

Ecoprint Creations as Artistic Eco-Friendly Interior Accessories

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ABSTRACT

The development of aesthetic products for interior accessories has evolved with a variety of designs and materials. Interior accessories based on local potential and eco-friendly products are the hopes of any society in the era of increasing awareness of eco-friendly lifestyles. This research aims to create interior accessory products with local natural plant growth materials through the use of ecoprint textile crafts as a basis for the development. To realise this aim, a creative art method is necessary. These methods include: (a) product design, (b) preparation of materials and techniques, (c) the process of making ecoprint decorative motifs on fabrics, (d) application of ecoprint fabrics combined with other materials as surface decoration of prospective interior accessory element products, (d) finishing of prototype interior accessory element products from the combination of ecoprint, (e) analysis of creative results of the developed interior aesthetic element products. The products of this project consist of hanging lampshade, sitting lamp, and table ware products. It is expected that the results of this creation can enrich the variety of eco-friendly-based interior accessories craft products, which are developed from local potential.

KEYWORDS

Ecoprint
Eco-Friendly
Interior Accessories
Product
Creation

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INTRODUCTION

The growing environmentally conscious lifestyle among communities has increased awareness in using life facilities made from eco-friendly materials (Cooke, 2012). Utilizing natural materials without damaging ecosystems reflects a concern for sustainable living that harmonizes with nature (Nuryawan, 2020). This can be seen in the rising awareness of using organic materials for interior furniture, clothing, and household accessories in residences, offices, hotels, and other interiors (Binarti, 2023). This increasingly eco-conscious lifestyle is accompanied by a demand for products that are not only functional but also artistic, unique, and rich in local character (Arida, 2017)

This phenomenon is evident globally, where communities incorporate eco-friendly yet artistic interior accessory elements. Examples include interior design in restaurants in Solo, Indonesia (Studyanto et al., 2021), in Europe, eco-friendly decorative materials in China (Su, 2021), textile research projects in Abu Dhabi, and bamboo-based materials used in Arab countries for interiors and residential buildings (Sarma, 2015). Other examples include environmentally aligned bamboo interiors in Vietnam (Thi Bich Vân, 2018), and similar practices in Korea (Cao, 2021). Such applications also encourage the growth of the interior craft industry featuring locally inspired and uniquely designed products (Atmodiwirjo & Yatmo, 2022). This includes developments by artisans in the Yangtze River Delta, China, craft villages in Vietnam, and wooden accessories in South Tyrol, Italy (Viganò et al., 2023).

Efforts to promote awareness and development of eco-friendly interior craft products are also seen in Aswan, Egypt, as well as in Arab nations (Al-Saud et al., 2024) and beyond.

Creative activities are generally supported by the natural wealth of each region, making locally distinct materials a key factor in the uniqueness of the resulting craft products. The skills of individual artisans in processing materials also influence the visual appearance of interior accessory products. Therefore, preserving environmental harmony is essential to ensure the sustainability of local natural materials for future generations (Cahyani, 2024). In Indonesia, the development of interior accessories also utilizes local natural resources, especially plant-based materials found near artisans. These materials include wood, tree roots, bark, leaves, branches, and more, all sustainably utilized while ensuring the long-term preservation of local flora. The controlled use of plant-based materials in crafts contributes to both ecological balance and human well-being (Cao, 2021). The public's growing demand for plant-based materials in aesthetic or interior accessory products continues to drive both producers and consumers to embrace environmentally responsible practices. However, the integration of ecoprint textile crafts into interior accessories remains relatively rare among artisans, despite its promising economic potential and ability to promote eco-conscious craft materials. Therefore, product development in this direction needs to be pursued sustainably to produce unique works that align with contemporary societal trends (Moubarak & Qassem, 2018).

This study explores the development of interior accessories through the combination of ecoprint textile techniques as decorative surface elements (Frey, 2019). It utilizes leaves from local plants as the primary materials in developing ornamental ecoprint motifs. The resulting interior accessory products—featuring ecoprint techniques as surface ornaments—embody both local identity and environmental responsibility (Chang et al., 2018). This development contributes to the diversification of environmentally friendly and economically valuable craft arts. To achieve this, the research defines several key problems in artistic creative inquiry, including: (1) Formulating the concept of developing ecoprint-based interior accessories, (2) The creative production process, including design and technique experimentation, (3) Prototype realization, and (4) Analysis of the creative outcomes.

METHOD

The method employed in this creative art research follows a practice-led approach, wherein the process of artistic creation itself becomes both the means and the outcome of inquiry. This method reflects the nature of creative-based research that emphasizes the exploration of visual forms, material possibilities, and conceptual depth through sustained engagement with the act of making. As such, the research is structured into three interrelated phases—preparation, implementation, and analysis—each of which is grounded in artistic practice and iterative reflection. The preparatory stage involves the formulation of creative ideas for eco-friendly interior accessories, specifically those that integrate ecoprint textile techniques with natural materials such as bamboo, wood, or recycled metal. This stage draws upon an understanding of material behavior, environmental sustainability, and aesthetic functionality in the context of contemporary interior design. Concept development is supported by visual studies and reference mapping, which serve as the initial framework for sketching and technical planning.

Following this, the implementation phase unfolds through a sequence of creative stages. These include formulating design concepts that combine ecoprint motifs with structural elements; preparing materials such as natural fabrics, organic plant leaves, mordanting agents, and complementary construction components; executing the production of ecoprint

motifs through leaf arrangement, bundling, and steaming processes; applying the resulting patterned fabrics as ornamental surfaces on selected interior objects; assembling the prototype products using appropriate joining and finishing techniques; and finally, conducting a preliminary evaluation of the aesthetic quality, material harmony, and usability of each prototype. The creation process not only requires sensitivity to visual composition and technical accuracy but also reflects an ethical approach to sustainability by utilizing biodegradable and locally sourced materials.

To support the workflow, a range of tools and materials is used, including both manual and digital design instruments, steaming equipment for ecoprint production, and tools for structural fabrication and finishing. Materials such as sketching paper, cotton or linen fabric, natural dyes, wood, and metal components are carefully selected based on their ecological impact and functional relevance. The final phase involves an analytical reflection on the creative outcomes—evaluating how well the prototypes represent the conceptual goals of the research, the coherence between material and form, and the potential cultural or commercial relevance of the designs. Through this integrated method, the research positions ecoprint not merely as a decorative technique but as a transformative artistic medium for sustainable interior craft practices.

RESULT AND DISCUSSION

Concept of Developing Artistic Eco-Friendly Interior Accessories from Ecoprint

The rise of eco-friendly creative craft industries has spurred public awareness toward living a healthier and more environmentally conscious lifestyle. This awareness encourages the growth of the creative industry by utilizing abundant natural resources in the surrounding environment (Cazzola, 2020). This can be done by researching and exploring natural materials that are viable for interior accessory products without damaging the ecosystem from which they are sourced. The abundance of vegetation in tropical countries presents a significant opportunity for developing interior accessories through diverse design concepts and production techniques involving ecoprint textiles. This is achieved by exploring the variety of plants suitable for producing ecoprint motifs on textiles, which are then combined as materials for interior accessories (Bocken et al., 2016; Haryanto et al., 2023). As society's lifestyle evolves and demands for functional and aesthetically pleasing products increase, creative industry players identify these trends as business opportunities. They respond by innovating in craft product design, whether through new technologies or materials (Setyowati & Wijayanti, 2021).



Figure 1. Design estimation of eco-friendly patterned textile interior aesthetic elements (left), Design estimation of cone-shaped wall lamps in a trio arrangement. (Design: Research Team, 2025)

Consumer demand for environmentally friendly craft products—whether for aesthetic exterior, interior, or accessory elements—continues to grow. As a result, many craft artisans in Indonesia are developing products using natural materials. Among the most prominent developments is the rise of ecoprint craft products, which can be applied not only to textiles but also to materials like wood, ceramics, and others. This growth is supported by the abundance of natural resources such as leaves, twigs, and branches, which serve as the main materials for decorative surface motifs on eco-print craft products (Asmara, 2020).

However, the current development of ecoprint crafts has largely focused on fashion/textile products. Many ecoprint craft centers produce items primarily for clothing. This research aims to explore a different approach—developing ecoprint crafts for interior accessory products. The development is based on the increasing demand for aesthetically pleasing interiors that incorporate eco-friendly materials, particularly accessories such as table lamps, tableware, and decorative wall hangings (Ponimin & Triyono, W, 2020). Findings indicate that commonly used interior accessory materials include wood, stone, fiberglass, and similar substances. In response, this research seeks to introduce alternative accessory products that integrate ecoprint crafts. This is achieved by combining wood or bamboo with ecoprint textiles, which are applied as decorative surface elements (Chutia & Sarma, 2016).

This development concept is guided by design principles related to visual aesthetics, production practicality, user comfort, and ease of maintenance. For example, in the case of a table lamp, a cylindrical base design is enhanced with ecoprint fabric on the lampshade and parts of the base structure. The combination creates a table lamp that is both functional and artistically unique. Realizing this concept involves several creative stages, including design planning, technical exploration, form visualization, assembly, and finishing (Bailey & Townsend, 2015).

Creative Process in Designing Locally Inspired Ecoprint Interior Accessories

Designing creative craft products, especially aesthetic elements for exterior or interior use, requires an innovative approach to realizing conceptual ideas. These creative concepts must be supported by imagination, technical experience, and the skill to execute them into usable ecoprint craft products. The execution process includes design planning, technique exploration, production, and readiness for use. A designer's aesthetic sensitivity is essential in this process, as it drives the imagination to shape the artwork in alignment with the defined concept. This is a fundamental principle that must be possessed by any product designer in the interior accessory craft industry (Atmodiwirjo & Yatmo, 2022).

The development of creative industrial products requires the ability to innovate in both design and production techniques. Such innovation can have an economic impact and create new job opportunities in the community. Using the natural environment sustainably as a creative resource is a form of responsible innovation that supports both environmental protection and human well-being (Cazzola, 2020). To produce a final, reproducible product, one must be able to plan production stages, execute them, manage human resources, and oversee production results. Product planning should be based on design principles, including comfort, functionality, practicality, ergonomics, cost-efficiency, and aesthetics. These principles are all guided by the potential consumer's needs (Brück, 2021).

In this creative project, the first step is to design product sketches, beginning with the creation of multiple alternative sketches based on the design concept. These sketches help anticipate possible forms for ecoprint accessory products, with 5 to 10 alternatives typically generated. Sketches are created manually and enhanced digitally, following design principles

that consider ornament shape, crafting techniques, usability, and aesthetics (Kuzinas et al., 2024). For example, when designing a table lamp, the sketch starts with a general shape for the lamp base and shade. These elements are combined to examine compositional balance. The lamp base is then decorated in specific areas using ecoprint textile designs, while the shade is also decorated with ecoprint. Several shape alternatives are explored, such as tall vertical cylinders or horizontally curved forms. Once a variety of alternatives have been generated, the next step is to select and finalize one design to be further developed into a detailed design drawing (Castelblanco Pérez, 2022a). The selection is based on considerations such as production feasibility, visual aesthetics, usability, cost-efficiency, and practicality.

The finalized design is then digitally illustrated and accompanied by technical specifications, including dimensions, construction methods, and production guidelines. This finalized design drawing serves as a reference for developing the prototype table lamp accessory. Therefore, the design documentation must be as detailed as possible to ensure the resulting prototype aligns with the established plan (Ponimin et al., 2024)

Creative Process of Formation and Results of Eco-Friendly Ecoprint Interior

The creative process of forming and realizing eco-friendly interior products accessory based on ecoprint techniques involves a careful integration of technical skills, aesthetic sensitivity, and material understanding. The realization of prototypes, developed from prior design drawings and concept sketches, requires not only an awareness of form and function but also practical knowledge of how to manipulate and combine diverse materials into cohesive, functional, and visually compelling interior products. This process demands a dual mastery over two principal material categories: first, the organic materials used in the creation of ecoprint motifs—primarily plant-based elements such as leaves, bark, or flowers; and second, the structural materials required to build the physical form of the accessory products, such as wood, bamboo, rattan, or metal, which serve as frames or functional bases (Bailey & Townsend, 2015).

In the initial stage of production, the focus lies on preparing the ecoprint fabric, which functions as the primary decorative surface element. The process begins with selecting a suitable textile substrate, typically natural fibers like cotton or linen that have the porosity and absorbency necessary to capture the intricate details of plant motifs. These fabrics undergo a mordanting process to prepare the fibers for natural dye absorption. Organic plant materials are then carefully chosen based on shape, texture, and tannin content, which affects the clarity and color intensity of the resulting motif. Leaves are strategically arranged on the fabric surface with attention to composition and balance, after which the fabric is tightly rolled, bundled, and steamed or boiled to transfer the natural pigments onto the textile. The result is a unique, often unpredictable pattern that captures the essence of the natural world and is later cut into segments or panels in accordance with the accessory design.

The subsequent phase involves the construction of the product's structural form—such as the base and body of a table lamp, a lampshade frame, or components of a wall fixture. At this stage, the artisan must consider visual proportion, durability, and compatibility between the decorative fabric and structural support. Ecoprint fabrics are affixed to specific areas of the structure using techniques such as adhesive layering, stitching, or frame insertion, ensuring that the motif placement aligns with the intended visual rhythm and ergonomic function of the product. Aesthetic considerations must be balanced with practical ones, such as ease of maintenance, safety in the case of lighting fixtures, and user comfort.

After all the components have been crafted and the decorative elements have been applied, the assembly process begins. This includes technical constructions such as installing knockdown mechanisms for modularity, integrating light sockets and wiring for lamp products, and attaching support structures with precision. The final stage is finishing—where surfaces are refined, smoothed, sealed, and checked for consistency in appearance and function. At this point, the prototype product is reviewed for its overall artistic integrity, environmental value, and readiness for public or commercial use. This integrated process not only produces interior accessories that are ecologically responsible and artistically distinctive but also positions the act of crafting as a form of ecological storytelling and material reflection (Nuryawan, 2020).



Figure 2. Among the Selected Designs to be Implemented into Products

Benefits of Developing Eco-Friendly Ecoprint Interior Accessory Products

Interior accessory products play an important role in representing the identity of their users. These products contribute to defining the character of residential spaces as well as other interior settings (Brück, 2021). In various regions, interior identity is expressed through accessories with distinctive design aesthetics and unique material usage. These accessories may appear in homes, hotels, office spaces, and other interiors.



Figure 3. Examples of Eco-print Interior Accessory Products

Interior accessories can be categorized into passive and active types. Passive interior accessories are items that do not involve direct interaction with the human body in their use. Their primary function is decorative—for example, wall ornaments, corner decor, sculptures, and other accessories without practical utility (Cao, 2021). Functional interior accessories,

on the other hand, are designed with considerations for physical interaction while also serving aesthetic purposes. Examples include tableware such as tissue holders, teapots, cups, glasses, chairs, vases, pendant lamps, desk lamps, wall lamps, and more.

Over time, interior accessory products have evolved to use not only natural materials but also synthetics. However, as environmental awareness grows, the public has started to return to natural-based interior and exterior products, created through innovative designs using eco-friendly materials. Unlike synthetic products—which are difficult to recycle and contribute to environmental damage when discarded—natural materials offer sustainability.

This shift in lifestyle toward eco-conscious living also affects creators in the fields of craft, fashion, and aesthetic design (Bailey & Townsend, 2015). As consumers increasingly avoid synthetic-based accessories, producers are challenged to creatively use local natural materials to develop eco-friendly and artistically valuable craft, fashion, and interior/exterior products (Wulf, 2019). One such example is ecoprint textile crafts, which use leaves from plants to create ornamental or decorative patterns on fabric surfaces. These patterns are created through the transfer of color and texture from the leaves via steaming or pounding. Traditionally used for garments, ecoprint textiles are now being explored in this study for broader applications by combining them with other materials and techniques to create interior accessories (Sedjati & Sari, 2019).

Thus, the creation of interior accessory products developed from ecoprint textile art combined with structural materials holds promising business potential. Ecoprint materials are abundant in nature, grow continuously, and are largely underutilized by craftsmen. When used in craft production, these materials do not pollute the environment, even when the products are eventually discarded (Bailey & Townsend, 2015).



Figure 3. Leaf Collection and Selection Process (left), Leaf Motif Arrangement Process on Fabric (center), Ecoprint Results on Canvas Fabric (right).

Visual Aesthetics and Function of Eco-Print Interior Accessories Products

This article offers an important initial contribution to the development of environmentally friendly interior crafts based on ecoprint techniques, with an art creation approach that utilizes local natural resources. However, the potential of this strength has not been optimally developed within the framework of reflective and theoretical art research. Its main weakness lies in the descriptive-technical tendency that is not accompanied by aesthetic analysis, artistic reflection, and dialogue with literature on art creation methodology. The collaborative, symbolic, and visual meaning aspects of the work have also not been explored in depth. To strengthen its position in the academic realm of art, this article requires an in-depth study of creative reflection, aesthetic accountability, and contextualization in the discourse of contemporary crafts and ecological ethics. With this strengthening, this work can become an important foothold in developing nature-based craft

practices that are not only visually beautiful, but also conceptually meaningful (Castelblanco Pérez, 2022b).

As in the development of this ecoprint aesthetic exterior element accessory craft product. That the resulting product is supported by the natural potential of local plants in the archipelago, especially in the Batu city area. The mountainous nature of the Batu area of East Java which has various types of plants can be a source of ideas for eco-print craft creations. Both related to the shape of the product and the ornaments of interior accessory products (Cazzola, 2020). The nature of plants consisting of various leaves, flowers and branches can encourage the visual creativity of craftsmen, in producing shapes or ornaments of interior accessory products with the ecoprint technique. Because the leaves of plants that have been selected as ecoprint materials can support the visual aesthetic appearance of the ornaments of the ecoprint accessory products that have been produced (Niedderer & Townsend, 2022).. The character of the leaves is arranged into ornaments of eco-print accessory products by considering the visual aesthetic aspects. Because it is based on the aspects of the composition of size, color, texture, lines found in the visual character of the leaves selected in the natural environment. So when the leaves are composed as ornamental elements on the surface of the ecoprint fabric, it can produce a dynamic ecoprint ornament appearance (Friel, 2020).

The relationship between the visual appearance of eco-print ornaments produced from various forms of plant leaves on the surface of this fabric, also takes into account the aspect of visual harmony. Namely the harmony between the results of the eco-print ornaments and the appearance of the interior accessory product shape (for example, a dome-shaped hanging lamp product). The shape of the eco-print interior accessory product with dynamic leaf ornaments is based on visual aesthetic considerations that harmonize the shape and ornaments (Brück, 2021). On the other hand, that visual aesthetic considerations are also related to the functional aspects of eco-print interior accessory craft products. For example: when arranging ornaments from ecoprint plant leaves on lamp products, it is not only for aesthetics but also related to the lighting function of the lamp, for example, the ornamental elements on the surface of the ecoprint lampshade fabric are arranged with varied compositions. This is to produce light that is not only a room light but also a visual aesthetic appearance of the product. Therefore, in the design of this product, technical considerations of manufacture and visual aes(Al-Saud et al., 2024). theoretical considerations are important. Because an exterior aesthetic element of the product is made to meet the aspect of harmony between product function and product aesthetics (Botella & Lubart, 2016).

CONCLUSIONS

The growth of the creative craft industry has encouraged its practitioners to utilize local potential as a source of creative ideas. This includes the use of local plants either as raw materials or as part of technological innovations in the creative process. This movement is driven by society's desire to live in harmony with nature. To meet this demand, many artisans and craft centers are developing creative ideas based on materials available in their local environments, transforming them into eco-friendly craft products. The Batu region in East Java is rich in natural resources such as leaves, roots, and branches, making it highly suitable for developing environmentally friendly craft materials. As the public increasingly seeks to decorate their interiors—whether in homes, hotels, offices, and beyond—there is a growing need for interior accessories that are both creative and eco-friendly. This creative art research has resulted in the development of interior elements accessory using ecoprint technology. This technique uses local plant leaves to create decorative textile ornaments. The resulting

ecoprint textiles were then combined with products such as lampshades and tableware. The use of ecoprint textiles in interior accessories offers a unique, natural, and ornamental visual aesthetic. It is hoped that these creations will enrich the diversity of interior accessory crafts based on local natural potential, while also contributing to the growth of Indonesia's creative industry. Furthermore, these creative results can be utilized by interior accessory creators through continued technological and design innovation.

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