

Visualization of Early Adulthood Overthinking Behavior in Batik Outerwear Clothing

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ABSTRACT

Early adulthood is a transitional period often marked by uncertainty, anxiety, and a "quarter-life crisis," which can lead to overthinking. This mental state, characterized by excessive rumination about the future, serves as a creative catalyst. The research explores the *visualization of early adulthood overthinking behavior in batik outerwear clothing* through the culturally rich medium of batik, applied to contemporary outerwear fashion. This practice-led research aimed to create a series of batik outerwear garments that visually and thematically represent the overthinking behavior experienced in early adulthood. The project sought to translate abstract psychological concepts into tangible artistic expressions using traditional batik techniques within a modern fashion context. The approaches used in this study include developmental psychology theory, expressionist aesthetic theory, and ergonomic theory. Additionally, the creation process employs the practice-led research method, encompassing the stages of preparation, imagination, development of imagination, and execution. The creative process involves the *batik lorod* (hand-drawn batik) technique with textile dyes using the *colet remasol* technique. The steps include pattern creation, motif tracing, waxing (*canting*), dyeing, batik finishing, fabric cutting, sewing, and garment finishing. The final products of this project consist of five outerwear garments, each featuring unique batik colors and designs. These five pieces are titled *Fear of the Unknown*, *Shadows of What-Ifs*, *Endless Loops*, *Shattered*, and *The Sea of Uncertainty*. The distinct titles aim to convey the theme of each outerwear piece.

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INTRODUCTION

Early adulthood is a phase every individual must navigate. During this period, changes and lifestyle adjustments begin to emerge. Individuals confront various problems and future-oriented challenges. These can evoke feelings of indecision and doubt, potentially triggering a quarter-life crisis. People face critical life choices in areas such as career, finances, living arrangements, and relationships (Rahmah et al., 2023).

The prevalence of mental health challenges among early adults has become a global concern. According to the World Health Organization (WHO, 2021), approximately 1 in 7 young adults aged 18–24 experience mental health disorders, with anxiety disorders being the most common. In Indonesia, data from the Indonesian Mental Health Association (2022) reveals that 64.8% of young adults aged 18–29 experience psychological distress, with

overthinking as one of the most frequently reported symptoms. The COVID-19 pandemic exacerbated this situation, with studies indicating a 25% increase in anxiety and depressive symptoms among this age group (Xiong et al., 2020).

The contemporary challenges faced by early adults are multifaceted and interconnected. Social media pressure creates unrealistic comparison standards, with studies showing that excessive social media use correlates with increased anxiety and overthinking behaviors (Primack et al., 2017; Keles et al., 2020; Huang, 2022). Economic uncertainty, particularly in emerging markets like Indonesia, compounds stress related to career establishment and financial independence (Arnett, 2015; World Bank, 2022). The education-to-work transition presents additional challenges, as young adults navigate competitive job markets while managing parental and societal expectations (Ng & Feldman, 2012; Schoon & Heckhausen, 2019). These factors collectively contribute to the "quarter-life crisis," a period characterized by intense self-reflection, identity exploration, and decision-making anxiety that frequently manifests as overthinking (Robinson et al., 2013; Atwood & Scholtz, 2021).

The numerous problems and crises of the quarter-life crisis trigger anxiety about the future. This anxiety and worry give rise to excessive thinking, which signals the emergence of overthinking (Hardiani, 2012). The condition of overthinking in early adulthood—particularly among those experiencing a quarter-life crisis, who fixate on future possibilities—inspired the creation of this final project, *Visualization of Early Adulthood Overthinking Behavior in Batik Outerwear Clothing*, visualized through batik outerwear.

To contextualize this creative research within existing scholarship, it is essential to examine prior artistic and academic work addressing mental health visualization through textile arts and fashion design. Previous studies have explored the intersection of psychological states and artistic expression in batik. Widodo (2019) examined how traditional Javanese batik motifs encode emotional and spiritual meanings, demonstrating that batik has historically served as a medium for expressing internal psychological states. However, this research focused on traditional motifs rather than contemporary mental health issues. Similarly, Kusumastuti (2020) investigated therapeutic applications of batik-making for individuals with anxiety disorders, finding that the meditative process of creating batik reduced anxiety symptoms in participants. While groundbreaking, this study emphasized batik as therapy rather than as a visual language for communicating specific mental health experiences.

In the realm of fashion and wearable art, several artists have addressed mental health themes. The work of contemporary fashion designer Rei Kawakubo (Comme des Garçons) challenges conventional beauty standards and expresses psychological complexity through deconstructed garments, though without specific reference to overthinking or using batik techniques (Vinken, 2005). Textile artist Tracey Emin has created embroidered works that express anxiety and emotional turmoil, demonstrating how textile arts can effectively communicate psychological states (Merck & Townsend, 2002). In the Indonesian context, contemporary batik artist Agus Ismoyo has modernized batik by incorporating personal narratives and social commentary, yet without specifically addressing mental health themes (Achjadi, 2010).

Research on quarter-life crisis and its visual representation remains limited. Robinson and Smith (2010) conducted foundational research on quarter-life crisis manifestations in emerging

adults, identifying overthinking as a core symptom, but did not explore artistic interventions. More recently, studies have examined expressive arts therapy for young adults experiencing quarter-life transitions, suggesting that creative expression can facilitate identity exploration and anxiety reduction (Malchiodi, 2020). However, no existing research has specifically examined batik outerwear as a medium for visualizing overthinking behaviors in early adulthood.

This creative research project positions itself at the intersection of these existing bodies of work while addressing several gaps in the literature. Unlike previous studies that treat batik either as traditional cultural heritage or as therapeutic practice, this project employs batik as a contemporary visual language specifically designed to communicate the psychological experience of overthinking. The choice of outerwear as the garment form extends beyond Kusumastuti's therapeutic approach, positioning the work as wearable art that makes mental health visible in public spaces. By combining expressionist aesthetic principles with traditional batik techniques, this research bridges contemporary mental health discourse with Indonesian cultural heritage, creating a unique contribution to both batik scholarship and mental health awareness initiatives. The project's innovation lies in its systematic visual translation of specific overthinking themes—uncertainty, social judgment, relationship anxiety, decision paralysis, and achievement pressure—into distinct batik motifs integrated within functional, wearable garments.

Batik is a cultural practice passed down through generations since ancient times. According to Supriono (Baba, 2018), batik embodies sensory, philosophical, and spiritual works of art and culture. Batik motifs can draw inspiration from surrounding conditions. The author's experiences with overthinking served as inspiration for this final project: outerwear featuring batik motifs that illustrate the crowded, complicated nature of a person's thoughts during overthinking. These motifs depict a human figure contemplating something, supported by illustrative elements representing future-oriented overthinking.

The urgency of this creative research stems from several pressing contemporary issues. First, mental health awareness among young adults in Indonesia remains inadequate despite rising prevalence rates, with significant stigma preventing open discussion of psychological struggles (Diatri et al., 2020). Traditional mental health interventions often fail to reach young adults who may not identify as having clinical disorders but nonetheless experience significant psychological distress. By translating overthinking experiences into visual art, this project creates a culturally grounded, aesthetically engaging entry point for mental health conversations. Second, Indonesian batik faces ongoing challenges in maintaining relevance for younger generations, who often perceive it as outdated or ceremonial rather than contemporary and expressive (Djoemena, 2000). This project demonstrates batik's capacity to address current psychological and social issues, potentially revitalizing interest among young adults. Third, the COVID-19 pandemic has intensified mental health challenges while limiting traditional support systems, creating an urgent need for innovative approaches to mental health awareness and expression (Serafini et al., 2020).

The novelty of this research manifests in several dimensions. Thematically, this is the first systematic artistic exploration of overthinking as experienced specifically by Indonesian early adults, grounded in empirical data from surveys on common overthinking triggers.

Technically, the project introduces new approaches to batik design by integrating expressionist aesthetic principles—typically associated with Western art movements—with traditional Indonesian batik techniques, creating a hybrid visual language. The motifs themselves are innovations: rather than drawing from classical batik repertoires (parang, kawung, etc.), they comprise original compositions that visualize abstract psychological states through symbolic imagery (tangled lines for mental confusion, multiple eyes for social judgment anxiety, fractured patterns for decision paralysis). Functionally, the choice of outerwear—specifically oversized, unisex designs—positions the work within contemporary streetwear aesthetics, making batik accessible to fashion-conscious young adults while maintaining cultural authenticity through traditional hand-drawn techniques. Finally, the project's conceptual framework, which systematically links specific overthinking manifestations to distinct visual motifs and garment designs, provides a replicable model for translating other psychological experiences into wearable art, potentially influencing future research at the intersection of mental health, cultural heritage, and fashion design.

The selection of outerwear emphasizes both aesthetic and functional aspects, including materials, design details, and a unique artistic identity. Outerwear offers flexible usability. As the outermost layer of clothing, it draws attention to the overthinking-themed batik motifs. The primary goal of this creation is to produce contemporary batik works that visualize overthinking, realized in outerwear form.

METHOD

Approach Method

The approach method in the creation of this final project uses several theories, among others:

1. Developmental Psychology Theory: Developmental psychology is a branch of science that studies changes and developments that span the entire span of life, from conception to the end of life (Hurlock, 1980). Developmental psychology theory is useful for identifying the age ranges that are included in the stages of early adulthood as well as the challenges that individuals need to face in early adulthood.
2. Expressionist Aesthetic Theory: Expressionist aesthetic art is the art that expresses something according to what is felt. Expressionist aesthetics states that beauty is not always visible from its form, but from its intent, purpose, or expression. This theory assumes that the beauty of a work of art lies in what it expresses (Manaroinsong, 2017: 25). This theory is used for imagination in designing overthinking visualization motifs to create expressionist and beautiful motifs.
3. Ergonomics Theory according to Tarwaka: According to Tarwaka (Muslimin, 2016), the main goal of ergonomics is to study the limits of the human body when interacting with the surrounding environment, as well as to produce products that are comfortable to be worn by the user. This theory is used to identify materials, in order to create outerwear that is comfortable and safe to wear.

Creation Method

In making artworks, of course, a systematic creation process is needed. The method of creation is a systematic step to realize a work from beginning to end. According to Hendriyana (2022), Practice-led Research is a method of creating types of scientific works that reflect new works through practical research. Practice-led research has four stages of work as follows:

1. Preparation Stage: The preparation stage, consisting of observation, exploration, and analysis activities. In the preparation stage for the creation of this work, observation and analysis activities are carried out using the literature study method, namely by looking for information about overthinking, forms that describe overthinking, and trending outer models through books, journals, and articles. In addition, a field study was conducted by distributing a google form regarding their opinions about what often makes individuals overthink. The information that has been collected is then analyzed to find the ideas and concepts of the source of creation, the purpose of creation, the material, and the process in achieving the desired final result.
2. Imagination Stage: The imagination stage, which is the stage when the ideas that have been obtained at the observation stage are developed further in more detail, especially in the visualization of outerwear and batik motifs that visualize the overthinking of early adulthood towards the future.
3. Imagination Development Stage: The imagination development stage focuses on the maturity of the concept which is realized through considerations related to the process of workmanship, tools and materials, techniques, and anticipatory steps that may be required during the creation process.
4. Work Stage: The work stage is the implementation stage of the entire process of creating works that have been decided based on mature decisions and concepts.

RESULTS AND DISCUSSIONS

1. Creation Ideas

a. Overthinking Early Adulthood as a Batik Theme in Outerwear Fashion

Based on the division of stages of human development proposed by Hurlock, early adulthood is the longest phase of development. This adulthood begins at the age of 18-40 years. During this period, individuals begin to be faced with conflicts and emotional tensions, periods of social isolation, periods of commitment, periods of dependence, periods of value change, creative periods, and adjustment to new lifestyles (Hurlock, 1980).

When entering the early adult stage, individuals will feel some new things emerging. Robbins and Wilner (Rahmah et al., 2023) state that individuals can be expected to experience various psychological problems such as experiences of feelings of doubt and doubt about uncertainty. This triggers a quarter life crisis. Individuals are faced with life choices such as career, finances, life arrangements, and relationships.

The crisis of a quarter of life is influenced by internal factors and external factors. In the internal factors there are the exploration of identity, instability, self-focused, while in the external factors there are relationships between friends, romance, relationships with family, life at work and career, and challenges in terms of academics. A quarter of life crisis causes individuals to have difficulty making decisions, feel hopeless, judge themselves negatively, feel depressed, and feel anxious (Jalal, 2023).

The number of questions that are specifically related to something that needs to be faced in early adulthood causes anxiety in every individual. The anxiety experienced in particular has cognitive symptoms, namely worrying about something that will happen in the future, disturbed feelings of fear of something that will happen in the future (Hardiani, 2012). Anxiety and worry trigger the emergence of excessive thinking. Excessive thinking is a sign of overthinking.

Overthinking is the act of overthinking something. Anxiety and worry about everything that is uncertain, often make individuals feel overthinking. Overthinker is a term for people who spend their time overthinking, analyzing things that have happened and things that have not happened. Usually, an overthinker considers various aspects before making decisions, understands the actions of others, and worries about every decision taken for his future and so on (Yulianti & Juniartha, 2022).

Overthinking in early adulthood, especially in individuals who experience a quarter of life crisis that focuses on thinking about the possibilities that will be faced in the future and supported by the response from the results of the dissemination of google form, five overthinking themes were selected as the source of creation ideas experienced by individuals in early adulthood who are under 30 years old, in the form of: (1) Overthinking uncertainty about everything in the future; (2) Overthinking the judgments of others; (3) Overthinking about romantic relationships, and other people; (4) Overthinking in making decisions; (5) Overthinking about graduation and success.



Figure 1. Post Overthinking Uncertainty in the Future (Source: <https://shorturl.at/ajPZH>, Downloaded 13/01/2025, at 20.19 WIB)



Figure 2. Overthinking Post on Others' Judgments (Source: <https://shorturl.at/Q77bV>, Downloaded 13/01/2025, at 20.19 WIB)

b. Overthinking Themed Artwork as the Main Motif

Some works of art often have themes related to the psychiatric problems of the artist. Artworks that have an overthinking theme are the creation ideas in making the main motifs of batik. Below are some examples of artworks with the theme of overthinking.



Gambar 3. Burning thoughts by Zarydoesart



Figure 4. Overthinking by Steluta Andreea Zamfir (Source: <https://tinyurl.com/yxmb3ax>, Downloaded 21/03/2024, At

(Source:<https://tinyurl.com/mrxjzt4v>, 09:07 PM local time)
Downloaded 21/03/2024,
At 20.19 WIB)

c. Busana Outerwear Batik



Figure 5. Outer Inspiration

(Source: <https://pin.it/1qih2Q0uH>,
Downloaded 13/01/2025, at 23.42 WIB)



Figure 6. Outer Inspiration 2

(Source: <https://pin.it/1mZNtZlOh>,
Downloaded 14/01/2025, at 00.13
WIB)

Outer clothing is outer clothing that is worn on top of other clothes. In principle, outer clothing is clothing that is worn outside of the main outfit and has a function as a complement to an outfit. In addition, outdoor clothing also serves to warm the body, or cover yourself, especially in winter. Batik outerwear is clothing that uses batik as the main material in its manufacture (Aini, 2017).

d. Some Illustrations That Strengthen the Overthinking Theme as a Supporting Motive

Some illustrations are needed as a supporting motif for the five themes of overthinking in early adulthood. The supporting motifs taken are illustrations of eyes, abstract lines, flowers, waves, stars, hands, deer, tigers, broken glass, and cracks. The use of illustrations as a supporting motif is adjusted to the overthinking theme that has been taken.



Figure 7. Illustration That Strengthens the Overthinking Theme as a Supporting Motive
(Source: <https://id.pinterest.com/>, Downloaded 21/03/2024, at 21.40)

2. Draft Works



Figure 8. Illustration Draft Works



Figure 9. Illustration Draft Works

3. Creation Process

Table 1. Stages of Work

No.	Stages of Work	Image
1.	Design Stage The design design stage is carried out with digital design techniques ranging from sketching to design coloring. Sketches are made using digital techniques using sketchbook applications.	
2.	Mordanting Stage Rama Wijaya's primis cotton cloth that has been prepared for batik is put into a hot water solution that has been mixed with ash soda and alum, then let it sit overnight.	
3.	Fashion Pattern Making Stage Fashion patterns are made using processing techniques based on predetermined sizes and adjusted to the design of the	

clothing that has been designed. The pattern is made using parchment paper and parchment paper. Pattern creation requires tools such as pencils, meters, pattern rulers and others.



4. The Stage of Plagiarizing Fashion Patterns and Batik Motifs on Fabric

The fashion pattern that has been made on umbrella paper is then traced on primis cloth then traced the batik motif pattern paper on the fabric that has been patterned beforehand. Pattern pattern plagiarism on fabric using pencil aids and erasers.



5. Batik Stage

After the batik motif is traced on the cotton fabric, the next step is to mentanging. The canting used is in the form of klowong canting, wall canting, and isen-isen canting. For the cracking batik making technique, it can be done by applying hot paraffin using brush against the surface of the fabric.



6. Coloring Stage

Batik that has been candied and given a cracking effect is continued to the batik dyeing stage, using remasol dye, with the colet technique. The main colors used in making this work are red3R, yellowFG, blueKNR, and blackBN. After the process

The color flashing is complete and the color is felt to be dry, the next step is to apply a color lock using waterglass.



7. Batik Plopping Stage

The wax that is still attached to the cotton fabric is removed through the process of polishing. Pelorodan is the process of dyeing batik cloth in hot water that has been mixed with ash soda.



8. Sewing Stage

The batik fabric that has been dyed is then cut according to the shape of the pattern that has been made. The pieces of fabric are then put together by sewing clothes according to predetermined stages using a sewing machine.



9. Fashion Finishing Stage

After the sewing process stages are completed, the next step is the fashion finishing process. The process of finishing clothes uses overhead techniques and hand sewing techniques.



10. Stage of Decorating Clothes

After the clothes are considered finished, the next step is to decorate the clothes. Clothes are decorated by attaching chicken eyes with tools. After the chicken eyes are attached, the separate parts of the clothing are put together by giving a makram rope that is formed crosswise. In addition, some batik motifs are

embroidered and then pasted on the main shirt.



4. Works

a. Work 1



Figure 10 Work 1 (Source: Sharur, Photographed 14/12/2024)

Title	: Fear of The Unknown
Ingredients	: Katun primisima, kain katun toyobo, kain hero
Technique	: Batik Larrod, Jack, and paste embroidery applications
Coloring	: Remasol Year 2024

The first work, titled "Fear of The Unknown", depicts the fear of everything in the future. Often the uncertainty of everything in the future becomes a burden on the mind of every individual. Often anxiety about the future makes individuals feel overthinking. There is a human visualization that has a flat expression and is surrounded by abstract lines, symbolizing overthinking that spreads in all directions because there are many things that need to be thought

about in facing future challenges. While the eye motif describes other people's views on individual decisions with the choices they make.

This outer is a modified cardigan model. There is a cleavage on the front that can be linked using a plastic buckle and given an accessory in the form of a strap with a crack motif as an accessory. Using an upright collar, bell sleeves, along with a cracked patterned strap as accessories.

b. Work 2



Figure 11. Work 2 (Source: Sharur, Photographed 14/12/2024)

Title	: Shadow of What- Ifs
Ingredients	: Katun primisima, kain katun toyobo, kain hero
Technique	: Batik lorod, sewing
Coloring	: Remasol Year 2024

The second work is titled "Shadows of What-Ifs", a reflection on the question of what happens in the future if the expectations of those closest to you do not live up to the expectations of those closest to you. Fear of other people's judgments often makes individuals feel overthinking. Star illustrations evoke the judgment of others, such as whether or not an application or service is quality on social media, measured by the number of stars obtained. Hand illustrations depict the giving of value from others. Eye illustrations illustrate the view of others in giving judgments. Illustrations of abstract lines and cracks depict the crowd that branches off when individuals experience overthinking.

The second fashion design has a hoodie model that has been developed. Equipped with a circular zipper on the neck to the front of the chest. There is a hood or headscarf, and it has a puff sleeve model with ribs on the bottom of the dress and on the bottom of the sleeves.

CONCLUSION

This final project visualized overthinking—a common mental challenge across the lifespan—through contemporary batik applied to unisex oversized outerwear. The creation process involved idea sourcing, concept development, alternative motif designs informed by psychological, aesthetic, and ergonomic theories, motif placement, material selection (primisima cotton for batik, black/blue toyobo combinations, and hero lining for comfort), and techniques including pattern-making, remasol colet batik (emphasizing bold colors and focal

points), sewing, and decoration. The result comprised five outerwear pieces, each featuring a central overthinking motif enhanced by thematic ornaments and accessories for aesthetic appeal, aiming to raise public awareness of overthinking via expressive fashion. For future research, scholars could extend this by empirically testing the outerwear's impact on wearers' mental health awareness or anxiety reduction through user surveys and wearable tech metrics.

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