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RECONSTRUCTION OF VICTORIAN FASHION PATTERNED WITH BATIK HISTORY OF BANTEN AS A MEDIUM FOR PROMOTING REGIONAL CULTURE IN THE CONTEXT OF CONTEMPORARY FASHION

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ABSTRACT

This research aims to create Victorian Style women's and men's fashion works combined with batik motifs with the theme of Banten history, as a visual medium for local cultural promotion. Banten, which has a long history as a spice trading center in the 16th century, became the inspiration for designing batik motifs featuring Dutch ships, Dutch soldiers and spices. This is not just an interpretation of the colonial style, but a contemporary visual approach that combines classic silhouettes with local narratives. The methods used include historical exploration, motif design, colet-written batik techniques, and fashion making with pattern-breaking techniques and decorative touches such as lace, brocade, and classic hats. The works are photographed in retro architectural settings that support historical themes, creating a visual synergy between history and aesthetics. This fashion has proven to be able to be a tool of visual communication of culture, especially in tourism promotion activities, festivals, or digital media.

Key Words: Victorian Style, Banten, Vintage Fashion, Local Busaya Promotion, Motifs History



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INTRODUCTION

Banten is one of the regions in Indonesia that has high historical value, especially in the context of international trade in the 16th to 17th centuries. Its strategic location makes this region the main port in the spice trade route that is in great demand by European nations such as the Dutch, Portuguese, and British (Adeng, 2010). The interaction between local communities and foreign nations not only has an impact on the economic sector, but also has a significant influence on social and cultural aspects. One form of cultural acculturation that

is quite prominent can be seen in the fashion style and lifestyle of the elite and colonial Peranakan people at that time.

The fashion style of European women who came to Indonesia, especially those worn by Dutch nonies, was greatly influenced by the fashion style of the Victorian era. The Victorian era occurred in 1837-1901 during the reign of Queen Victoria in England. The Victorian era was the heyday of the British empire (Princess & Dewanto, 2025). The increasing number of European women in Indonesia in the 19th century saw the influence of European fashion styles only beginning to be noticeable. The wearing of Victorian clothing reflected social status and also became a symbol of colonial dominance in domestic and public spaces at the time.

Banten has a very rich cultural heritage. In today's context, cultural preservation efforts are not enough to be carried out through conventional historical documentation or learning alone, but need to be supported by visual and functional approaches that are relevant to the development of the times. One of the effective media to convey cultural values is fashion. In this case, the clothing is designed to support the role of kang nong Banten as a tourism ambassador. Fashion functions as a visual communication tool that is able to convey historical and cultural values to the younger generation. Therefore, a creative strategy is needed to elevate historical elements into contemporary fashion design that is not only aesthetically appealing, but also informative and inspiring. The research and creation of this work aims to reconstruct Victorian-style fashion combined with batik motifs with the theme of Banten history. The result is vintage clothing that contains local cultural and historical narratives in a communicative visual form. This work is expected to be an interesting regional cultural promotion medium to be displayed in various tourism activities, cultural festivals, art exhibitions and even digital promotions. Thus, a synergy is created between cultural preservation and the development of textile craft-based fashion design.

METHODOLOGY

This study uses the theory method of Guntur (2016) in the book on artistic research methods, namely the exploration stage, the incubation stage, the conceptualization stage and the materialization stage. The exploration stage was carried out with a literature study related to the history of Banten as an international trade center. The data obtained became the basis for the creation of batik motifs with the theme of Dutch ships, Dutch soldiers and spices. In addition, an exploration of Victorian-style fashion forms was chosen to support the historical concept of the arrival of the Dutch to the archipelago. The incubation stage is the process of maturing ideas through material experimentation, colet-written batik dyeing techniques, and exploration of decorative materials such as lace and brocade. Experiments were carried out to ensure the compatibility between batik motifs and fashion designs so that they are visually harmonious and meaningful.

At the conceptualization stage, sketches of batik motifs and Victorian-style men's and women's fashion designs were designed. Meanwhile, the materialization stage is the process of realizing designs into real works in the form of two types of clothing. This work not only functions as a fashion product, but also as a communicative and contextual cultural promotion medium, especially to support Kang Nong Banten's role as a regional tourism ambassador. The research design is directed at the process of designing and creating fashion works that combine elements of local history and culture into contemporary fashion. This process includes the stages of literature study, the creation of batik motifs, the selection of coloring techniques, the exploration of Victorian-style fashion forms, and the documentation of the final work. The research is focused not only on creating fashion, but also on designing visual based cultural promotion media that is communicative and contextual. The object of this study is two types of clothing, namely men's and women's clothing that adapts to the Victorian era (1837-1901) and is combined with Banten's historical batik motifs.

The focus of the activity is the exploration of fashion forms, the design of batik motifs with the theme of Dutch ships, Dutch soldiers and spices, the application of batik writing colet techniques on sanforis cotton primis fabrics and the manufacture of fashion with sewing and decorative techniques such as the addition of lace, brocade and accessories. This activity is carried out in stages from design, experimentation to evaluation of aesthetics and visual functions. The main material used in the creation of the work is sanforis cotton primis fabric as a written batik medium, combined with brukat as a complementary element. The dye used is a remasol dye that is suitable for the colet technique. The tools used are canting, colet brushes, colet coloring tables, sewing machines, irons, pattern scissors and digital cameras for documentation of the work. The research location is divided into two: (1) a private studio for the design, fabrication, and sewing process; (2) the location of the shoot with colonial architecture to support the historical visual context of the documentation of the work.

Data collection was carried out through several methods, namely literature studies, with reference to history books and scientific journals such as journals (Adeng, 2010), journals (Fauziyah, 2012), journals (Sumargono, 2022), journals (Putri & Dewanto, 2025), journals (Rifki Prasetyo, 2024), journals (Rahman, 2019) and books (Tubagus Umar Syarif Hadi Wibowo, 2020), books (Muzhiat, 2021), and digital archives about the Dutch first coming to Banten and colonial fashion styles. And finally, visual observations of references to Victorian fashion motifs and designs.

The operational definition in this study includes: Victorian fashion is a type of clothing with the characteristics of A-line skirts, puff sleeves, and ruffles as a representation of the classic style of the 19th century. Banten's historical batik motif is a motif that features visual elements such as Dutch ships, Dutch soldiers and spices. Visual culture promotion is defined as the delivery of historical narratives and regional identities through visual media such as clothing, photos, and presentation styles. The analysis technique is carried out

by visual and narrative analysis, namely by reviewing the form, color, visual harmony, and cultural meaning conveyed in the work to assess the similarity between the initial concept, creative process and the purpose of creating the work as a cultural promotion.

RESULT AND DISCUSSION

The result of this research and creation process is Victorian-style fashion combining historical elements with Banten's history-themed batik.



Figure 1. (Annie's Dress)

The first image shows a black dress with a Dutch ship and Dutch soldier motif made using the batik technique and the coloring technique of colet. Women's clothing wears petticoats with ruffle sleeve details and brukat accents. The dyeing technique uses the colet method on sanphoric cotton primis fabric, resulting in smooth and sharp colors. The sleeves feature ruffle accents and white brukat to reinforce the classic feminine feel. Wide hats and pearl necklaces complete the aristocratic look in the style of Dutch noni. The photos are taken in retro urban areas, contrasting elements of the past and present as part of a contextual visual communication strategy.



Figure 2. (Fashion Pieter)

In the second picture, the men's clothing shown is a white suit with an accent of written batik motif on the collar as the main visual element. The batik motif used is themed on spices, representing the historical background of the arrival of the Dutch to Banten which aimed to trade the commodity. The white color of the suit gives a formal, clean, and aristocratic feel, while the combination of batik motifs on the collar adds a narrative element that links fashion to local history. The silhouette of the suit is designed with a firm cut line, following the characteristics of the 19th-century European men's fashion style, but combined with local feel through the application of traditional textile crafts. The shoot was done in a colonial-style building environment with arched architectural elements, which visually reinforces the historical impression and supports the construction of the colonial visual narrative that is the main inspiration for this work.



Figure 3. (Courtesy of Alenae)

In the third picture, this outfit appears in a pure white base color, with a pattern of spice batik and Blanda boats spread evenly on the skirt and torso. The wide belt of batik at the waist emphasizes the silhouette of the body and becomes the focal point of the fashion. The large, raised puff sleeves add a grand and distinctly Victorian feel. The use of large white hats as well as lace gloves reinforced the image of the European aristocracy. Shooting was done in a colonial-style interior against a backdrop of classic furniture and red velvet curtains, confirming the atmosphere of the colonial-era European noble house. This nuance also strengthens the historical narrative carried out in the fashion work.



Figure 4. (Cornelis Clothing)

The fourth picture shows men's clothing in the form of a black vest with a batik motif and a white lace shirt as an inner layer. This combination was inspired by the style of 19th-century colonial noble men. The batik vest is designed sleeveless with classic buttons, while the lace on the sleeves of the shirt creates a rich and luxurious texture. The black and white color provides an elegant contrast that supports a formal and classy image. The setting of the shoot inside the classic style building with green walls and antique ornaments gives it an exclusive feel and supports the historical visual narrative of fashion design.

In the discussion of functions, this work is able to play a role as a powerful and contextual cultural communication tool. When worn by tourism ambassadors such as kang nong Banten, this fashion is not only aesthetically appealing, but also conveys a distinctive historical narrative that is easy for the public to understand through a visual approach. Fashion in a cultural context can act as a visual narrative that contains a society's social identity, history, and ideology. By combining traditional craft techniques and modern fashion construction. This research shows how textiles can be a dynamic and relevant medium for cultural preservation in the contemporary era.

CONCLUSION

This research succeeded in realizing Victorian-style men's and women's fashion works combined with batik motifs with the theme of Banten history as a medium for visual culture promotion. Through an exploratory and experimental approach, the creation process proves that elements of local history can be processed into aesthetic, contextual, and communicative textile crafts in the realm of contemporary fashion.

The work combines the construction of classic 19th-century fashion with batik motifs representing Dutch ships, Dutch soldiers and spices, making this fashion full of historical and symbolic value. The visual composition presented

through colonial-style documentation reinforces the cultural narrative in an engaging and educational visual form. Overall, this work shows that fashion can function as an effective cultural representation tool in supporting tourism promotion and preservation of Banten's history and opening up opportunities for the integration of local textile crafts in the wider creative industry.

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