



BALA PALA INDONESIA: CREATIVE PROCESS OF CONCEPTUAL ILLUSTRATION BASED ART FASHION

By

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ABSTRACT (10 PT)

Banda nutmeg sparked conflict, until then negotiations culminated in the signing of three peace treaties known as the Treaty of Breda, one of which concerned the exchange of Run Island and Manhattan. Seeing Banda nutmeg as a subject that can be read as a source of inspiration with an interdisciplinary basis for art fashion, the author chose illustrations with the phenomenon of 'Cinderella' art as the background, as a medium for expressing the work. The method used is the elaboration of frangipani and three aesthetic approaches by referring to the theoretical foundations of creativity, product semantics, and phenomenological aesthetics. The results of the research synthesis of creation in the form of novelty conceptual illustration works based on art fashion in the collection of works "Bala Pala Indonesia", seven works in textile media with interdisciplinary creative processing techniques. The formulation of the stages of the creative process in question consists of: 1) Determination of the subject of creation; 2) Research consisting of a review of literature and sources of works with similar ideas that have existed previously and experimental research on the subject of creation as well as; 3) Exploration of forms, mediums, and creative techniques based on research results; 4) sample creation; 5) embodiment of the work; 6) presentation of the work. These process stages are flexible and can be adjusted to the needs of users.

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1. INTRODUCTION

The Srivijaya Empire played a significant role in the maritime trade and political history of the western Indonesian archipelago, from China to the Spice Islands in Maluku and southern Malacca. Its dominance gave birth to a route no less impressive than the Silk Road, a route that later became a gateway for traders from other nations. This route is now known as the Spice Road. Pioneered by Nan-Yueh, a sailor from Guangzhou, China, in the 3rd to 5th centuries who successfully brought cloves from Maluku, the search for the spice paradise in the Indonesian archipelago was also carried out by Europeans through the voyages of Marco Polo in the 13th century. Others, such as Antonio de Abreu, Francisco Serrao, Tome Pires, and Linschoten, attempted to uncover the map and distribution of spice varieties in the eastern Indonesian archipelago. Ultimately, the map of the distribution of spices in the Indonesian archipelago was documented in the Itinerario, known in its time as a guidebook for the Dutch and British navigating the seas to Maluku.

Spices are no longer just valuable trade commodities; they are more than that; they are symbols of exoticism, wealth, and prestige. Their aromas have captivated the world, drawing countless souls to the Indonesian archipelago. Spices are a testament to the country's rich natural resources, a prized possession comparable to silk, often offered to kings. Originally believed to be efficacious as healing medicines, spices have become an essential ingredient in various culinary creations worldwide. This led to a race between European nations, such as France, England, and the Netherlands, to control the spice-producing regions of the Indonesian archipelago. This was both a source of pride and a source of immense wealth for Europeans.

In the 16th and 17th centuries, nutmeg and mace were highly profitable spices in Europe, valued more than gold. These small spices grew abundantly on Run Island, part of the Banda Islands. Run Island was the only area in the world where nutmeg trees grew naturally at that time, before Banda nutmeg seeds were smuggled in and successfully planted in many places [1]. It began with the Portuguese setting foot on the Banda Islands, but faced resistance from the local population, so Portuguese rule in the region was short-lived. Then, in 1616, Nathaniel Courthope, a European, managed to win the hearts and establish good relations with the native population [2]. At that time, Run Island was the only island outside Dutch control. Taking advantage of this, Courthope invited the native population to cooperate in resisting Dutch rule. The trusting natives then rewarded him by handing Run Island over to the British Crown permanently. During Courthope's four-year rule on Run Island, he successfully brought prosperity to the native population by meeting all their needs, especially regarding food and water.

Courthope was killed by the Dutch after he attempted to aid the people of Banda Besar in their resistance. Subsequently, the entire Banda Islands, including Run Island, became Dutch territory. However, attacks and resistance by the native population and the British against the Dutch did not last long, resulting in Run Island being returned to British control. Undeterred, the Dutch continued their attacks to gain control of Banda's main nutmeg-producing islands, sparking a long conflict, primarily between the Dutch and the British.

The power struggle in the Indonesian archipelago over spices, particularly Banda nutmeg, inevitably led to prolonged conflicts, one of the most well-known of which was the Second Anglo-Dutch War. This was not only caused by the heated trade rivalry between England and the Netherlands, but also by King Charles II's establishment of the Royal African Company (RAC) in 1660 with the aim of competing with the Dutch in West Africa at a time when the Dutch were profiting greatly from the Dutch spice monopoly of the Dutch East India Company (VOC) in Asia. The conflict was also triggered by a dispute over Run Island in Maluku, a major nutmeg-producing region in Banda since the early 17th century.

The conflict escalated due to trade competition in the Atlantic region between the Netherlands and England, Spain, Denmark, Sweden, and Portugal. Two years later, in 1666, England's financial situation began to deteriorate. In contrast, the Dutch economy slowly recovered, with debts beginning to decline, but the enormous costs of war remained overshadowed. Both England and the Netherlands sought peace to avoid further losses. Since October 1666, efforts to reconcile these countries had been underway, but remained at a stalemate. On July 31, 1667, negotiations between England, the Netherlands, France, and Denmark-Norway took place in Breda, the Netherlands. These negotiations culminated in the signing of three peace treaties known as the Treaty of Breda. Several key points contained in the Treaty of Breda included: the formation of a limited military alliance for mutual defense against third parties; no indemnity was required or penalties imposed; all prisoners were to be returned without ransom; both parties pledged to protect each other from rebellion; Finally, the agreement resolved the main issue between England and the Netherlands. Run Island in Maluku was declared fully Dutch, while England had full control over New Netherland, now known as the United States, encompassing New York, New Jersey, Pennsylvania, Massachusetts, Connecticut, and Delaware. This agreement was one of the most expensive and historic exchanges in the world.

It seems the Dutch's decision to fulfill their desire to fully control all 11 islands in the Banda region, including Run Island, by willingly compromising on various things, even exchanging it for Manhattan, was a mistake. Over time, Manhattan, once merely a fur trading post, has become one of the most advanced cities in the world [1]. While New Netherland's swampy landscape held little promise at the time, today Manhattan is a world-class city studded with skyscrapers, boutiques, prestigious universities, and a global economic hub in the heart of New York City, America's most famous metropolis. While Manhattan was a land of hope for millions of immigrants, Run was nothing more than a small speck in a world without internet access, and some even dreamed of seeing Jakarta. Run Island seemed to be idling, its condition remaining much as it was in the 17th century. Since the decline of trade and the plummeting price of Banda nutmeg in the 18th century, the island seemed forgotten [3]. Run Island's popularity has so diminished that even The Times Atlas of the World forgot to mention its existence. Yet, the island was depicted before the world map was fully mapped.

While Banda nutmeg was a favorite centuries ago, the story is very different today. This distinctive spice, with its distinctive aroma, is one of the less commonly consumed spices. According to Vaughan (1993), the annual consumption of Banda nutmeg is only 10,000 tons, far lower than the 150,000 tons of white and black pepper, and even the 600,000 tons of chili peppers [4]. Numerous factors have contributed to the decline in the popularity of Banda nutmeg, including its endemicity and exclusivity in the past. Furthermore, its use in cooking, as opposed to pepper, has also contributed to its decline in popularity compared to other spices.

Although Banda nutmeg is less popular today than it was in the 17th century, various scientific studies have shown that it contains essential oils with antioxidant, anticancer, antiviral, antimicrobial, antiparasitic, antimalarial, and cardiovascular health properties [4]. However, Banda nutmeg can also have side effects, including hallucinations,



if consumed in excessive amounts. This effect was abused in several countries, making nutmeg one of the few spices that caused criminal cases due to drug abuse.

Seeing Banda nutmeg as one of Indonesia's endemic spices, with its rich history, from its golden age to its waning popularity, has become a compelling reason for the author to explore this further and use it as a driving force for this research. Beyond its history and story, the visual morphology of Banda nutmeg is unique and deserves further study and inspiration for new stylistic forms. Furthermore, this creative endeavor can also serve as a way to celebrate the diversity of Indonesian spices, particularly Banda nutmeg, through art.

Drawing on a background in fine arts and teaching experience in the Fashion Design Study Program at the Indonesian Institute of the Arts, Bali, the author combines these two disciplines in an interdisciplinary approach. An interdisciplinary approach is the interaction between one or more disciplines, whether directly related or not, through research programs, with the aim of integrating concepts, methods, and analysis [5].

As a crucial part of the creative process in fashion design, illustration creation is the visualization of a designer's ideas and concepts. Illustrations can also serve as a means of communication between the designer and potential consumers. Furthermore, illustrations are a way for designers to cultivate their creativity, imagination, and interpretation of a concept, enabling it to be visually realized. A current phenomenon is that fashion illustration is considered only a small part of the long process of fashion design; its value is not comparable to the clothing itself. Even after the clothing is created, the illustrations created become mere archives, lacking the attention they deserve as works of art.

As an academic and artist, I see the phenomenon of fashion illustration as an opportunity to explore this field more deeply. The current phenomenon, where more fashion illustrations are oriented towards Western trends and lifestyles, would be more unique and valuable if local knowledge could be embedded within the fashion illustrations. In the context of this research, biodiversity, specifically the native Indonesian spice, nutmeg, became the concept of creation. This could lead to the author's personal identity being achieved by utilizing this opportunity to shape their identity through the creation of conceptual illustrations, as Arnold states below.

"Holbein understood the role fashionable dress played in conveying his client's wealth and power, as well as their gender and status. These attributes were made manifest in his paintings, and turned into mementoes not just of past clothing styles, but of fashion's role in constructing an identity that could be read and understood by contemporaries" [6].

This statement demonstrates that fashion is a crucial part of identity formation, a fact Holbein recognized and utilized effectively in creating his work.

In addition to being a means of establishing the artist's personal identity, incorporating local values also serves as a form of active participation in realizing cultural advancement, in accordance with the government's plan, as outlined in Law No. 5 of 2017. In addition to incorporating local values through the selection of the banda nutmeg as a briefing idea, the author also combines creative techniques inspired by local wisdom, such as batik and embroidery, or "nyudut" (a term used for Jembrana, village that located in west Bali local embroidery art), with painting, sashiko, and various other textile manipulation techniques.

Art fashion is a fusion of fashion design and fine art, which tends to be intuitive, into an artistic product with cross-border creativity through artistic and intellectual means, in a dialectic between the local and the global. To date, several works of art have combined art and fashion, most of which are collaborative products between artists and world-renowned fashion designers, such as the "Organza Dinner Dress with Painted Lobster," a design collaboration between designer Elsa Schiaparelli and artist Salvador Dali in 1937. Another fashion work, the collaboration of creative director Rei Kawakubo and legendary choreographer Merce Cunningham, entitled "Body Meets Dress, Dress Meets Body" in 1997, embodies the interplay of contemporary dance and avant-garde fashion, representing the human body.

In contrast, Alexander McQueen created a limited edition of 30 designs adapted from the iconic skull iconography of the McQueen fashion house, created through the arrangement of insects and butterflies by artist Damien Hirst, embodying Alexander McQueen's signature skull motif [7]. These three works demonstrate that the practice of an interdisciplinary approach in the fashion design industry, through the elaboration of fine art and fashion design, has been practiced for a long time. This serves as an example of exploration for the author, fostering personal identity, even novelty, or discovery in creating conceptual illustrations based on art fashion.

Therefore, further research is needed to create conceptual illustrations based on art fashion. The research focuses on the nutmeg nut as the primary object of research and creation. Nutmeg is an icon of the richness of the Indonesian archipelago and has become a global favorite. Therefore, it is crucial to document it through an aesthetic approach in conceptual illustrations, so that they can serve as both cultural artifacts and educational tools for the public.

Using creativity theory, product semantics, and phenomenological aesthetics as the basis for writing this research, combined with an elaboration of the "frangipani: the secret step of art fashion" method and three aesthetic approaches: reframing; recasting; and mobilizing. This creative research presents a novelty through an experimental approach to the research subject of Banda nutmeg, using re-zooming techniques using a macro camera, digital microscope, and binocular microscope to produce a new stylistic form combined with a narrative of meaning behind the story of Banda nutmeg.

As a comparison, in 2017, artist Made Wianta presented a three-dimensional painting entitled "Run for Manhattan," a sarcastic response to the dominance of two nations, the Dutch and the British, on Run Island. The exchange between Manhattan and Run Island, as part of a business and political strategy, has become an irony for the indigenous people of Run Island. Run Island remains the same, not strategic from a business perspective and not active in other areas. Presenting a different reading, the author instead seeks to showcase the allure of Banda nutmeg—its aroma and beauty—that made it a global favorite and successfully diverted global trade and shipping routes, ultimately becoming one of the starting points for the formation of Indonesia.

Textiles were chosen as the primary medium in creating the collection of works in this creative research. Textile media is unique when presented as a platform for presenting conceptual illustration works, as illustrations in the fashion design industry are generally created on conventional paper or digital media. The exploration of illustration creation techniques using textile media is also carried out with reference to creativity theory.

2. RESEARCH METHOD

The creative method is a structured and systematic creative process in producing or producing a work of art. The creative method used in this research is the creative method of 'frangipani: the secret step of art fashion' by Tjok Istri Ratna C.S. The creation method of "frangipani: the secret step of art fashion" is a ten-stage fashion design process based on Indonesian identity consisting of ten parts, namely: 1) finding the brief idea based on Indonesian culture, 2) researching and sourcing of art fashion, 3) analyzing art fashion elements taken from the richness of Indonesian culture, 4) narrating of art fashion ideas by 2D or 3D visualization, 5) giving a soul-taksu to art fashion ideas by making samples, dummies, and construction. Furthermore, 6) interpreting the singularity of art fashion will be shown in the final collection, 7) promoting and making a unique art fashion, 8) affirmation branding, 9) navigating art fashion production by humanist capitalism method, 10) introducing the art fashion business. These ten stages were born based on the excellence of Indonesia's diversity. Biodiversity, art, and culture become sources of ideas in every fashion product creation, so that the resulting products have global competitiveness and become a cultural bridge that has the character of the Indonesian nation [8].

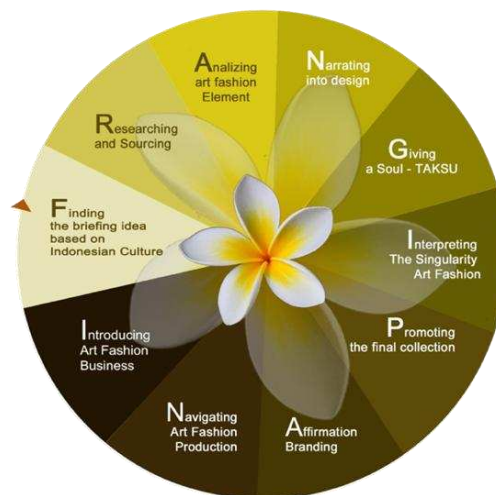


Figure 1. Frangipani Making Method Diagram: The Secret Steps of Art Fashion

In this research, the implementation of the "frangipani" method is carried out only from the first stage, namely the selection of ideas for the Banda Pala spice lighter, which will be researched in depth from both historical and formal aspects. The seventh stage, namely the creation of conceptual illustrations through the "Bala Pala Indonesia" artwork, which will be disseminated through exhibitions, simultaneously serving as a promotional medium for achieving personal identity. This relates to the creative output, which focuses on the realization of conceptual illustrations based on art fashion and contributes to efforts to preserve Indonesian biodiversity through exhibitions and workshops.

In addition to being guided by the creative method, in the process of realizing the "Bala Pala Indonesia" artwork, the creator also utilized three aesthetic approaches by I Wayan Adnyana: reframing; recasting; and mobilizing [9]. Reframing refers to changing the narrative format of a narrative structure. In creating this collection, the reframing is applied to the Banda nutmeg plant, which is no longer part of the spice itself but instead appears as an illustration depicted on a patterned piece of cloth.

Recasting means shifting, exchanging, and replacing roles. In this work, the reframing refers to the deconstruction of the Banda nutmeg plant's morphology. It takes and transforms what was originally part of the root, stem, leaf, flower, and fruit into an illustration. Although the visual characteristics of the flora's morphology are still present in the conceptual illustration based on art fashion, the composition of the visual elements has undergone a transformation.

Mobilizing is the placement of a scene into a different space, situation, and condition. This reframing approach is applied in the creation of conceptual illustration based on art fashion through a combination of patterns and motifs deconstructed from the morphology of the Banda nutmeg plant, as well as various fashion trends and styles, in accordance with the narrative that each work in the "Bala Pala Indonesia" artwork seeks to convey. These three approaches are used to produce unique illustration works and have a new narrative that can be used as a model for creating conceptual illustrations based on art fashion.

3. RESULTS AND ANALYSIS

The series of stages in the creation of "Bala Pala Indonesia" refers to the "frangipani" method which is carried out only from stage one, namely the selection of the idea of a lighter for the Banda Pala spice which is researched more deeply both from the historical and form aspects, to the seventh stage, namely creating conceptual illustration works through the works of "Bala Pala Indonesia" to be disseminated in exhibition activities, as well as one of the promotional media to achieve personal identity.

Creative Process

The concept of creating the researchtation work "Bala Pala Indonesia" is the creation of a conceptual illustration of the basis of art fashion with the source of the idea of Banda nutmeg spice, as well as the title of the collection of works of "Bala Pala Indonesia". realized in a series of stages of the creative process that begins with the following stages: 1) finding the brief idea based on Indonesian culture (finding a spark idea based on Indonesian culture), in the context of this researchtation the spark idea in question is Banda nutmeg along with all aspects attached to this spice. At this stage, the formulation of a mind map of Banda nutmeg is also carried out.

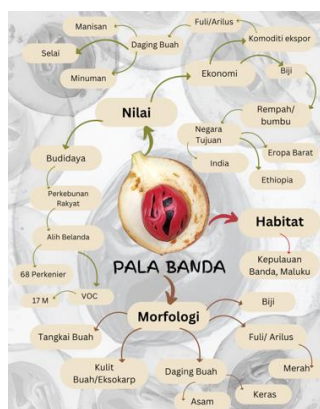


Figure 2. Mind Mapping of Banda Nutmeg

Referring to the mind map, the stages of the creation process are continued with; 2) researching and sourcing of art fashion (research and sources of art fashion), this stage is carried out through a review of various libraries and sources to the theoretical basis used during the creation process, all of which have been written in Chapter II of this creation researchtation; 3) analyzing art fashion elements taken from the richness of Indonesian culture (analysis of art fashion elements based on the richness of Indonesian culture), this stage is carried out through experimental research on pala banda samples, also through the excavation of other images that can describe the history and narratives related to pala banda. The experimental approach is used to explore until the author gets a diverse visual vocabulary as a reference in realizing sketches that will later be realized in conceptual illustration works.

The next stage, stage four, is narrating the art fashion idea through 2D or 3D visualization. This stage involves stylizing the pala banda form obtained from the experiments in the previous stage and stylizing other iconic forms that support the creation of the work. The result is a repertoire of visual forms that are then arranged in various compositions to create the work.

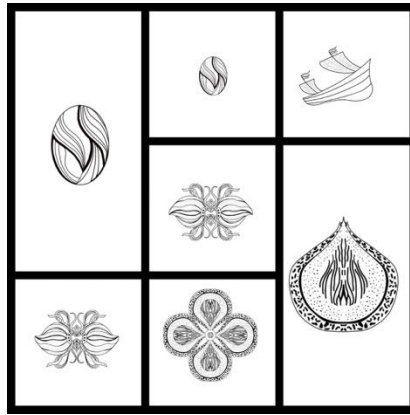


Figure 3. Stylization of the Banda Pala Form

The organization of the forms obtained in the fourth stage is carried out in the next process stage, namely 5) giving a soul-taksu to the art fashion idea by making samples, dummies, and construction (giving a soul-taksu to the art fashion idea that is poured into the final collection), this fifth stage is carried out by exploring techniques by creative mediums that will be implemented in the work, the output of this creation stage is a sample or fragment that contains techniques made on several types of media as a reference when realizing the work later.



Figure 4. Fragments of Exploration of Various Techniques in Textile Medium

Several techniques were applied to the sample fragments, as seen in Figure 4, including: embroidery techniques adapted from traditional embroidery techniques in the Jembrana and Buleleng regions of Bali, better known as nyudut by the local community; batik; thread trapping; quilting; sashiko; stikam jejak (tracing stitch); chain stitch; basting stitch; and peston stitch.

After creating the sample fragments, the next stage is 6) interpreting the singularity of art fashion that will be shown in the final collection (interpreting the uniqueness of art fashion reflected in the final collection). This stage is the stage of realizing the work; and finally 7) promoting and making a unique art fashion (promoting and making a unique art fashion). This is the stage of disseminating the work packaged in an interactive exhibition activity that took place at the Mayor's House, Masa Masa Gallery in the Ketewel area, Gianyar, Bali.

The choice of materials as a medium for creating conceptual illustrations based on art fashion is based on textiles, a frequently used medium in the creative process, both in fine art and in fashion design. However, the textiles used in the "Bala Pala Indonesia" collection are predominantly made from natural materials, although some textiles also contain synthetic fibers, although the number is small. The choice of natural fiber textiles is based on the use of

natural colors in some of the works. Natural fibers more readily absorb natural colors, resulting in optimal results. The author also explored textiles with varying thicknesses, textures, and fiber types. The goal was to present new possibilities through the interactions and interactions experienced during the experimentation and media exploration process.

The use of locally produced recycled thread from Bali as the embroidery medium also adds a unique element to the "Bala Pala Indonesia" works. While not all materials are natural, most are eco-friendly, indirectly contributing to environmental sustainability, known in fashion terms as sustainable fashion.

The novelty of the "Bala Pala Indonesia" collection of works lies not in a single technique, but rather in the combination of various techniques used to create each work. The combination of several techniques in a single work creates a compelling visual effect. For example, the combination of hand-drawn batik with natural dyeing, then overlaid with embroidery. The application of multiple techniques to a single work results in more complex forms and varied textures.

The Artistic and Aesthetic of the "Bala Pala Indonesia"

The "Bala Pala Indonesia" collection consists of seven works, all of which utilize textiles as their primary medium. "Bala Pala Indonesia" is interpreted as an army or soldiers in the form of heavenly fruits, a milestone in the advancement of Indonesian civilization, through the allure of their distinctive aromas. Below are descriptions of the seven works in the "Bala Pala Indonesia" collection.



Figure 5. Sena dari Surga Nusantara

Titled "Sena dari Surga Nusantara," this work measures 120 x 100 centimeters. It possesses a strong character through repetitive patterns of circles, squares, and crosses, created through the intersection of vertical and horizontal lines. Shades of red and white dominate this first work in the "Bala Pala Indonesia" collection.

Created using white embroidered cotton fabric, the embroidery technique creates a repetitive circular pattern with equal spacing between the circles. The embroidery technique uses recycled cotton thread in a combination of red, blood red, and pink. The fabric's characteristic crisscrossing embroidery pattern is then responded to with repetitive intersecting vertical and diagonal lines throughout the work. This action-reaction response creates an illusory visual effect. The line pattern is created with machine thread, applied using a sewing machine as part of the final stage or finishing of the work.



Figure 6. Teka Teki Tuju Timur

The work, titled "Teka Teki Tuju Timur," measures 120 x 120 centimeters. It differs significantly from the first work, featuring a pattern configuration that visually resembles circular flower petals. This flower-like pattern is arranged in four groups. Upon closer inspection, each group exhibits distinct color nuances. The first group adapts the color of young Banda nutmeg, then intensifies to resemble the color of mature nutmeg in the second, third, and fourth groups. Meanwhile, shades of green adorn the background, with random triangular patterns covering almost the entire surface.

The work is made using white cotton twill fabric, using an embroidery technique that creates a flower-like pattern. The embroidery technique uses recycled cotton thread in a combination of cream, light brown, dark brown, red, blood red, dark green, and light green. The embroidery thread, applied to almost the entire surface of the fabric, creates a unique, realistic texture. The distinctly distinct texture can be seen in the shades of green, with randomly arranged diagonal patterns forming repetitive triangles of varying sizes. The texture in this work then becomes the most powerful and impressive artistic element.



Figure 7. Aroma dari Surga

Unlike the two previous works, which were predominantly embroidered, "Aroma dari Surga" combines hand-drawn batik, natural dyes, and embroidery. Measuring 120 x 120 centimeters, the work, created using ultrafine cotton, involved several stages of technical application. It begins with the application of hand-drawn batik to the fabric, followed by the dyeing process using natural dyes derived from a combination of teak, mango, and ketapang leaves. Finally, embroidery and sashiko techniques were applied to several areas of the work, completing the work.

The dominant color in this work is dark purple with hints of brown. This is combined with light purple and pink, applied in a gradient manner. There are also white accents, representing traces of wax, a result of the hand-drawn batik technique. Compared to the other works, "Aroma dari Surga" exhibits the most visual stylistics, allowing for free interpretation by the audience. This also lends this conceptual illustration a highly narrative feel.

Similar to other works, texture always plays a significant role in the "Bala Pala Indonesia" collection, but in this work, the role is shared with the line element that appears quite dominantly, the repeated curved diagonal lines become different and quite eye-catching in this work. Sharing the role with the color element through the pink gradation that is quite contrasting with the color in the background, thus making the stylistic form quite prominent among the other forms.

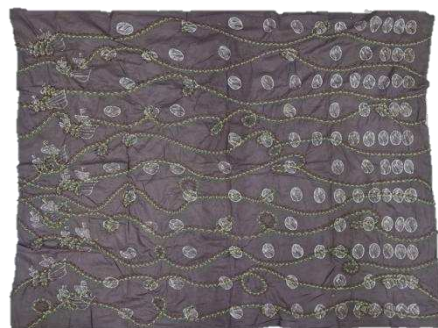


Figure 8. Jerat Surgawi

The work, titled "Jerat Surgawi", measures 140 x 100 centimeters. It was created using ultrafine cotton, combining batik, natural dyeing, and sashiko techniques. The process is similar to that used in "Aroma dari Surga." The difference lies in the natural dyes used; in this work, the author used a combination of ketapang and mango leaves.

Brown dominates the work, with touches of dark green, light green, cream, and white accentuating the artistic elements. The oval-shaped nutmeg seeds, arranged vertically in parallel, and the playful composition of distance and position create a dynamic impression. This is supported by the repetition of dynamic curved lines, some of which form randomly arranged circles, transversely, throughout the work, creating a strong character.



Figure 9. Baris Bala Penjaga

The work, titled "Baris Pala Penjaga" measures 140 x 120 centimeters. It was created using ultrafine cotton, combining batik, natural dyeing, embroidery, and sashiko techniques. The process for applying these techniques is similar to that used in "Aroma dari Surga" and "Rat Surga" (Heavenly Trap). The difference lies in the natural dyes used; in this work, the author used a combination of noni root, sappanwood, and lime. Pink with orange hues dominates the work, while touches of light green, brown, and pink accentuate the artistic elements. The mace forms are arranged vertically in parallel rows, creating a play on the composition of distance and size, creating a repetitive pattern that is parallel yet dynamic. The artistic elements, in the form of curved green and light orange lines, are depicted dynamically to create pauses between the parallel rows of forms. These line accents are applied using a chain stitch technique using recycled cotton embroidery thread.



Figure 10. Sisi Lain

Unlike the previous five works, which were dominated by embroidery and batik techniques, this work, titled "Sisi Lain," is created using a combination of painting, sashiko, and embroidery. It measures 140 x 150 centimeters and is made on pure cotton textile with vertical textured accents across the fabric. Another significant difference between this work and the others is that while other conceptual illustrations are created on textiles without patterned boundaries, this sixth work underwent an experiment. This experiment involved using a women's shirt pattern as a basis and reference, followed by the application of painting, sashiko, and embroidery techniques to that pattern. This means that the artistic elements in this work are based on the applied pattern. Brown is the dominant color throughout the work. Green accents, through embroidery and sashiko techniques, are also evident in "Sisi Lain." As the title suggests, different forms are presented in this work, but all of them still refer to the results of the experimental research conducted.



Figure 11. Bala Pala

The final work in the "Bala Pala Indonesia" collection measures 500 x 120 cm. It utilizes various white textile media, combined and woven using textile manipulation techniques such as thread trapping and quilting, combined with various stitches such as tika jejak (tracing stitch); chain stitch; basting stitch; peston stitch; and others. In addition to handwork, some pieces were also completed using an overlock machine to achieve the desired visual effect. This conceptual illustration is presented as an art installation, the beauty of which can be enjoyed from both sides of the textile. White is the dominant color in this work, with accents of red and blue appearing throughout. These colors are presented through machine-stitched thread and recycled cotton embroidery thread. The gigantic size and color of this work distinguish it from other works in the "Bala Pala Indonesia" collection. Artistic elements such as line, shape, plane, volume, and texture are combined in a unique way, adapted from visuals from experimental research, historical readings of the Pala Banda region on Run Island, and the Treaty of Breda. The Netherlands; and Maluku as part of the Indonesian archipelago. The organization of these various artistic elements creates a complex visual in this work.

Overall, the "Bala Pala Indonesia" collection is an original work created through a lengthy process outlined in this research. This work is not plagiarized from any other art form. The collection's originality is clearly evident in its use of interdisciplinary creative techniques in art fashion, combining two or more techniques within a single work, resulting in complex and novel visuals.

For example, in the works titled "Aroma dari Surga," "Jejak Surga," and "Baris Pala Kuil," these three works present a complex, gradual creative technique, ranging from batik tulis and natural dyeing to sashiko and embroidery as the finishing techniques, transforming them into a complete work of art. Meanwhile, the work titled "Sena dari Surga Nusantara" (Sena from Surga Nusantara) is created using a combination of embroidery and machine sewing techniques, resulting in a complex visual. On the other hand, the work titled "Teka-Teki Tuju Timur" is created using only one technique: embroidery. Nevertheless, the stylistic composition of the forms and the embroidery patterns that cover almost the entire surface of the medium are distinctive and part of the work's authenticity.

"The Other Side" presents originality through the application of painting, embroidery, and sashiko techniques to a medium that has previously been used for women's shirt patterns, known as pattern placement in the fashion industry. The placement of the pattern on the medium before the creative process is part of the work's originality. Meanwhile, the final work, "Bala Pala," is realized through the elaboration of textile manipulation techniques, such as thread trapping and quilting, combined with various stitches, such as tika jejak (tracing), chain stitch (chain stitch), basting stitch (basting stitch), and others. The combination of these techniques serves as a guide to achieving originality through creative techniques in this final work.

All the stylistic forms expressed in the "Bala Pala Indonesia" collection are the result of creative processing using the aesthetic approach of recasting, reframing, and mobilizing the visual vocabulary acquired as part of the author's expressive language. The process of collecting visual treasury through an experimental approach that integrates scientific disciplines, especially biology, using the re-zooming method with the help of tools in the form of a macro camera, digital microscope, and binocular microscope, is part of the originality of the work "Bala Pala Indonesia".

4. CONCLUSION

The configuration of various definitions of illustration yields a new understanding of conceptual illustration, presenting not only visuals but also their meaning and function in a fashion context. Experimental research, using re-zooming techniques using macro cameras, digital microscopes, and binocular microscopes, is also incorporated to capture the unique visual diversity of Banda nutmeg as a visual reference in achieving a stylistic form that characterizes



the author's personality. Textile media becomes unique when presented as a platform for presenting conceptual illustration works, as illustrations in the fashion design industry are generally created on conventional paper or digital media.

Conceptual illustration becomes a vehicle for connecting between signs. Examples of the relationships established include the icon of Indonesia's wealth (nutmeg), linked to cultural signs (local wisdom of the Banda Islands), economics, and history (gold and commodities), resulting in the conceptual illustration product "Bala Pala Indonesia." The interplay of visual design aspects such as line; plane; shape; space; color; texture; and volume, clarify the relationships between signs, facilitating interpretation of these connections.

Conceptual illustration, based on art fashion, can be observed when the product, a collection of works, is received by the audience. The relationship between the signs formed and the interpreter completes the semantic study of the product as the foundation for creation.

For example, when the signs formed can be read and understood by the interpreter, the "Bala Pala Indonesia" collection can be contextually accepted as a conceptual illustration icon reflecting Indonesian identity.

The artistry in the "Bala Pala Indonesia" collection consists of seven works, all of which utilize textiles as the primary medium. "Bala Pala Indonesia" is interpreted as an army or soldier in the form of a heavenly fruit, a milestone in the advancement of Indonesian civilization through the allure of its distinctive aroma. These seven works consist of: "Sena dari Surga Nusantara"; "Tekateki Tuju Timur"; "Aroma dari Surga"; "Jerat Surgawi"; "Baris Bala Penjaga"; "Sisi Lain"; "Bala Pala".

An experimental approach was used to explore until the author obtained a diverse visual vocabulary as a reference in realizing sketches that would later be translated into conceptual illustrations. Specifically, creative processing of these visuals through stylistic forms can be carried out, which will later become the author's personal characteristic in the creation of this research. Each work in the "Bala Pala Indonesia" collection embodies a distinct style, encompassing surrealism-abstract and cubism. The "Bala Pala Indonesia" collection is an original work created through a lengthy process outlined in this research. This work is not a plagiarism of any other art form. The collection's originality is clearly evident in its use of interdisciplinary creative techniques in art fashion, combining two or more techniques within a single work, resulting in complex and novel visuals.

The creation of the "Bala Pala Indonesia" collection allows for an artistic formulation: conceptual illustration creations grounded in interdisciplinary disciplines, encompassing science, medium, and technique, culminating in a novel or original value within the works. The interdisciplinary nature of fine art, fashion design, and the scientific touch of biology opens up space for diverse new visuals, creating an unusual visual vocabulary through an experimental approach to visual analysis or morphology of samples from the subject of the creation, in this context, the pala banda. The integration of various media and creative techniques also creates a diverse persona and identity within each work. The combination of textile media: embroidery thread, natural colors, textile paint, and machine thread combine to create works of art that stimulate not only the sense of sight but also the sense of touch of the audience through the variety of textures presented in these works. All of these interconnectedly form the artistic essence of "Bala Pala Indonesia."

In general, the aesthetics of the works in the "Bala Pala Indonesia" collection are understood as troops or soldiers, symbolizing the fruits of paradise, which are milestones in the advancement of Indonesian civilization, through the allure of their distinctive aromas. Based on this meaning and the concept of creation, development was carried out to construct counter-narratives and specific meanings for each work in the "Bala Pala Indonesia" collection. Beyond its functional value based on the discipline of fashion design, the "Bala Pala Indonesia" collection also possesses aesthetic value that aligns with the basic principles of fine art.

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