

CREATIVE TECHNIQUES OF CONTEMPORARY BATIK MOTIFS BASED ON HISTORY

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Abstract

The people of Semarang city do not know much about batik motifs or the philosophy of batik in Semarang. Semarang's batik position in the batik area of Indonesia is still at the level of the embryo / beginner. The historical track record shows that at the beginning of the 19th century Semarang batik developed very rapidly with diverse motifs that characterize coastal / coastal batik. One effort was made by developing creative and innovative work on Semarang batik motif designs that could be accepted by the market by not leaving the distinctive characteristics of Semarang. Batik products and motifs are produced based on market trends and community interests without losing cultural roots, so that batik can occasionally keep up with the times. To realize this, we need to explore the history of the region in the form of motives and know the philosophy contained in it.

Keywords: Semarang batik motif, philosophy of batik motif, motif of “Batik Wali”.

Introduction

A historical search of the origin of the competitor batik motif in the Semarang batik track record shows that the trademark motif is not visible, unlike the batik Lasem, Rembang was already developed, and batik Solo is rich in philosophy. Batik Semarang is one of the

production of batik that were produced in the early 19th century and which were derived from mixture between local elements with foreign influences (Heringa and Velduisen, 2000). This led to the acculturation of Semarang batik culture. The Motif is set in red or blue (Raffles, 1817) because of the influence of foreign cultures. The design of the flightless batik is more dynamic in creat-

ing patterns and absorbing almost all the growing foreign influences (India, China, and Europe). This more freely combines foreign influences with classical motifs. With the freedom of creation, the coast batik also brings out more diverse color patterns.

The original production of the early-19th century was derived from a mixture of local elements and foreign influences (Heringa and Velduisen, 2000). The Batik of the Pesisiran Motif is set in red or blue (Raffles: 1817). This more freely combines the free-of-charge on the coast with foreign influences with classical motifs. Semarang batik motif is one of the batik of the competition that was developed in the early 19th century. There is freedom of creation, the Pesisiran batik also brings out more diverse color patterns. Based on the traces of batik history in Semarang according to Pepin Van Roojen (2015) found several types of batik from Semarang. There was a sarong cloth made in the late 19th century in Semarang. The holster has a board and is stacked with ornament in the form of a bhuta or a kind of spiky pine leaf from Kashmir.

Semarang batik motif in the present era still characterizes motifs set in nature. The colors used are bolder and colors vary. As in almost all other batik motif motifs such as Lasem, Pekalongan, Jepara. Semarang people do not know well the typical batik motif Semarang (Tjahjaningsih et al., 2015), this is marked because of public knowledge about batik motifs that characterize the city of Semarang which Semarang does not know well. Semarang Batik motif in

the present era still characterizes motifs set in nature. The colors used are bolder and colors vary. As in almost all other batik motif motifs such as Lasem, Pekalongan, Jepara. Kampung Batik in the vicinity of Bubakan area, Semarang City can be used as a reference about the historical traces of the development of Dutch batik industry and some of Semarang batik development literature that has been rapid as one of batik Coastal.

Batik craftsmen in Semarang still have a lot of problems that are relatively similar to the problem of craftsmen in Central Java province, and the problem nationally is the issue of the production of weak knowledge of technology (creative technique), innovation and production process (Tjahjaningsih et al, 2016). The purpose of this research is to develop a strategy for accelerating the development of batik small and medium industries of the Semarang by providing creative techniques of contemporary batik motif based on history. There is an urgency to conduct research to position batik Semarang, which is at the position of embryos towards the higher position.

Literature Review

Batik Motif, Usability, And Philosophy

Kusrianto (2013) explains that batik is not merely a cloth, but is a masterpiece of cultural art of the nation that holds the sublime value of Indonesian society, but which is known to not only serve as clothing but can be used as a characteristic of its owner and its creators which have a philosophy and history. Often the classic batik users choose

batik only because of its beauty or use it not for its function, they do not know about the batik motif that he wore. Batik motif is created with various intentions and good expectations. Each batik motif created has its own meaning and discretion in accordance with the place of its maker, time and atmosphere. First batik fashion shows status and rank, an indicator of identity in the structure of nobility. The Palace is instrumental in lifting batik as one of the high-value art treasures in terms of fashion in his environment. In today's development, batik motifs rarely follow the original identity of batik as a heritage that has a high cultural value by characterizing philosophy and history by time, place, and maker, because the motive has already followed the market needs and trends.

Creative Techniques of Batik Motif Innovations

Pinho (2007) explains that process of innovation is done to improve performance. Innovation can be done through various creative techniques that are constantly and continuously being developed. Tjahjaningsih et al. (2017) has given the results that the advantages of a specific creative technique can be produced if the small industry medium batik successfully builds, maintains and develops a variety of specific advantages as a result of the asset the organizational-owned strategy. Atuahene et al (2007), Lichtenthaler (2009), Tjahjaningsih (2018) explained that exploratory learning improved the development of new products. An innovative creative technique with contemporary batik is based on history is an effort to preserve the batik as a masterpiece of culture.

The expression of one region, atmosphere, and time identifies the maker and the owner, both individual and institutional, or the region has a value of philosophy or history without ignoring the needs of market trends in the form of batik contemporary by staying on the root of culture. The motifs are formed trying to describe the form of motifs in accordance with the history of one region or from a philosophy that has cultural values.

Methods

This research uses a qualitative descriptive approach, which is the research aimed at describing the relevant aspects of the phenomenon that is of interest to researchers and emphasizes the understanding of the conditions or reality or natural (Ngatno, 2017). The data source used is secondary data where it does not directly provide data to the data collector acquired from some sources which is assessed to have relevance to the research. The following is the process of making batik (Widadi, 2017).

The process of making batik is a work process from the beginning of batik to batik cloth. The process of making batik cloth is divided into 2 parts, namely the preparation process and the process of making batik.

Results and Discussion

Motif Design "Batik Wali" is a motif of the idea of researchers from scheme MP3EI team with a creative team in the work of Kriya Batik. This idea appears to look for the characteristics of batik motif design Semarang,

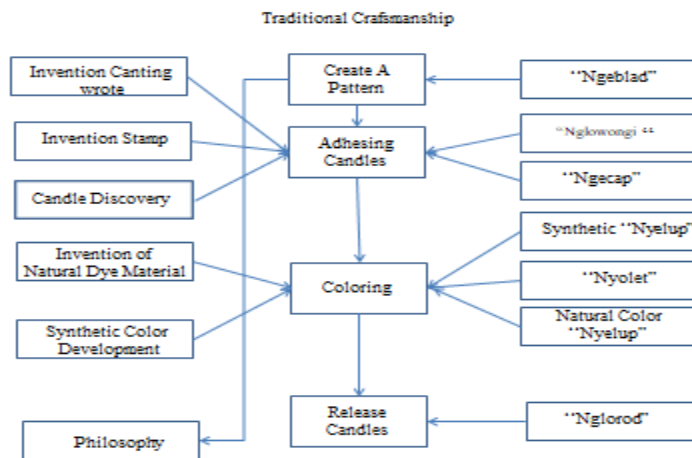


Figure 1. Batik Making Process (Widadi, 2017)

which has only ranged from the icons in the city of Semarang. “Batik Wali” has a characteristic that can be distinguished by other batik motifs that are dug from local wisdom. Many can be removed from the city of Semarang as one of the old cities in Indonesia that can be poured into batik strokes. “Batik Wali” also describes the symbol of “Wali Songo” which can be the main characteristic of batik in Central Java. The design could describe history, and the journey of Islamic teachings carried by the guardians. Semarang city can also be described in the form of a journey of several “Wali” identified with one region. The story of “Wali” and his travels can be poured in batik form. The design of “Batik Wali” Motif below depicts the “Wali Songo” that are formulated in the symbols of each “Wali Songo” who as a whole describes a unity in carrying out Islamic teachings in Java island.

“Batik Wali” Motif Sketch

“Batik Wali” motif consists of 10 motifs according to the number 10 philosophy “Sunan Kalijogo”. The stage that is done to transform the values of the philosophy into the form of a motive image adjusts to the benefits of objects around us that can take the benefits and storytelling of the motives that can reflect the philosophy.

Description of “Batik Wali” Motif

Descriptions of the 10 philosophy of Javanese “Sunan Kalijogo” includes:

1. “Rimpang Asmaranala Motif”, with the meaning of “Urip Iku Urup” Rhizomes are very important when the dried leaves are dry but the tuber is still alive in the soil, when the rainy season is back. Meaning/Philosophy is life, life should benefit others around us, the

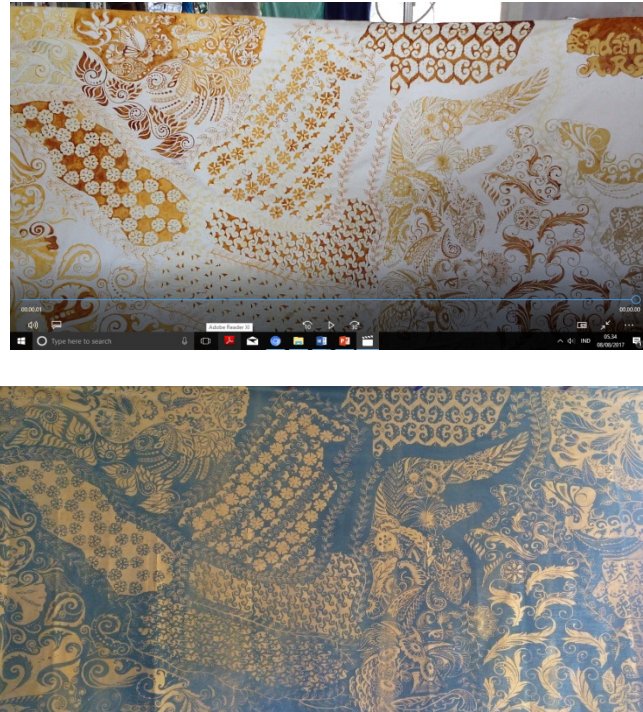


Figure 2. "Batik Wali Motif"
with 10 philosophy of "Sunan Kalijogo"

- greater the benefits the better we can give.
2. "Pari lan Kapas Motif" (food symbol and clothing) with the meaning of "Memayu Hayuning Bawono, Ambrasto dur Hangkoro".
Meaning/Philosophy is man living in the world who must strive for salvation, happiness and welfare; and eradicate the cradle of wrath, and greed.
 3. "Wahyuning Sumulur Motif" with the meaning of betel plant is beneficial to plants.
Meaning/philosophy is all the nature of hard heart, petty, the cradle of wrath, can only be defeated with a
 4. "Suket Utomo Motif" with the meaning of "Ngluruk Tanpo Bolo, Menang Tanpo Ngasorake, Sekti Tanpo Aji-Aji, Sugih Tanpo Bondho".
Meaning/Philosophy is to fight without the need to bring mass; win without degrading or humiliating; authoritative without relying on strength; being rich without material.
 5. "Esuk Sore Motif" with the meaning of "Datan Serik Lamun Keta-man", "Datan Susah Lamun Kelangan"

Meaning/Philosophy "Don't be easy to hurt while the calamity befell themselves; Don't be sad while losing something ".

6. "Putri Malu Motif" with the meaning of "Ojo Gumunan, Ojo Getunan" Meaning/Philosophy "Don't be easy astonished; Don't be easy to regret; Don't be easy to shocked; Do not be easier or spoiled ".
7. "Puspowarno Arum Motif" with the meaning of "Ojo Ketungkul Marang Kalungguhan, Kadonyan lan Kemareman".
Meaning/Philosophy "Don't be obsessed or confined by the desire to obtain position, material and worldly gratification".
8. "Klaras Godong Gedang Motif" with the meaning of "Ojo Kuminter Mundak Keblinger, Ojo Cidra Mundak Cilaka".
Meaning/Philosophy "Don't be feel most clever in order to not be misguided; Do not like to cheat so as not to wretched".
9. "Anggrek Pandanaran Motif" with the meaning of the "Ojo Milik Barang Kang Melok, Aja Mangro Mundak Kendo".
Meaning/Philosophy "Don't be tempted by things that seem fancy, beautiful, beautiful; Do not think twice so as not to lose intentions and saggy spirit ".
10. "Ringin Sekti Motif" with the meaning of "Ojo Adigang, Adigung, Adiguno"

Meaning/Philosophy "Don't be a power, a big, arty,"

Conclusion

Batik is a cultural artwork that is always present in Javanese tradition ceremony. Batik extends from the time of human birth until death. Philosophy in batik motif is a prayer and hope on each wearer. The need to explore motifs and philosophy that give a deeper meaning to batik to enrich the diversity of Indonesian batik motifs, especially Semarang batik

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