sketches, selected designs, and final designs. The analysis unit of the innovation products was related to the result of transformation of innovative ideas into works of art, either in the form of batik cloth or paintings. Subsequently, the results of the two units of analysis were compared and interpreted in order to obtain justification of the processes and products of innovation in the design of batik motifs.

2. Results and discussion

The word innovation comes from the word *novus* (Gupta, 2018) or *kaino* (Godin, 2015), which means new. Over time, the word innovation has experienced a change in both its meaning and the scope of its application. Innovation encompasses the introduction of new products, the introduction of new methods of production, the opening of new markets, the development of sources of availability of new raw materials and other input, and the creation of new market structures (McCraw, 2010).

In this case, innovation is defined as an idea, practice, or object that is perceived as something new by an individual or another unit of adoption (Rogers, 1995). The dimension of an idea includes the birth of the idea (Thompson, 1965), the introduction of the idea (Gupta, 2018), the transformation of the idea, and the implementation of the product of creativity (Alves et al., 2007). The dimension of a practice includes acceptance, implementation of a new idea, process (Thompson, 1965), creative process (Weisberg, 2006), methodology, device, or process (Gupta, 2018). The dimension of an object includes a new product (Thompson, 1965) or creative product (Weisberg, 2006). Innovation at the very least encompasses a new product and new process (Simonetti et al., 1995) produced by a creative individual.

Innovation cannot be separated from creativity. Creativity is an activity which is carried out to produce something that is new/original and valuable, involving talent that is facilitated by skill (Bertinotto, 2011). Creativity is conceptualized as the individual who is able to generate new ideas, the process of generating new ideas, the result of the creative process, and the conducive environment that has the ability to encourage new ideas and behavior (Alves et al., 2007). Creativity holds an important position as a primary source of meaning in our lives (Bruton, 2011), is supported by talent (Charyton, 2015), and the aspiration to produce something which is new and beneficial (Goel & Singh, 1998). Creativity in design is the key factor in innovation and marketing success (Editorial Board of *International Journal of Design Creativity and Innovation*, 2013). Creativity in design is determined by a person's

cognition. Cognition in this instance refers to the particular actions that consciously work on knowledge to produce the idea for a design that has a certain function, aesthetic, and market value, resulting in a product that is new, attractive, and accepted by society (Chan, 2015).

Design is an essential part of human life, and includes objects created, methods generated, and goals developed (Chan, 2015). It is carried out by transforming one condition to become another desired condition (Hobday et al., 2011). Design plays an important role in processes of innovation (Hobday et al., 2011), practices of innovation (Gaynor, 2002, pp. 18–20), and products of innovation (Guo et al., 2016). Therefore, the presence or birth of innovation is fundamentally the implementation of design (Gaynor, 2002, pp. 18–20).

A motif is the smallest unit of a pattern (Phillips & Bunce, 1999). A motif is based on the source of its inspiration, which may be a geographical element, natural form, fauna organism, animal organism, human organism, or artificial object (Sales Meyer, 1957). Depending on the practice of its creation, a motif may be manifested in free, geometric, or representational form (Trilling, 2001).

Through the principle of organization of a single motif or multiple motifs, a pattern structure can be formed (Phillips & Bunce, 1999). There are several types of pattern, such as single, additive, repetition, and hypotactic. A single pattern consists of one main motif. An additive pattern consists of a combination of a number of different motifs that are arranged without symmetric or other repetition. A pattern of repetition uses the same single motif or a number of motifs which are arranged in a predictable order. A hypotactic pattern is a pattern with a change in the size, character, or positioning of a motif, which affects a change in the overall arrangement (Trilling, 2001).

On the basis of the above description, innovation in the design of batik motifs refers to the process carried out and the product produced in the form of a new design and batik motif. In this case, the innovation of batik motif design encompasses: 1) the process of innovation in the batik motif design; 2) the product of innovation in the batik motif design; and 3) the product of innovation in the motifs of the batik cloth. It also includes the process of innovation in clothing design but that is not the focus of this discussion.

2.1. Process of innovation in batik motif design

The process of innovation in the design of batik motifs is essentially similar to the process of design in general. The design process includes definition, research, ideation, prototype, selection, implementation, and learning (Ambrose & Harris, 2010). The difference lies in the way the process of innovation occurs and the product of innovation produced by each of these activities.

2.2. Ideas and sources of inspiration

Design innovation, in this case innovation in the design of batik motifs, cannot be separated from ideas (Žižlavský, 2013), sources of inspiration (Eckert & Stacey, 2000), and ideation (Björk et al., 2011). An idea is the basic element of thought which may be visual, concrete, or abstract (Jonson, 2005), or even highly intuitive and equivocal (Ogawa et al., 2009). A source of inspiration is the overall awareness in using a previous design, another object, image,

or phenomenon in the design process (Eckert & Stacey, 2000). All processes of innovation involve the generation and selection of ideas (Girotra et al., 2010) and the sources of these ideas are an important foundation in the innovation process (Žižlavský, 2013). Ideation is the birth, development, and communication of an idea (Jonson, 2005) that is conceived as the preliminary solution of a design (Dorta et al., 2008). Therefore, the ideation process is central to the birth of an idea for innovation (Björk et al., 2011).

Innovation in batik motif design is the central issue for all students in completing their art theses. The idea for creating the design for a new motif becomes the student's obsession. The idea for innovation in the design of a motif – both in the process and the product – becomes the student's primary perspective and shapes their creative behavior. Students make every effort to use all their creativity and competence to generate an idea for a new design, a new batik motif, and applying it to a new fashion design or a new clothing item.

In general, new ideas or innovations are based on the goal of developing a batik motif design for a piece of batik cloth, and applying it onto an item of clothing. In the context of the art theses, almost all the students' ideas for innovations in batik motif design are applicative and practical functional.

14 of the 15 art theses of students in the study were found to be works with a practical function. The design innovations were applied to the products in the form of batik motif designs, batik cloth, and subsequently used as material for making clothing items. There was only one innovative idea for a batik motif design that did not have a practical function. The result of this one particular innovation in batik motif design was manifested in the form of a batik painting with a style and technique used for drawing *wayang beber*. This particular kind of innovation was not conceived as material for making clothing but rather as a work of art that stood alone, simply as art for art's sake.

Sources of inspiration for students' art theses refer to a number of different places, such as natural phenomena, ceremonies/rituals, stories/legends, performing arts, and artefacts. Artefacts are a frequent source of inspiration for most students. This can be seen in artefacts such as *sasirangan* cloth motifs, the mythical *Garuda* bird and *Garuda* motifs, *wayang* motifs of carved wood, masks, temple reliefs, and *alas-alasan* motifs. Artefacts here are a source of creativity (Moxey, 1998). Sources of inspiration in ceremonies or rituals can be seen in rituals such as *rampog macan*, *proses panggih*, *ruwatan cukur rambut gimbal*, and *tumpeng robyong*. Sources of inspiration that refer to natural phenomena, stories or legends, and performing arts include growth of the human fetus, various stories or legends, and a wide range of performing arts.

2.3. Process of ideation in the innovation of batik motif design

In addition to ideas and sources of inspiration, ideation is another source of innovation in batik motif design. Ideation is the activities that aim to motivate the innovation process in order to generate an idea (Björk et al., 2011). Ideation is an important step in the creative design process because it is a starting point in the design process which enables the final design to be materialized from the result of the creativity (Perez et al., 2019). Ideation is influenced by the stimulation of ideas, identification of ideas, selection of ideas, and integration of ideas (Björk et al., 2010).

Ideation in the innovation of batik motif design is not only based on the desire to develop a product but is also founded on a concern for the sustainability or preservation of existing arts. That is why artefacts, whether in the form of a work of fine art or a ceremony or ritual, are the source of inspiration for the majority of students' art theses. Innovation strategies based on art preservation are built on considerations of aesthetic and artistic values of a work or art or artefact.

These values prompt the production of new ideas, new forms of work, and a better quality of work, since artefacts are a legacy from the past with artistic value. These values are reflected in: 1) processing and skills; 2) subject matter, form, and content of the work; 3) relationship between the work and the works of other artists; 4) physical characteristics of the work, including the condition, size, and medium of expression; 5) era of creation, style, origin, and past presentations; and 6) ornamental value of the work and its perceived appearance (Karlen, 1983).

Works of art from the past, whether artefacts or other art phenomena, are the dominant stimulant factor for innovation in batik motif design. This stimulant factor also dominates products of innovation in batik motif design that are oriented towards practical need or benefit. Of the 15 students' art theses in this study, 14 products of innovation in batik motif design were intended to be used as material for making batik clothes. There was only one innovation in motif design that was not intended for practical functional purposes but rather as a batik painting.

The ideas and sources of inspiration for innovation in batik motif design subsequently become the basis for the process of ideation. The ideation process for art thesis students is manifested by recording their ideas in the form of sketches. Sketching is an important early stage in the design process, for facilitating ideation and exploration of conceptual design (Karimi et al., 2019). As a work practice, a sketch is a preliminary representation of a design idea (Lotz & Sharp, 2017) which serves as a process to stimulate, enhance creativity (Utterback et al., 2006), communicate ideas, and as a device for the externalization of ideas (Perez et al., 2019) or to help think about the design (Schenk, 2014).

A good idea is determined by the number of ideas produced, the average quality of the ideas, the variant quality of the ideas, and the understanding of the quality of the ideas (Girotra et al., 2010). Sketches are part of the ideation process, expressed visually through a number of alternative sketches. In this case there is no stipulation or standard for the number of sketches to be produced. However, as an early conceptual stage, sketches are commonly used in the process and development of a design (Purcell & Gero, 1998).

In the ideation process, the number of sketches may vary between one student and another. In quantitative terms, the smallest number of sketches produced by the students in the study was 4 and the largest number was 26. Based on the 15 report descriptions of the art theses, the average number of sketches produced per student was 13. The number of sketches is influenced by productivity, size, and the factor of difficulty in the materialization of the final work. After developing each sketch, several are chosen as the selected sketches. The development of these alternative sketches to become selected sketches is a crucial stage in the process leading to the final design. In order for a sketch to become selected, an analysis is needed of various aspects, including type, form, colour, size, pattern of motif composition

and its application. In this stage, the number of selected sketches experiences a significant change, both quantitatively and qualitatively. In terms of quantity, the number of selected sketches decreases but in terms of quality, there is a marked increase. The selected sketches then become the starting point for developing and determining the final design. In quantity, there is not a great difference between the number of selected sketches and the final design. In the study, the number of final designs ranged between 3 and 10 works. The average number of final designs of the students in the study was 4 to 5 works. The number of final designs was influenced by the factor of difficulty in the materialization of the product, especially with regard to the size of the final work.

2.4. Products of innovation in batik motif design

The products of innovation in batik motif design include the batik motif designs and the batik cloth. The batik motif designs include types of motif and patterns of organization of the motifs. The batik cloth is the application of the motif designs on the medium of fabric in the form of batik cloth and batik paintings.

In essence, a batik motif is a unit consisting of the main motif, supporting motifs, and filler motifs (Javanese: *isen*). The main motif is a decorative element which is the main subject matter and holds a dominant role in a pattern. Due to its important position and role, the main motif is usually used in the nomenclature of the particular motif.

According to Trilling (2001), we should be able to recognize an ornament when we see it, to recognize a motif and pattern, to understand the relationship between the ornament and its functional form, and to identify the ornament's style. There are several different categories of motif form, known as free, geometric, and representational. Motifs in free form do not represent anything, nor do they refer to any particular rules, either implicitly or explicitly. Geometric motifs consist of geometric forms or shapes, which may be either simple or complex. Representational motifs include flora, figural motifs, and motifs that represent objects (Trilling, 2001). Additionally, motifs may be categorized as either single or multiple (Phillips & Bunce, 1999).

2.5. Types and forms of motifs

Figural motifs were the main elements in the batik motif designs of most of the students' art theses. A total of 9 out of 15 students in the study used figural motifs as the main elements in their motif designs. The types of figural motifs used include the mythical *Garuda* bird, *wayang* figures, legendary figures, mask figures, *wayang beber* figures, relief figures, and animals.

Geometric motifs were used by 4 students as the main elements of their designs. However, these geometric motifs were felt to be inadequate as the main motif, so other supporting motifs were used in a limited number, including the figure of a chicken, flora, peanuts, eggplants, roses, jasmine, and cananga. The art theses of 2 students used main motifs depicting flora and other objects. The flora motifs used as the main elements were roses, jasmine, cananga, betel leaves, and pandan leaves. Objects used as the main element of the motif design included a dance fragment. Hence, geometric elements and supporting elements played an important role overall in the motif designs. These elements did not replace the position and role of the main motif but rather formed an integral unit.

In addition to the categories mentioned above, innovations in motif design can be grouped as either single motifs or multiple motifs. Single motifs are based on a principle of organization in which they become the sole element in a design. This category of motif design innovation appeared in 7 of the 15 students' art theses. The other 8 students used multiple motifs, or motifs that were arranged in such a way as to form a particular pattern.

2.6. Naming (nomenclature) of motifs

The world of batik motifs is made up of patterns of organization, composition, or ornamental structure which integrate main motifs with supporting motifs and filler or *isen* motifs. The main motif serves as the main subject matter and holds a dominant role in the naming system or nomenclature of the batik motif. Therefore, it is common practice in the batik world for the name of a particular batik motif to refer to its main motif. This does not negate the existence of the supporting motif and *isen* motif in a pattern. The main motif, whether single or multiple, can never really be separated from the supporting and *isen* motifs. Their presence enhances the overall aesthetical quality of the motif. Perceptually, the supporting and *isen* motifs provide contrast and respite from the monotonous rhythm in the distribution of the main motif. At the same time, the supporting and *isen* motifs also serve to reinforce the presence of the main motif itself.

The nomenclature of the batik motifs in the students' art theses appears not to follow the common practice used in the traditional world of batik. The naming of the batik motifs does not entirely refer to the main motifs but tends more towards objects of reference, fashion themes, design, or painting theme. For this reason, the nomenclature of the motifs seems less familiar than the nomenclature applied to batik motifs in general. Naming of motifs based on objects of reference was used by 3 students, while 8 students based the names of motifs on the themes of the clothes, 3 students based their motif names on the designs used, and 1 student used the theme of the painting created as the basis of naming the motif.

2.7. Pattern (of organization) of motif

Several different types of patterns exist, including single, additive, repetition, and hypotactic. A single pattern consists of one main motif. An additive pattern (affix) consists of a combination of different motifs that are arranged without repetition, symmetry, or any other principle of consistent organization. A repetition pattern uses the same single or multiple motif in a predictable arrangement. A hypotactic pattern is a principle of composition that is based on changes in size, character, or positioning of the motif (Trilling, 2001, p. 36).

A single pattern is a system of organization that uses only one type of motif. This principle was applied by 3 students in the study. An additive pattern is a system of organization that combines several different motifs that are arranged without repetition, symmetry, or any other principle of consistent organization. This kind of pattern was used by 2 students. A pattern of repetition uses a principle of organization with the same single or multiple motif. The repetition pattern was the strategy for motif organization used by most of the students. The choice to use repetition is generally based on ease, practicality, and regularity. Repetition enables regularity. Beauty and imagination of expression will not be achieved if

there is no regularity (Phillips & Bunce, 1999). There was one example of a radial circular repetition pattern among the students' art theses. This model of repetition is not common in the world of traditional batik. A hypotactic pattern is a principle of composition of motifs based on changes in size, character, or positioning. The motifs have different types and sizes. This is also the case with the positioning and arrangement of motifs. Included in this group is the model for the depiction of *wayang beber*.

2.8. Batik cloth

The opening section of this article explains that one of the profiles of graduates from the Fashion Design study program is to become a batik maker. In connection with this, students are required to possess competence in the knowledge and skills needed to create a design motif and apply it to a batik product. A batik product may be in the form of batik material, batik *dodot* (a piece of cloth used to wrap around the lower body), or batik clothes.

In general, the motif designs in this study were manifested in the form of batik material. The differences were in the methods or techniques of manufacture and the size of material or media used. The hand drawing technique was chosen by all students for transferring their designs to the batik material. In addition, 5 of the students combined hand drawing and dabbing techniques. Only one student combined the techniques of hand drawing, dabbing, and painting in a single work of art.

In the world of traditional batik, motifs can be drawn using techniques of hand drawing, printing, and/or a combination of the two. Using these techniques, the different shapes and colors of motifs, along with the background color, can be achieved through a process known as *tutup celup* (in which parts of the material are covered with wax while other parts are dyed). However, over time, other techniques have been introduced into the coloring process, such as the technique of brushing or dabbing (Javanese: *colet*).

In this study, the drawing of motifs and coloring of material generally used a hand drawing technique. Some students used a combination of techniques, such as hand drawing and dabbing, or hand drawing, dabbing, and painting in a single work. None of the students used the printing technique to draw and color their batik motifs. Most of the students used plain white, woven material as the medium for their batik work. The size of the material used for the batik cloth varied from one student to another. The width of the cloth used ranged between 100 cm and 210 cm, while the length ranged between 115 cm and 400 cm. On average, the size of material used was 100 cm in width and 200 cm in length. There were a number of exceptions in size, with one dimension reaching 200 cm in width by 400 cm in length. Another exception was for the *dodot* cloth designed to be used by a man, which had a larger size – 210 cm by 400 cm.

Conclusions

For students in the Fashion Design study program, the art thesis is conceived as the culmination of achievement of competence on one side and as a monumentality of work on the other. The art thesis is an accumulation of various competencies, including knowledge and

skills in the fields of motif design, batik design, and fashion design. Through the art thesis, various works in the form of motif design, batik cloth, and/or items of clothing are accounted for academically and communicated to the public through an exhibition or presentation.

It is through the intersection between competence and monumentality that the art thesis gains its innovative momentum, both in the process undertaken and the product created by the student. The innovation process includes the ideas generated, the sources of inspiration used as a references, and the ideation process. The innovation product consists of the motif design, batik cloth, and application on a product that has either a practical or non practical function.

In this study, most of the ideas for innovation in batik motif design referred to artefacts as the source of inspiration. Ceremonies, stories/legends, and natural phenomena provided other common sources of inspiration. In the ideation process, these sources of inspiration were molded into various alternative sketches, which were then developed into selected sketches and subsequently chosen as the final design. The final design as the product of innovation appeared in the type and shape of the motif, the nomenclature of the motif, and its pattern of organization. Figural motifs were the type of motif that served as a source of inspiration for the main motifs of most students, followed by motifs that portrayed flora, other objects, and geometric elements. Based on their shape or form, types of motif can be classified either as single motifs or multiple motifs. In general, the main motif is used as the nomenclature for the motif, but in the art theses of the students in this study, nomenclature was based more on the themes of clothing, objects of reference, the motif design itself, and the theme of a painting. Repetition patterns were the most common pattern of motif organization used by the students, followed by single patterns, additive patterns, and hypotactic patterns. Some of the interesting and innovative patterns used included radial-circular repetition patterns and hypotactic patterns.

The products of innovation in motif design were manifested in the form of batik cloth. A technique of hand drawing and coloring was chosen by most of the students to materialize their motif designs on batik cloth. Some students used a combination of techniques of hand drawing and dabbing, and a number of students also used all three techniques of hand drawing, dabbing, and painting. The size of the material used by the students to manifest their motif designs on batik cloth varied.

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Appendix 1

Students' art theses

1. Jannah, Annisa Nur. 2017. *Batik dan Sasirangan Sebagai Ide Dasar Penciptaan Busana Pesta Wanita Remaja* [English: *Batik and Sasirangan as the Basic Idea for Creating a Young Lady's Party Dress*]. Art Thesis: Study Program D-4 Batik. Indonesian Institute of the Arts, Surakarta, Indonesia. *Art Thesis No. 1*.
2. Puspita, Rayma Risha Shelli Intan Dara. 2017. *Burung garuda sebagai sumber ide penciptaan motif batik untuk busana pesta* [English: *The Garuda Bird as a Source for the Idea of Creating a Batik Motif for Party Clothes*]. Art Thesis: Study Program D-4 Batik. Indonesian Institute of the Arts, Surakarta, Indonesia. *Art Thesis No. 2*.
3. Kurniawati, Ana. 2017. *Motif Garuda Sebagai Inspirasi Penciptaan Batik Tulis Untuk Busana Pengantin Wanita* [English: *Garuda Motif as Inspiration for Creating Hand-Drawn Batik for Lady's Wedding Clothes*]. Art Thesis: Study Program D-4 Batik. Indonesian Institute of the Arts, Surakarta, Indonesia. *Art Thesis No. 3*.

4. Priyanto, Danang. 2017. *Pertumbuhan Janin Manusia dan Ajaran Asthabrata Sebagai Ide Penciptaan Karya Seni Batik* [English: *Growth of the Human Fetus and Asthabrata Teachings as the Idea for Creating a Batik Art Work*]. Art Thesis: Study Program D-4 Batik. Indonesian Institute of the Arts, Surakarta, Indonesia. *Art Thesis No. 4.*
5. Marviani, Lintang Andri. 2017. *Tokoh Wayang Dewi Srikandi Sebagai Sumber Ide Penciptaan Motif Batik Untuk Busana Pesta* [English: *Wayang Figure of Dewi Srikandi as a Source for the Idea of Creating a Batik Motif for Party Clothes*]. Art Thesis: Study Program D-4 Batik. Indonesian Institute of the Arts, Surakarta, Indonesia. *Art Thesis No. 5.*
6. Lestari, Rizky. 2018. *Cerita Roro Jongrang Sebagai Ide Penciptaan Kain Batik Motif Wayang Menjadi Busana Kebaya* [English: *Story of Roro Jongrang as the Idea for Creating Batik Cloth with Wayang Motif for a Lady's Traditional Blouse*]. Art Thesis: Study Program D-4 Batik. Indonesian Institute of the Arts, Surakarta, Indonesia. *Art Thesis No. 6.*
7. Hasanah, Nafisatul. 2018. *Kesenian Singo Ulung Bondowoso Sebagai Sumber Ide Penciptaan Motif Batik Untuk Busana Pesta* [English: *Art of Singo Ulung Bondowoso as a Source for the Idea of Creating a Batik Motif for Party Clothes*]. Art Thesis: Study Program D-4 Batik. Indonesian Institute of the Arts, Surakarta, Indonesia. *Art Thesis No. 7.*
8. Mukaromah, Heni. 2018. *Penerapan Motif Ukir Jepara Pada Tenun Ikat Troso Sebagai Sumber Ide Pembuatan Batik Untuk Busana Kerja* [English: *Application of Jepara Carving Motif on Woven Troso Fabric as a Source for the Idea of Making Batik for Work Clothes*]. Art Thesis: Study Program D-4 Batik. Indonesian Institute of the Arts, Surakarta, Indonesia. *Art Thesis No. 8.*
9. Jaelani, Muhammad Ferdi. 2018. *Topeng Kona Sebagai Motif Batik Pada Busana Kerja* [English: *Topeng Kona as a Batik Motif for Work Clothes*]. Art Thesis: Study Program D-4 Batik. Indonesian Institute of the Arts, Surakarta, Indonesia. *Art Thesis No. 9.*
10. Agustianingsih, Nirmala. 2018. *Tradisi Rampogan Macan di Blitar dengan Visualisasi Wayang Beber Sebagai Ide Penciptaan Busana Pesta* [English: *Tradition of Rampogan Macan in Blitar with Visualization of Wayang Beber as the Idea for Creating Party Clothes*]. Art Thesis: Study Program D-4 Batik. Indonesian Institute of the Arts, Surakarta, Indonesia. *Art Thesis No. 10.*
11. Anjampiana, Swesti. 2017. *Relief Cerita Sudamala Sebagai Sumber Ide Penciptaan Batik Untuk Busana Pesta Wanita* [English: *Relief of Sudamala Story as a Source for the Idea of a Batik Creation for a Lady's Party Dress*]. Art Thesis: Study Program D-4 Batik. Indonesian Institute of the Arts, Surakarta, Indonesia. *Art Thesis No. 11.*
12. Purwanti. 2019. *Perlengkapan Prosesi Panggih Sebagai Motif Batik Untuk Busana Pengantin Wanita* [English: *Paraphernalia for the Panggih Procession as a Batik Motif for Lady's Wedding Clothes*]. Art Thesis: Study Program D-4 Batik. Indonesian Institute of the Arts, Surakarta, Indonesia. *Art Thesis No. 12.*
13. Wulandari, Aprilia. 2019. *Ruwatan Cukur Rambut Gimbal di Dieng Wonosobo Sebagai Sumber Inspirasi Karya Batik Gaya Wayang Beber* [English: *Dreadlocks Shaving Ritual*

- (Ruwatan Cukur Rambut Gimbal) in *Dieng Wonosobo as a Source of Inspiration for a Batik Work in the Style of Wayang Beber*]. Art Thesis: Study Program D-4 Batik. Indonesian Institute of the Arts, Surakarta, Indonesia. *Art Thesis No. 13*.
14. Rusdiana, Eka Yuni. 2019. *Tumpeng Robyong Sebagai Sumber Ide Penciptaan Motif Batik Untuk Busana Pesta Wanita* [English: *Tumpeng Robyong as a Source for the Idea of Creating a Batik Motif for a Lady's Party Dress*]. Art Thesis: Study Program D-4 Batik. Indonesian Institute of the Arts, Surakarta, Indonesia. *Art Thesis No. 14*.
 15. Nindi. 2020. *Pengembangan Motif Alas-alasan Dalam Dodot Pengantin Gaya Surakarta* [English: *Development of Alas-alasan Motif in Surakarta Style Dodot Wedding Cloth*]. Art Thesis: Study Program D-4 Batik. Indonesian Institute of the Arts, Surakarta, Indonesia. *Art Thesis No. 15*.