



Reading The Jouruey *of* Indonesiau Baik

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Ariesa Pandanwangi et al.

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Preface

Batik is the Indonesian heritage, if observed closely, almost every region has a typical batik cloth, and different manifold, such as Solo, Pekalongan, Semarang, Yogyakarta, Cirebon, even Papua. Each region has its uniqueness/characters. Batik is made such a way as to produce a range of shades with a beautiful appearance.

In terms of history, the production of Batik can be said to be unique because of technical workmanship created directly by hand. Currently, the Batik process has evolved with the creation of fabrication and Batik through digital process does not require of candle.

The philosophical value of Batik for Indonesian people do not escape the philosophical value of a fabric. The fabric is always present in the whole process of community life, ranging from birth, marriage, death, until the ceremonies always involve an element of traditional cloth. When a baby is born, is greeted with a bundle of cloth, when he is lulled by his mother special fabrics available. Not only important events in human life, but also on the daily happenings. Most community in Indonesia occupation as farmers, so there is also a special fabric that is used for this purpose. As if the season pests, they perform certain rituals involving certain fabrics to request the pests away. In his role, the social fabric has a very great role in the culture of Indonesia, many fabrics are only allowed for special people, the King and his family, or indigenous leaders, fighters and many more. Of the many fabric, Batik in Indonesia, is one that has been recognized as world cultural heritage.

Batik nowadays is quite good. Up and down the development of Batik has long existed in this country now are gaining a place in the community. This certainly is over exertion of many private parties and the Government. After the Government in 1968 set a national dress, Batik as usage increases. Batik has a respectable place as official clothing at the event State to family events, without shame or uncomfortable. This is a bit of a long journey of the history of Batik in Indonesia. Although many people now need batik, but in fact many also do not know the real batik. A collection of writings in this book at least is one of the efforts in introducing and preserving the cultural heritage of the masterpiece of Batik as Indonesia nation.

November 2021
Maylanny Christin

#1 Indonesian Batik

Indonesian has been very attached with textile in their daily life for along time, perhaps this is the reason why The Nusantara has a wide range of textile, from materials, techniques, and products. When we observed thoroughly, almost every region has a distinctive textile, different motif and techniques, *Gedog* weaving, *Songket* weaving ikat, tie-dyed and batik. Not to mention the materials; plants, animals, processed so as to make fabrics with beautiful appearance. Rich natural resources provide a lot of materials to make the fabric, the dye stuff even the additional material is needed. Plant and mineral provide many colors able to the dye the fabric beautifully.

The textile occupied almost the entire life, from birth, marriage, ceremonies, until death involves traditional textile (Fadlia & Katiri, 2021; Siaga & Jagal, 2019). When a baby is born, he was wrap with a bundle of cloth, when lulled by a special textile. A long the life, in varieties events textiles always involved.

Not only on important events in life, but also in everyday use. Most Indonesian are farmers, so there is also a special textile used for this purpose. On the pest season, they perform certain rituals involving certain textile to ask pests go away.

Textile play a huge role in Indonesian social culture life, many textile are only authorized for special people, the king and his royal families, or traditional leaders, fighters and more. Each community has its own rules based on local values.

Among many textiles in Nusantara, batik is the one acknowledged as a world cultural heritage (Wibawanto & Nugrahani, 2018). Batik achieve it's position through a long journey full of dynamics until today. Between the diverse array of fabrics, batik is currently experiencing a fairly good situation. The up and down batik development existed in this country for a long time, now is finding a place in society. This certainly is the hard work of many divisions both the government and private.

Batik is always an interesting topic, discussion about the origin of batik, motifs, technique, until the development of today there are batik painting, batik fractal and more. Even the batik trend after being recognized as world heritage, more use it in a stylish fashion today. In 1968 the government positioned a batik as national dress, the use is soon increasing. Batik had an honor place of as the official clothing from an official event to a casual event, with pride batik fashion is first choice. This is a bit history of batik in Indonesia. Although many people now require batik, but truly not many do know the real batik.

A little reviews of batik past presumably can described. Beginning from the palace when batik is only made limited. Ruler or king and his royal families is the only one who has the right to wear batik. That is why batik is only made inside the palace like Majapahit. (Indarto, 2018). Outside of the palace is not allowed using it. Some Batik makers lived outside the palace, and from them the batik began to spread out. Including the making of batik spread widely in common society.

Strict rules in the use of batik with a specific ornament inside the palace, later known as Batik Larangan. This word means that batik is classified sanctified because it is

philosophy (Indreswari, 2014). Very detailed ordinances regulate is entitled whom to use specified kind at specific event, not sure whether any risks for not abiding. But it was clear no one questioned it, not even dare to wear Batik Larangan (Sutiyati, 2016). Its can be classified into several rules on it's use;

1. Identity status: There is a special batik for the king, there is for the prince, the woman (the queen of the princess)
2. Gender: Batik for men and women was different kind
3. Age: In the batik is also rule using a special ornament in age levels, for married people, for the single, adolescent and many more.
4. Purpose: Scarves, *samping kebat* cloth, head cloth, belts, baby carrier etc
5. Ceremonies: marriage, birth, death, pregnancy, circumcision, religious days, *ruwatan*, farming, etc.

It was obvious that the batik not just as a clothing, but it is much more than that (Indreswari, 2014). Because the rules within the scope of the palace are so intricate and strict. Batik plays an important role in the culture of the country, especially in the palace circle.



Figure 1.1 Batik Buketan

Source: <https://mightylesthi.wordpress.com/2012/11/20/mengangkat-kembali-pamor-batik-belanda/>



Figure 1.2 Batik belanda

Source: <https://archive.netralnews.com/gayahidup/read/105565/inilah-motif-batik-belanda-i-si-kerudung-merah-i->

But then batik spread well beyond the palace, through the batik makers who live outside the palace. They treat batik more unrestricted. Slowly stringent rules are deceased, until the rules of batik became obscure, ordinary people wear batik. Larangan presumptuously. Occurrences have brought acculturation in batik. Europeans who falls in love with batik and designed with their own schemes, and we call them batik *buketan*. (Indreswari, 2014). Derived from the *bouquet* (France) which means a bouquet of flowers, it soon became popular and adored, including from non-European societies. The color combination reflects European style. Beside *Buketan*, there are also depictions of the goods brought from Europe such as; gramophone, bicycles, horse carriages, and others.



Figure 1.3 Batik Naga Cirebon

Source: www.w4.indo-work.com

Another style that can be traced in batik is from China. Large Arrivals from China bring distinctive character in batik. Ornamental style, pattern, and color that is revealed adds the unique and the splendid world of batik (Aurumajeda & Nurhidayat, 2020; Ishwara et al., 2017). Batik palace prestige fading for several reasons, one because of developments outside the palace, batik is very dynamic, rich in colors and ornaments, then people lose attention to batik palace. In addition, the political situation not supporting either, the king's authority began to shifting by the Dutch East Indies.

Came the industrial revolution in Europe, and bring new perspectives based on the industry. Then developed a technology that can make batik quickly and more easily. Color dyes from the natural materials then replaced with a synthetic product manufactured. People loved it because of the color is very bright, a lot of color choices, easy to get and use.

A. Equipment and Technology Inovation

Technology is growing rapidly and offers a lot of opportunities (Faisal et al., 2018). New technology tried to developed *Canting* as the main batik equipment, such as making electrical *canting*, and experiment *canting* shape that works more easily. Technology batik stamp (*cap*) from copper plates has accelerated the process of batik making and lower batik prices (mass production).

Screen print either manual, or fully machinery, rapidly producing fabrics with batik decoration in large quantities and a short time.

Digital Print

Most recently computer technology and the equipment; digital printing, allowing anyone to make decoration of any kind including batik in a short time. Almost the unlimited possibilities results as well as the quantity.

B. New Batik Ornaments and New Media

Lifestyle growth in Indonesia also influent the development of batik ornaments. Government institutions, schools and offices requiring an exclusive appearance. This led to the birth of decoration that made it special. Because they want to be seen in batik fashion group identity.



Figure 1.4 Batik Korpri

Source: <https://finance.detik.com/berita-ekonomi-bisnis/d-5165508/seragam-korpri-boleh-dipermaak-jadi-gamis>

Schools make their own uniforms, private and government offices, also put their identity beyond batik uniforms. Some have identity concept designing details, but there are also people who care little about design, as long as the name of the unit are shown.

C. Football Club Ornamental



Figure 1.5 Batik Inter Milan

Source: <https://batikbolajogja.wordpress.com/category/batik-bola-inter-milan-fc/>

Batik factory take the trend of world football games, by adding club names in their batik design. Hoping for football fans customer attract to wear batik with their favourite club on the outfit. Information of the most favored teams by updating sports news, from television or social media.

D. Institution and Group

Each group, wish to stand out among the others and keen on a uniform outfit. School, offices, institutions and family need a identification through similarity or uniforms. Not only large groups such as government institution or certain offices, even to the smallest group; the family. Batik *Sarimbit* is a couple or a family outfit set.

E. Pop Batik Ornament



Figure 1.6 Batik Fraktal

Sumber: <https://pingpoint.co.id/berita/memadukan-seni-sains-dan-teknologi-dalam-batik-fractal/>

The use of computer technology enabling us to draw quickly, designing ornaments is very easy. An innovation of it is the batik fractal. Creating such a fractal design manually, certainly take longer and more difficult.

F. Batik Ornament on Other Medium

Many producers triggered to apply batik ornament in various medium in daily objects; trays, cups, plates, masks, boots, vehicles, and even in art contemporary painting

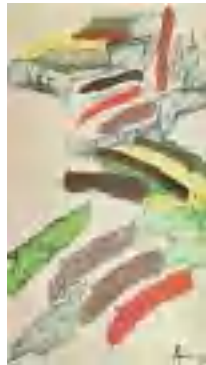


Figure 1.7 Batik Painting by Amri Yahya
(R. A. M. Dewi et al., 2016)

Considering the rapid industrial development of a 'batik' process, it is clear that the batik become 'batik' is very different now. Some people argued for the sake of preservation, allowing them to do anything, but mostly profit-making intention. On the other hand further away from the authentic meaning of batik. The development of batik is certainly in line between benefit and disadvantages, it is us who need to take control of this.

#2 The Variety and Differences of Indonesia Batik as Cultural Heritage in The Identity of Ethnicity

Indonesia has numerous cultural diversity. This cultural diversity must be preserved to avoid disappearance. One of famous Indonesian culture from fine art is batik. Indonesia is well known for having various ethnic batik arts. Batik is drawn fabric with various painting, motif, pattern, and a particular meaning. Each batik ethnic has its own characteristic in shape, motif, batik technique and its aesthetic. From those differences, as Indonesian assests, it is hard from even Indonesian people to known all of the type of ethnic batik.

Indonesia has numerous design of ethnic batik. It happens due to the region of Indonesia shaped as archipelago. It enriches the cultural diversity in each island. In fact, one island has various ethnic batik in each province. One of six Indonesian cultures that have been known internationally is Batik.

Basically, batik becomes universal fine arts, not only was found in Java Island but also worldwide. In Indonesia, every region has batik arts with its own value and characteristic. This fact is absolutely increasing the variety of batik in Indonesia. Batik is an original artwork coming from famous cities of Indonesia, for instance Pekalongan, Solo, Yogyakarta, Madura, Tasikmalaya, Cirebon, or even in Sumatra and Kalimantan (Koentjoro, 2020; Sunarya, 2019).

The better developing of batik should encourage the artisan in Indonesia to continue making innovations. Not only improving the creation of the motif, but also artisan have to improve the quality of their products. Thus, as the true owner of batik culture, Indonesia will conquer the industrial world market of batik. Furthermore, this occasion will improve the batik artisan welfare and all the people behind the production. Following, this is several popular motifs of batik in Indonesia

A. Buketan Motif



Figure 2.1 Batik of Buketan Motif

Source: https://commons.wikimedia.org/wiki/File:Batik_Buketan_Pekalongan_Tulis_2.jpg

Buketan motif is a batik motif developing in Pekalongan region. It was influenced by European culture. The word “buketan” comes from French and Dutch (Hartanti & Setiawan, 2019; Hochstrasser, 2011). It means “bouquet” or the arranged flowers. Therefore, this type is called buketan fabric. It was worn in Pekalongan as clothes in the morning or afternoon time.

B. Sasirangan Motif



Figure 2.2 Batik of Sasirangan Motif

Source: <https://regional.kompas.com/read/2020/01/24/18374491/kain-sasirangan-oleh-oleh-yang-bisa-dibawa-pulang-dari-banjarmasin?page=all>

Sasirangan is unique cultural fabric from South Kalimantan. (Wijaya et al., 2015). It is made with baste skewer technique. Then, it is tied by raffia string. After that, it is colored by order. The word “sasirangan” comes from the word “menyirang”. It means to baste. It defines the process of making it’s done. First it is basted, then, being tied with raffia string and finally, it’s colored. Up until now, sasirangan is still made with manual technique.

C. Parangkusuma Motif

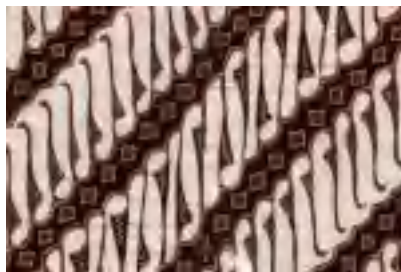


Figure 2.3 Batik of Parangkusuma Motif

Source: <https://kumparan.com/tugujogja/batik-parang-motif-batik-yang-tak-bisa-digunakan-sembarang-1uJQ8YgFc6E/gallery/1>

It has the meaning that life should be based on struggle to find the lustre of life, as the smell of flowers. For the example: to Javanese people, the most important in living in the society is to find the personal lustre without

left the existing norms and codes to avoid misfortune. Even though, it is hard to be fulfilled, Javanese people generally hopes to achieve the perfection of life. It's getting harder because the change of era. In this materialism era, people tend to find the lustre by buying it with their money, not from their good behavior and excellent personality.

D. Sidamukti Motif



Figure 2.4 Sidamukti Motif

Source: <https://surabaya.tribunnews.com/2018/10/02/4-makna-motif-batik-di-pulau-jawa-mulai-batik-parang-sido-mukti-truntum-hingga-kawung?page=2>

It means prosperity. To Javanese people, they wish not only being a good person but also being a wealthy person in world and afterworld. People who live in the world mean to find prosperity and comfort for their body and their soul. To find prosperity and comfort, hard work and nobility are needed.

There is no easy way to achieve those goals. Everybody needs to control his or her desires. They need to limit their happiness. They have to do good without harming others. Living to achieve the prosperity for soul and body becomes a dream to Javanese people and people in this world.

E. Motif of Batik Aceh Pintu Air



Figure 2.5 Motif of Batik Aceh Pintu Air (Wijaya et al., 2015)

This motif represents the personality of Acehnese. Generally, traditional house in Aceh has low door. Acehnese is well known to close themselves to a total stranger. If they already knew the person personally, they would be very welcome to this person, even they will accept this person as brother. This symbolizes the identity of Acehnese. This motif is hard to make because it has the scheme of a kingdom.

F. Batik Ceplok



Figure 2.6 Batik Ceplok Motif
(Wijaya et al., 2015)

This motif is really old. It mimics the concept of kawung fruit. The pattern is inspired by kawung fruit (palm fruit) sliced by four pieces. The four pieces of the fruit represent the four major ways in Buddhist religion.

Basically, ceplok is included in the category of ornamental based on the repetition of the geometry shape like rectangle, square, circle or even a star. There are some other kinds of ceplok motif, for instance sriwedari ceplok and kecil ceplok. Truntum batik also is included in the category of motif ceplok. Besides that, ceplok motif usually is mixed with another motif to get a more beautiful pattern.

G. Pekalongan Batik of Sawat Motif



Figure 2.7 Pekalongan Batik Motif Sawat
<https://grahabatik.com/motif-batik-sawat-pekalongan/>

This motif means to throw. Some of Javanese people believe that Gods power can control the universe. The gods who has the weapon of thunder is Batara Indra. The weapon was used by thrown. The weapon is like the snake with sharp fangs. Batik who has this pattern develops quickly in markets. The meaning of this batik can be to protect. It is because the pattern is the symbol of gods weapon.

H. Batik Papua



Figure 2.8 Batik Papua Motif (Wijaya et al., 2015)

Papua has batik with unique motifs and were interested by local or foreign. Compared to batik pattern from another area in Java, papua batik has a contrast difference of the pattern. Batik from this region tends to be darker but the motif mostly is the depiction of statue. The most popular motif in batik Papua is batik with asmat motif. The color itself is browner with the collaboration of soil color and terracotta. The choice of pattern in Papua batik is based on sacerd symbol and unique carving from Papua. Gecko and crocodile are one of the symbols with huge circle on it. The fabric has several types adapted by market demand.

I. Solo Batik, Satrio Manah Motif



Figure 2.9 Batik Solo Satrio Manah Motif

<https://parahitacraft.org/jenis-batik/daerah-asal/batik-solo/attachment/motif-batik-satrio-manah-ukel/>

Batik Satrio Manah motif is usually worn by guardian of bridgeroom in the process of propose to his bride. The purpose of the motif is the family candidate of the bride is willing to accept the offer. Not only worn by the guardian of bridgeroom, the batik is usually worn by the bridgeroom while asking to marry the bride. Based on original words, the motif means a hero with his bow aim to his target (the bride) while the bride wearing batik with semen rante motif.

Batik is a cultural heritage that has been existed for years ago. Designed motif has different meaning to people who wear that. It means a prosperity and hope. Batik motif has rules to be worn in special event or occasion. Solo and Jogja motif come from the special region of Javanese kingdom. They have unique element while they are being made and it is very philosophical. Myth says if someone was sick, he or she would get better soon as they put batik with tambal motif as a blanket to cover their body. Tambal is a combination from various motifs inspired by pastor clothes made from a patchwork fabric. The cloth is believed can counter bad influences and misfortune.

Thus, Batik is a national identity. To develop smart human with the character of IQ (intellectual question), EQ (emotional question), and SQ (spiritual question) is very important. In IQ terms, this attempt is important to increase the human ability to create something. Optimization the power of IQ becomes a consequence in creating human with the characterization of reading culture in Indonesia. Thus, creative people must be involved. There is one element that hasn't been touched, which is emotion. The core of EQ stated that human must have the power of soul in their heart to control their emotions and to make positive relationship. Social sensitivity only can be achieved when people have the feeling of sympathy and empathy to environment. Those elements will be developed in EQ. With the great foundation of EQ, people will walk together with their environment in harmony. The core of SQ is how people are capable to interpret things that done and produced. Thus, the empathy will be existed on human personality as God's

creature. This is what we called with God culmination spot or well known with the terms of God Spod.

The uniqueness of Indonesia can be found on its diversity. Every region has cultural aesthetic with different philosophy value. It can be a different meaning for every people. The diversity can be functioned by society to the importance of ritual, entertainment, a show, and aesthetic appreciation.

#3 Decoratif, Color, and Meaning

Batik in Javanese society is inseparable from the teaching of the Java philosophy in writing explaining the relationship mikrocosmos, macrocosmos and metacosmos. View of the macrocosm place people as part of the universe. Human have to realize where his existen in the world. Metacosmos comonly colled "Mandala" consept that refers to a "Middle World" intermediately world as between man and the universe or God.

The universe is a microcoms of the inner world, the world in it self. Because Java at that time have not been accustome to think abstrak all the ideas autlined in the symbols or emblems.

Classical batik motif containing several meaning, for Java beside implies classical batik ornaments should also be able to create a sense of beauty in a sense, the beauty of a harmonious blend of color management composition and arrangement of batik motifs are able to provide the beauty of the soul, the arrangement of ornaments and hues able to give a complete picture, in accordance with the understanding of life.

The origins of batik cloth decorative ornament is the basic form of decoration which and over in a craft or art. The existence of batik ornamen on a classic that can be associated with ancient object Java Hindu heritage, as expressed by Sk. Sewan Susanto as follows.

Motif Lereng

1. Motif Lereng is the motif of the clothers on the statue of the god shiva (of gold), that there are areas Thunderous, near Diennng. (Dieng Temple 9th century AD), are present in the federally Manjuri statue located in the area Semongan, Semarang 10 th century AD.
2. Motif Ceplok
Bassic Ceplok from the simple to the varied, contained:
 - a. Padmapani statue of 8 th century until the 10 th century, from centrel Java.
 - b. Ganesha statue from Banon temple (close Borobudur 9 th century)
 - c. Brahma statue of Singosari circle by isen and restangles are arranged alternately- alternate.
3. Basic Motif Kawung
Kawung basic motif from the simple to the varies with various forms of isen there is picture on:
 - a. Parwati statue of Java (age 8 th century temple until the 10 th century) described a simple kawung small form.
 - b. Ganesha statue age the 13 th century from Kediri
 - c. Pradyaparamita from Malang 14 th century
 - d. Kawung in are perfect motif faund statue of Singosari.
 - e. Madeva Shiva statue of overlap castern Java
4. Motif Semen
Motif semen (Mountain.,Tree, and Temple) picture on:
 - a. Decoration of the tomb Sedang Dhuwur, Pacitan-Lamongan (1585 AD)

- b. Decoration of the wall of the masque found on the complex the tomb of the queen Kalinyamat at Mantingan Jepara (1559 AD)
- 5. Motif Sidomukti

Motif Sidomukti picture on:

 - a. Ganesha statue from Singasari (age 13th century), the front of the motif is adorned with the form simple and skull.
 - b. The statue Durga contained in of the temple Singasari, on the cloth tapis described the motif boxes quadrilateral.
- 6. The motif mega mendung came from Cirebon, there are in batik motif, and as carving motif resembles. Motif Mega Mendung is motif Padasan and Rajak Wesi.
- 7. Application isen–isen cecek- sewut

Application cecek–sewut the row of dots combined with their parallel, in the image clearly on the bronze drum decoration, found in Sangeang mountain volcano near Bima. It comes from the bronze. Isen motif be paid a fee cecek sewut it there is no batik Indonesia.
- 8. The use of the dots in a larger size, found on Padmapani's clothes from Middle Javanese period culture 8-10 M. Dots are widely used in filling motifs, in the form of a row of dots.
 - a. Naming the Motif Batik

According to the Sri Soedewi Samsi (2011), basically no guidelines to the name of batik motif often found of batik cloth with the same name but it turns out ornaments that met different. There's a motif in its ornaments staple animal or large

enough and looking dominant. But named with a little birds prominent. According to the search, rupture of Mataram be Solo and Jogja make naming motif increasingly different. As examples in Yogyakarta.

For example in Yogya know motif Ceplok Kokroso while in the Solo called Semen (Adi Rianto, Batik the 5).

But baside on the observation the results of in interview with batik, generally the name of motif referring to the name of the main motif (for example Pring Sedapur, Sawat Gringsing and others).

The name isen gringsing (for example, motocoro, beras kecer and so on) the name of the dominant color (for example bang biron, which means that the red and blue, bledak means white and so on). The name of theme of a motif that have been know to have a certain composition (for example relevation wahyu tumuhun,satrio manah, and so on).

A. With a Variety of Ornaments in Batik Classic

The dicusion a bout ornaments batik especially in batik classic has became on of the topic" Scientific" science cultur and fine art, the writer tried referring to the delivered expert.

B. Ornaments Tree of Life

The tree of life is one of the main motif in batik cloth that almost contained in all areas. Understanding "Thee" found on the goverment Mulawarman in th 400 AD, namely 7

Prasasti shaped Yupa (Tugu Peringatan ceremony), stamped as Kalvarksa, namely the tree with the special. Symbolically tree are panels of the temple tree such as picture of human hope in life to reach perfection.

Graphically is splicing between a bud of flowers, branches, and roots, same times combined with after as the main motif meru, garuda, a bird and plants. Here's a few examples of how the tree of life used in batik motif.



Figure 3.1 Plant Motif

On the Merak Kasimir, the tree of life described a guide shaped flower, leaves and roots with the motif plants and motif meru, with the motif garuda or peacock (gunungan).

Example ornaments tree life that is used in the motif semen sawat mangkarn, semen tongkol, sawat the bird and groom and so on. From the discussion we got that a lot of life in the motif semen batik is batik Java. According to the Ir Sri Soedewi Samsi, motif semen including one of group with the motif lung-lungan, namely motif that ornaments main consisting of ornaments all plants. In addition to it, motifs semen lung-lungan both including geometrical motif. There are some kind of ornaments staple in the motif semen. First is ornaments dealing with

the mainland, like plants or the fourlegged animals. Both are ornaments related to air, like garuda, bird, and mega mendung.

Was that into three is ornaments related to the sea, such as snakes, fish, most likely there is a relationship with the understand Triloka or Tribawana. Understand that is the teaching of the three of the word, the word of the middle of the human life, the word over the place of the gods and holy man, as well as the word under the people who the way of life in not true that life is full of anger. Batik color that many referring to the color of symbolic gesture that could cause a sensation of various the good for users alone or looks. Dominants color batik classic Java is at first can we find as follows.

1. Brown Color (Dranggem Sogan)

The color is a symbolic of arable land, can arause that humility, the simplicity and “Grounded”, in addition to the warmth for users especially. Shades of grown, setting we found on motif Kawung, Wahyu Tumuhun, Semen and Parang.

2. The Color of Navy (Wulung)

The Color of Navy (Wulung) Clothing with color it gives that effect of the peace of, confidence and tenderness sense, and a sense of loyalty. The color of navy usually can be found in batik classic motif Jogjakarta, for example on the motif Mondang. Around motif is to describe forms a parang based on with blue, in which isen with the motif Ganggong Ranche, namely ornaments kind of flower.



Figure 3.2 White Wahyu Tumurun

<https://www.gambar.pro/2009/12/87-gambar-batik-wahyu-tumurun.html>

3. The White Color

The white color symbolizes the east, appeared on the motif Gagrak Yogyakarta and shows the impression innocent (the Innocent), her chastity, peace, and courage as well as the nature of for giving of wearer. One example implementation of the color of basic is on the motif Sidoasih, motif is made to be of the procession, the hope that the married day will always affection in life to settle down the stairs.

From the colors in classic batik motif there are black. The black color is the same with the color of very dark blue. The color that often connotation give a picture of negative as death, fear, and not happy. But actually black as also symbolized the strength, luxury, sensuality of mystery and elegance. The color of this epitomizes of the north.



Figure 3.3 The Description of The Motif Ganggong Bronto Term in The Javanese The Picture Feelings of Love

http://www.infobatik.com/page/16/?p=p_55



Figure 3.4 The Description of The Motif Wahyu Tumuhun The Color of The Land Rouse The Nature of The Humility
<https://www.semarangpos.com/batik-wahyu-tumurun-konon-pembawa-petunjuk-1045267>

The description of the motif. Semen Kukila black color have the meaning of the Guardian, that humans in said should not make hurt otther. This batik can be used anyone, old young and all the event.

Because the meaning of batik can only be traced through use in ceremonies.

#4 The Indonesian Batik Early Stages of Global Influence Spread to European Art

At the beginning of the 20th century Batik had been spread to the world influence a European Art and Trend Fashion, and even became inspired the world artists in Europe, is it true? There are historical records about the existence of Indonesian Batik in Europe, written by prominent European figures and had lived in Indonesia the days of colonial. Among them are the biographical notes the prominent figures are as follows:

Sir Thomas S Raffles, who was governor of Java from 1811 to 1816, made Europe more comprehensive with the art of the Indonesian Batik. With his book "History of java" (London, 1817), he became the first author to describe batik technology in detail. He also brought many Indonesian Art Works to England, including a Batik collection, which was purchased in 1859 by the British Museum (Raffles, 2008).

A. European Admiration on Batik

Another European is Holander discovery and introduced Batik in Europa. After traveling four years to the Indonesian islands, E Van Rijckevorsel returned to the Netherlands in 1873. In his luggage was a splendid collection of Indonesian textiles including Batik, which he gave to the Museum of Voelkermuseum in Rotterdam.



Figure 4.1 Young batik Maker

Source: <https://batik.or.id/sejarah-batik-cirebon-dan-penjelasaannya/>

Then another note reported that in 1883, the exhibition of textile from Indonesian as a dutch colony was held in Amsterdam, and the textiles collection of E. van Rijckevorsel were highly appreciated by visitor, focus of attention and produced a spontaneous enthusiasm. This intersection resulted in a rapid succession of exhibitions, lectures and the publication of several books devoted to the Batik and also its technical. A smaller, but no less interesting, exhibition was held in Denhag in 1898. Visitors could not only marvel at the fine exhibitions but also observe two Javanese women working and preparing on a Batik textile.

It is thanks to the world exhibition in Paris in 1900 that the Batik works were brought to Europe on a large scale. Especially among artists, writers, and actors, a similar reaction was showed high appreciated by much visitors, like as a few years earlier by the Japanese Art specialist, Japanese Graphic Art, which so profoundly influenced the progressive artists. Likewise, the discovery of batik became a source of inspiration for the artists' minds, leading to a general deeper interest in Indonesian culture.

In the Netherlands, the first monograph on Batik of G. P. Rouffaer and Dr. H. H. Juynboll published, and at the

end of the year, Juynboll also gave a lectured on Batik Art in Haarlem's Colonial Museum. In 1901, the Holandish East and West Society organized an exhibition on Indonesian Textiles and Batik in Haarlem, followed by another exhibition at the Voelkerkundemuseum in Rotterdam, where the now famous van Rijkvorsel collection was once again on display.

B. Batik Goes to Europe

The interest to Batik also soon spread to Germany. At the beginning of this century, two exhibitions were held in Krefeld, a town with known as an old textile tradition. Batik of contemporary Holander artists for the first time in 1903 were exhibited in Germany, and in 1906 an extensive collection of Batiks, the applied technics and the regions in which the works had been produced was classified.

The interest continued, and exhibitions took place in Switzerland, Germany, France, Great Britain, Sweden and the Vatican. Since the Second World War exhibitions have also been held outside Europe - in the United States, Mexico, Australia, throughout Asia and Indonesia itself, in Jakarta, Bandung and Yogyakarta.



Figure 4.2 European wearing batik

Source: <https://museumbatikpekalongan.info/?p=585>

The enthusiasm that the discovery of Batik had in Europe became fashionable soon in the first decades of the 20th century. Their influence was especially noticeable in Germany, France, Holland and Switzerland. The salons of famous artists, such as Sarah Bernhardt, Eleonora Duse, Emma Destinova et al. Which were already lushly decorated with oriental textiles, now filled with Batiken (Hochstrasser, 2011). Batiken dived in the studio of painters to influence the work of Degas, Modigliani, Klimt, Mucha, Rosseau, Munch, Kubin and others.

Nevertheless, it is not to be overlooked that this fashion, which was reflected so fast and spontaneously in the new style (especially in the textiles). Similarly, the influence of juvenile motifs in the Indonesian batik of this century can be observed. Under the influence displaced Art Deco slowly extinguished. As is often the case with fashionable sources of artistic inspiration, the enthusiasm for the batik proved to be an enchantment through the "exotic" and left with few exceptions no profound traces of the European artist. With the insight and greater knowledge gained in the meantime, we can look more objectively at the utilization of batik art and the understanding of our antecedents about years ago. The word "batik" became synonymous with the delicate cultured beauty of the Javanese textiles.

#5 Batik Pattern on Ganesha Statue in Indonesia

The existence of a textile fabric or suspected to have been present since the Neolithic or New Stone around 8000-2000 BC, with the discovery of evidence of rocks loom and yarn spool which indicates that the spinning or weaving technology has been known in the past. In Indonesia, the tradition of using textiles as a tool cover body also has an aesthetic function is alleged to have attended since since the time of ancient Mataram and thrive in the heyday of Majapahit (Adrisidjanti, 2000; Wardani et al., 2013). Fabrics or in the Java language called Jarik, many found their use in Java, in addition to functioning as a cover of the lower body, is used on the side, and in addition serves to distinguish social status also be an element supporting performances/aesthetic for those who use it. Besides various motifs of batik cloth like a flower, kawung, fried, grimace, belah ketupat, suluran to geometric motifs many of them found on statues of gods such as Shiva, Ganesha, Burkuti, goddess Durga and other temples of Prambanan and Borobudur (Alfiyan, 2020; Atmosudiro & Hascaryo, 2008; Indradjaja, 2017).

A. Restriction of Batik Wearer

The remains of a number of findings, the strong suspicion that the cloth at that time was only made for the king, the nobility and the gods. So no wonder, if known, the term fabric prohibition or batik/jarik ban, which means batik or ornamental motifs that can only be worn by nobles, kings and discharge because during the manufacturing process

there are a variety of philosophical meaning embedded as well as a series of special rituals in the process creation. For example motif Parang Rusak is believed to be the creation of Panembahan Senopati, founder Keraton Mataram, creating the motive after performing austerities along the southern coast of the island of Java, ranks cliffs lined damaged by the waves they inspire, to creating motif broken machete which can only be worn by the royal family and descendants only. Fabric functions as a royal attributes obtained from evidence remains on the reliefs and statues in the temple of the period of Hindu-Buddhist, like the temples of Prambanan and Borobudur, where the reliefs and statues that looked seen a significant difference between the fabric used in the dewa. King and the noble families with cloth used on ordinary people. Shown in the panel depicted in this paper, the form of the fabric used ordinary people, in the form of cloth tied around the waist, knees, cover the genitals, and found no ornaments or other accessories, with a very simple form.

The form of the fabric used in the gods, kings and nobles looked different, long close to the limit of the ankle, there are ornate and folds of fabric is very beautiful and full of accessories. From the remains it can be concluded that the cloth clarify its position other than as a complete body, also contains a symbolic meaning for those who use it, both on the social status as well as to users, such as those disclosed in any of the contents of the inscription Mantyasih or Balitung the years around 827 AD (748 Saka) where ancestor, who was described as the fabric has been instrumental in activities such as the royal party, ceremony/processions and religious empire, either as a

gift given where guests kingdom as a gift, or a clergyman used in religious processions.

B. Batik Resemblance in Statues

1. Ganesha Statue

The figure is placed on a figure statue generally is a god, the king, the queen and the royal family that are important or influential in that era, such as the figure of the god Shiva, Ganesha, Burkuti, Bima, Bhairawa Buddhism, wife of Lord Shiva Uma/Parvati and the other gods. The majority of the statues can be seen using the completeness resemble fabric/batik used as a cover of the lower body with a beautiful ornament attached to the body, from the head, shoulder, shoulder, waist to toe.

The figure of the god of the most easily recognizable among is Lord Ganesha, is physically described the elephant-headed man, plump, with four hands each holding an ax, rope, modaka/candied and one hand being abhaya feet or give thanks. Lord Ganesha figure known not only by Hindus, but also revered by Buddhists, and is seen not only as the god of knowledge and intelligence, but as Lord Protector, Lord repellent reinforcements/disasters as well as the God of Wisdom. Apart from a variety of stories about the existence of Ganesha, the Hindu community, a very eminent figure of the god Ganesha, to the figure of Ganesha statues are found in the yard of the house used as a place of prayer or corrected. The Hindu community believe that sculpture which has been used as a rebuttal should be given offerings and were given offerings or tools offerings of leaves, flowers,

fruit, water, and fire are done every day, so the presence of the statue of Ganesha is not a place Butha Kala or bring energy bring darkness or disaster for homeowners. Ganesha statues, as object in this paper comes from several sources, is among those collected in the National Museum, the statue of Ganesha found in Karang Kates East Java and found in Boro in Blitar, East Java (Cahyati, n.d.; Riyani, 2015).

In all three statues are the distinctive characteristics, the statue of Ganesha collection of the National Museum, the position statue in sitting on a pedestal round with a five-pointed geometric motifs patterns, and sides shaped ornament of lotus. Source of this statue come there are two possibilities, which is derived from the temple Banon, a Hindu temple in the era of the Majapahit kingdom located near Borobudur in the ninth century, but there are some sources stating of the detailed aspects of carvings and a form of sculpture smooth resembles the work of a statue in the kingdom of Kadiri and Singhasari.

Ganesha statues were found in the area Karang Kates has different characteristics as well, namely in the standing position, can be said to be the only statue that was found in a standing position is found in this region. This statue is also thought to have come from the kingdom of Singhasari, which at that time upheld very high art, to detail is visible in every ornament attached to the statue. The position of the statue of Ganesha standing on a circle surrounded by the skull of nine, and a Tantric-style statues (Buddha's teachings) because it found the skull and snake ornaments on statues. Arca Ganesha another is found

in Boro village, Central Java Blitar, and in a sitting position. The uniqueness of this statue is to have two faces, front shaped Ganesha statues in general, while the rear is shaped Batara Kala or giant figure with big open eyes and position to attack.



Figure 5.1 Ganesha (admin, n.d.)

Source: <https://www.museumnasional.or.id/ganesha-dewa-ilmu-pengetahuan-dan-penghalau-rintangan-3787>

2. Batik at The Ganesha Statue

The figure of Ganesha is seen as a god that is most commonly found in the form of statues, three gods Trimurti others (Brahma, Shiva, Vishnu, visually also the most easily recognizable form, in various positions, various ornaments, from the magnificent to the simple. In fact there is a cult the god Ganesha is called the Ganapati in Java and Bali, because the figure of the god Ganesha is regarded as an important deity in their religious beliefs than other gods.

Visually third Ganesha statues were found using the completeness of the body, such as crowns, bracelets, arm ring, belt, and sampur or scarves and cloth to cover the lower body. Cover your lower body is in the form of a long cloth, which is wrapped around the waist to the ankles to the limit, and clearly seen. At

the National Museum collection Ganesha motifs found in the form of a flower with eight petals strands. There are two types of flowers that are expected this visual approach, namely sunflower and lotus stylized form. Sunflower synonymous with sun, solar, mandala, as a symbol that is found in the kingdom of Majapahit, Surya or sun symbolized with all that implies perfect light in different directions (Suardana et al., 2020). Placement sunflower motif/solar attached to the fabric used is generally closely linked to spiritual or philosophical symbols contained in the ornament. And lotus flowers in a Hindu religious belief is a sacred flower, often associated with the Hindu gods. Lotus has a religious meaning, human energy centers (chakras), linked to knowledge, beauty, then the role of the lotus flower is always placed as the place of the gods standing/sitting.

Ganesha statues were found in the village of Karang Kates, who allegedly style tantra one of the teachings of Buddha, motif fabric used appears in the form of a geometric shape resembles ceplok, in the form of palm fruit which split four, and the four directions symbolize the four corners of the cardinal directions in Buddhism , In the field of the box is a visual contained a skull and a crescent moon, called Ardha-chandra Kapala. Visually composed of two elements, namely archandra and Kapala, archandra is a symbol of a crescent moon, the symbol of hard elements and beauty, a symbol of the three powers of manunggal live to know and to believe in something in the teachings of Hinduism called Tri Pramana. While Kapala virtualized in the form of the skull,

giving this ornament is also mentioned as a sign/symbol that Ganesha is the son of Lord Shiva.

Kapalla skull ornament or a story is mentioned as an incarnation of Shiva Bhairawa most sinister, namely as crushers and smelters, as the embodiment Bhairawa can be transformed into eight forms, namely, dalak form Kala/black Asitanga/black lipped, Sanhara/destruction, Ruru/cicing borosan, Krodha/anger, Kapala/skull, Rudra/storm, and Unmatta/cruelty. Ganesha statues found in the hamlet of Blitar Boro thought to have come from the kingdom of Singhasari in sengkalan found there in 1161 Saka time information. In the motifs found in this statue looks like a geometric pattern kawung and standing on a skull-shaped ornament. There are similarities to the statue found in Central Scallop with that in Boro village, that is the element of the skull or Kapalla on the statue pedestal stand or sit.

In many literacy kawung mentioned that motive is the motive can only be worn by the nobility or the royal family. Motif kawung symbol has a philosophical meaning which reflects the central point of power and force in the universe. Visually kawung motif consists of a circle with four elements of the circle, the pattern is like the epitome filosfi Javanese society, papat pancer sadulur limo, where there are four points that leads to the center, and the center is the universe. Kawung motif on fabric found on the statue of Ganesha in the village Boro Ganesha signifies that came from the royal family, that he is the son of Shiva and Parvati. Shape Kapala/skull that was found as a statue pedestal as a marker for the presence of

followers of Shiva Bhirawa when this statue was made. Placement of elements kawung on the figure of the god Ganesha can also be interpreted from the meaning filosofis motif kawung, selalin as an element for the nobility of the kingdom, this motif also reflects that the wearer is a leader who can control hwa lust, able to keep the conscience, and can maintain harmony and balance in the act.

The statues were found in the village of Boro, has another uniqueness that is hadinya face Batara Kalla on the back, as is known presence Kalla Batara closely with the presence of anger, destroyed properties and imposition of will. The presence of Batara Kalla as making it as a protector, given the existence of Ganesha statue is located at the confluence of the Jimbe and river Brantas, the placement of the statue of Ganesha in a region often hooked up with strategies humans in protecting its territory from the disaster, and the presence of the statue of Ganesha with body parts rear face Barata Kalla yet to uncover its meaning in, but if it is associated with the history Batara Kalla who is also referred to as his god Batara Guru, which is also called the incarnation of the god Shiva in the form revealer, where Batara Kalla is the god who controlled the underworld, as well as the creator of the earth and light , Batara placement Kalla on the figure of Ganesha is an example of the paradoxical concept form, where the concept was used as a reference to the ancient Javanese society in the past, where everything in nature has a position Binner, the reverse complementary pair.

#6 Technical Value, Aesthetical Value, and Benefit Value of Cirebon Batik

A. The History of Batik

The beginning production of Batik has been started since the pre-historic era (Raffles, 2008). Simbut cloth coming from Priangan is the original Batik example made of sticky rice pigments as the cloth cover (Soemantri et al., 2016). The word of Batik comes from Javanese, i.e. “tik” (Sumarsono, Hartono; Ishwara, Helen; Yahya, L.R. Supriyapto; Moeis, 2013; Sumarsono et al., 2016). It relates to the smoothing and soft works containing the aesthetics. Etymologically, it means seeding wax with canting to make the patterns consisting of the composition of dots and lines (Syamsuri & Abidin, 2016). Batik is painting on fabric made by using canting. The other opinion states that making Batik is similar to painting on a white cloth by using the canting and liquid wax defines that making batik is writing or making pictures on cloth by using canting and wax as the medium to cover the cloth. In Islamic era, Batik tends to have a transformation in its ornamental design. The art of ornamental Batik becomes simple according to the Islamic principle stating that painting the living creatures is banned so that batik with calligraphy motive starts being known instead.

Dr. J. Brandes states that Batik comes from the similar era to gamelan, wayang, poem, metal goods, voyage, astronomy, and agricultural science (Lombard, 1996). He clearly states that Batik is the original heritage of the Indonesian. The oldest name of Batik is available on

Sudanese document found in South Cirebon in 1440 Saka or 1518 A.D (Anas et al., 1997; Sunarya & Sachari, 2014). The name of Batik itself is not mentioned there. The word to exist on that document to referring to Batik is the word of “write”. This word is usual to be used to place wax on cloth.

Furthermore, batik continues to develop in the eighth century. This century is the time when Sriwijaya Kingdom ruled by King Syailendra. In this era, the diplomatic mission and trade between Sriwijaya Kingdom and China already happen. Therefore, the art of Batik may come from China. This statement is supported by the existence of: (1) the ceramic vessels made by using the Batik technique; (2) the motive of China textile that is similar to that of Sewu Temple wall, (3) the pattern on the wall in the room of Siva statue in Prambanan that is similar to the pattern of China local textile (Anggraeni et al., 2018; Wahyuningsih, 2015).

The word of Batik appeared at the first time in European document at *Daghregister* in Batavia on 18 April 1641 but in fact, this word was ever mentioned in 1622 when the Dutch emissaries visited Sultan Agung in Palace of Mataram Kingdom. They brought the blue and white cloth and gave it to Sultan Agung. The motive of the blue and white cloth quickly came to Mataram (Ilmunik.com, 2020; Wardani et al., 2013). The growth of this motive to be recognized in this city was faster than the growth in other cities like Cirebon and Pekalongan as well as Yogyakarta and Solo. Motive and color always followed the tight rules in the cities in Central Java. On the other hand, as stated by Lombard, the imagination kept available with renewable continuous productions on the beach and was suitable with preference of everybody. Van Der Hoop (1949:13)

states that the function of ornament is to create the fascination and become the attractiveness in the treasury development of Indonesia modern textile. In other word, the ornament is effective to create the wanted cultural image to represent Indonesia nuance generally or traditional image specifically (Pandanwangi et al., 2021; Sutiyati, 2016).

B. Technical Value

Batik technique is a process of dying that separates the colorful part from non-colorful part by using the colorful substance, wax, and cloth as the object (Pandanwangi, 2020; Rianingrum & Pandanwangi, 2021). The ability to do this process is essential to be owned by original artists of batik. The work of batik includes some steps done by some people according to their own expertise. The first step is cleaning a cloth, giving adhesive to the cloth, refining the cloth, and re-cleaning the cloth. The second step is giving motive on the specific surface of the cloth. This step is usually done by woman. If she is the expert, she will do it without using the pattern, and vice versa. The third step is finalization. In this step, transformation from Batik into cloth happens. It needs local substance coming from the plant (Javanese tom) mixed by other substances. To get the perfect result, the artists of Batik are required to have the ability to execute Batik production related process, to have the knowledge of Batik design, to understand the meaning of Batik symbols (Rujianto et al., 2019).

C. Aesthetical Value

Aesthetics is the branch of philosophical science analyzing and discussing the art and splendor as well as the response of humans to them. This splendor refers to the forms and colors of the object that can be observed visually. The splendor is a set of the specific main quality of the objects. The quality of the objects includes the unity, harmony, symmetry, balance and contrast.

The decorative art mentioned in this study is Chinese painting art which its result is available in Batik motive of Cirebon (Bulan Prizilla, 2017; Primanata et al., 2021). Speaking Batik is not able to be separated from its ornaments, compositions, patterns, meanings, and colors. The colors of Batik depend on the impact of the era development and the technology advance. This condition is different from the previous condition where the colors of Batik dominantly use colors from natural substances.

The colors used in Batik and Chinese painting art use substances from nature. In the context of Batik Cirebon, the colors are also the visual expression, symbol, and beliefs. The dark yellow of background reflects the uniqueness of Cirebon. The white one is the symbol of holiness or inner peace. The red one shows anger. The light yellow one is the symbol of desire. The black one reflects jealousy. The yellow one comes from the China and reflects the symbol of emperor or patrician status. The gold color is the symbol of noble to get the honor (Danesi, 2010; Indriani, 2015; Suminto, 2015; Tumpi, 2016).

Batik of Cirebon also has this pattern that starts from up to down. The creation process of aesthetical value depends on environmental impact including the system of local symbol-related belief. One of the famous Cirebon

Batik motives is Taman Sunyaragi. This motive can be seen in Figure 6.1.



Figure 6.1 Batik Motive of Taman Sunyaragi

Source: The Komar Collection of Cirebon Batik documented by the author

In this picture, there are four steps of life started from the bottom of this pattern. The first part of the three steps is the manifestation of live on the earth consisting of the animals such as wild boar and deer. Between plants and trees, the banyan tree, pandan leaf, kangkung plant, gurame fish, and pavilion exist. The banyan tree reflects the age and policy. The pandan leaf is the symbol of the tenacity. The name of kangkung comes from the Javanese word of *Ingang Agung*. It means the great patrician. Gurame fish existing in pool reflects fortune and fertility. Pavilion is the symbol of center of the world, basic of everything, house to live or mediate. Cirebon Batik describes the story arranged horizontally in three or four steps stating room like the concept of Chinese painting art.

Another motive of Batik in Cirebon are Wadasan ornament and Mega Mendung that are influenced by Chinese cloud motive. In Chinese painting, the hank of clouds is drawn by the soft nuance of delicate brushstrokes. This nuance is made by using dark color first, and then followed by light color until the light color

disappears. The motive of Cirebon batik adapts to this Chinese cloud painting. In the motive of Cirebon Batik, the form of this painting is drawn by using the degraded color in each clear step starting from the clear lines from the dark color to the light color.

The famous area of Batik in Cirebon is Trusmi. Therefore, Batik resulted from this area is recognized as Trusmi Batik. The popular motive of batik from this area is *Paksi Naga Liman*, the mystical animals coming from the various cultural elements. *Paksi* refers to phoenix as the kingdom symbol, *Naga* is dragon in English. The dragon is the believed animal that can give a life. *Liman* is elephant. This elephant reflects the power and intelligence like what Ganesha has in Hindu mythology. The combination of three animals is called Singa Barong. Furthermore, Singa Barong becomes one of the available Batik motives of Cirebon. This motive can be seen in Figure 6.2.



Figure 6.2 The batik motive of Singa Barong¹

Source: Author documentation

The other motive that is available in Cirebon is *supit urang*. *Supit urang* means the flops of shrimp in English. This refers to war strategy. In this strategy, the enemies are surrounded from left and right side, and the attack power

¹ This motive is the noble unity of Islamic, Hindu, and Paksi cultural idea and becomes the symbol of peaceful cooperation and the real expression of various culture living together in the Java North Coast.

comes from the center side. This pattern shows two hands of female creature that is similar to shrimp. She attacks her enemies by using the arrows released from the arc. *Urang* in Hindu mythology describes makara, the figure that is half of human and fish. This motive of *Supit Urang* can be seen in Figure 6.3.



Figure 6.3 The Batik Motive of *Supit Urang*
Source: Author documentation

Technique of batik as the expression of means is already clear to be a part of admitted painting art. In Middle-East countries as well as India and China, the art of painting and the attachment of wax material are conducted by men (Kudiya & Atik, 2020; Susantio, 2009). This condition is the reflection of society system done for many ages. The similar condition happens to people in Cirebon. The people conducting two things are also men. In line with the time movement, the works conducted by men are now taken over by women.

D. Benefit Value

As the artwork centered in palace, batik has benefit values as fashion worn in every kingdom and ritual ceremony. Related to this condition, the ornament of batik has the symbolic meaning according to the function. Batik has a symbolic meaning of social status. Batik worn by king is

different from batik worn by patricians. In line with the era development, batik is worn not only by kings but also and people. In this moment, the advance of technology makes batik can be printed. Then batik made by this technology can be called the printed batik. The use of batik is not only for the symbol of traditional ceremony, but also for interior sets, cutlery, and so on. Moreover, motive of batik is now applied on glass painting art where its outputs are demanded by the foreign tourists.

The relationship between glass painting and batik is on the use of ornament contents. When the artists make Wadasan and Mega Mendung, they refer to batik pattern of Trusmi. The uniqueness of Trusmi batik motive is the existence of color composition gradating at some specific levels. Glass painting and Cirebon batik have the causal feedback. The similar way to make Wadasan and Mega Mendung as well as glass painting is affected by Chinese culture (Bulan Prizilla, 2017; Mengungkap et al., n.d.; Yanti Damayanti Adisasmito et al., 2020). After investigating the data of Chinese ornament, the fungus decorative art is also found on Chinese ceramics. In addition, the relationships between batik and glass painting art are stated as follows.

1. Both of them use the pre-and post-Islamic theme. The pre-Islamic theme is about the use of mythical creatures. The post-Islamic theme is about the use of calligraphy.
2. Both of them use Wadasan and Mega Mendung as their main motive.
3. Both of them use *isen-isen* to decorate the artworks.
4. Both of them still use the up-to-down level or structure. In batik, the horizontal line to divide the field may be available or may not be available. The

level from up field to down field still exist and still has the narration. On the other hand, in glass painting the horizontal line dividing the field based on the collected sample does not exist. The up structure and down structure are still available.

#7 Decorations

History and Development Decorations

In the discussion of motifs, ornaments and a batik ornaments of course also related to a term pattern. Where the pattern can be said to be a basis for the depiction of motifs, ornaments or ornament batik. Ornament also illustrates the differences in ethnicity, area and even hamlets. Accordingly, Indonesia has a wide diversity of textiles. It can describe the richness of Indonesian culture. Decorative textiles Nusantara was established not only to meet the needs of technical, aesthetic and function, but always so associated with occult powers, symbolized in the form of decorative ornaments and symbolic.

Ornament in batik is produced by painting using a tool; canting. Decorative it acts as a medium to enhance or use a work. He uses disposable items that have symbolic value or contain a specific meaning.

Among the ornaments, motifs, patterns, and ornaments (ornaments) it can be concluded that the ornament is a decorative element in the motif. If the motif is regularly arranged in repetition adapted to the function of the so-called decorative (decoration). If the decoration (ornaments) are applied in textile as a pattern. Motif is composed of two frame ornaments;

1. Main Ornamental motif
 - a. The main Ornament, is an image that is determined by Motif it self
 - b. Additional Ornament, is an image that serves as a filler field.

2. Isen motif.

It is an image that serves as a filler motif (the motif).

A. Classification Batik

Form of decoration Indonesia are categorized into two major parts decorative geometry types and kinds of decorative non geometry or organic.

Decorative geometry is a type of decoration that the structure of the pattern of dressing using geometric shapes create squares, circles, and triangles structure such that constitute the motive continuous, among the best known in the repertoire of decorative Indonesia is a kind of decorative meanders, kind decorative tumpal, latticework, spiral or helical, and types of decorative kawung.

Decorative non geometry is a type of decoration that the pattern is composed of natural forms freer, not tied to any specific patterns that were categorized as geometric patterns. This type of decoration is more complex and dynamic. Shape arrangement consists of different types of stylized shapes derived from the natural environment. Decorative non geometry can be classified into four groups: type of decorative flora, fauna kinds of ornaments, decorative type of figurative and decorative types.

Decorative flora is the kind of decoration that uses the decorative pattern consists of various types of plants that exist in nature, in such a manner that it becomes the new forms. In the tradition of decorative arts Indonesia, the ornament has been used since prehistoric times is used as a symbol of fertility.

Decorative fauna is a type of decoration pattern composed of animal forms are processed such that it becomes a new form. In the decorative arts tradition of

Indonesia, this type of decoration has been known and used since prehistoric times with stylistic shape. In general, this type of decoration used as important symbols associated with the original cosmology.

Decorative ornament is a kind of decoration that is composed of certain forms in nature such as the sun, moon and stars. The forms are arranged more emphasis on the aspect of dressing (artificial forms). Its basic form is reduced so that a new form of different forms of traditional ornaments, generally composed of abstract forms are processed in a way that fosters the artistic impression. Ornament is often called decorative ornaments decorate comes from the word that means an activity with decorating.

Batik cloth has the shape and ornamentation typical variations of different types of fabric to another. Refer to original batik decoration in the minds of Java culture vehicle. The decoration is a symbol of philosophy that comes from aristocratic Javanese kingdoms, therefore, batik decorative as it is called by the term "Batik Kraton". Meanwhile batik with decoration that is not appropriate benchmark patterned decorative palace also grow and thrive outside the palace, especially in the northern coastal areas of Java and therefore referred to as "Batik Pesisiran".

Batik patterns from region to have his trademark batik respectively. From a piece of batik can be revealed everything about the area such as batik maker, skills, tastes, nature, geography, and so on. In terms of patterns, the Java community recognize assortment of ornaments each different usage situations and eminent. Thus, some opinions regarding the classification of motives can be concluded later excerpted in the category leitmotif consists

of geometric and non-geometric shapes, additional motifs and fillings:

1. Main Motif

a. *Motif Geometric Shapes*

Motif Geometric Shapes in question is the motive of the natural (organic) both flora and fauna created by geometry. Geometric motif is a motif composed of Geometric shapes, such as circles, triangles, rectangles, and so forth. The motif is composed of ornaments arranged neatly by having a central point. Geometric motifs (Science Measure) has a philosophy of power and authority (Nursalim & Rohidi, 2017; Prihandayani, 2020). The composition was drawn motifs set with the center (Java: puser means center, interpreted King as protector of the People).

1) **Motif Banji**

Latticework motif is a motif based on the swastika motif, formed or arranged with each end of the swastika are connected to each other with lines, so arranged a motif called Banji. Some areas pematikan still make motif by motif latticework is Banyumas, where the fabric is made with the shape of the motive big, brown and black, made batik process bedesan is a way of making batik without the removal of wax batik in the middle of the process of making batik prosesn reversed sequence of steps, namely stamped walls, dyed soga, stamped klowong, dyed Wedel then lorod (Brinkgreve &

Leijfeldt, 2017; Sutiyati, 2016). So characteristic bedesan batik is black and brown.

2) **Motif Ganggong**

Ganggong motive at this time is quite rare to be one motif. Sometimes this motif looks like ceplik, because at first glance it like a fried egg motif. But what distinguishes ganggong with fried egg motif is the form of fillings consisting of a beam lines are not the same length and at the end of a long line shaped in the form of a cross. There is a possibility this motif inspired by plantsin latin; *Cryptocoryne Ciliate*, *ganggong Fisch*, including *Araceae*. This is seen in the parts and transverse parts of the fruit. The cross section of the fruit looked ganggong as ceplik. Motif ganggong arrangements are arranged in an equilateral tetrahedron composed on motifs report cards.



Figure 7.1 Motif Banji
Banyumas Branto
(Source: Susanto. 1980: 219)



Figure 7.2 Motif Ganggong
(Source. Susanto. 1980:220)

3) Motif ceplok

Ceplok derived from the Javanese language, which means dots applied to frosting. Ceplok motif is the motif composed of ornaments that lead circular, converge to the middle, or in groups like the flowers seen from above. Motif Ceplok stylized shape of flowers, leaves, animals, or geometry arranged regularly and symmetrically. Ceplok motif perhaps inspired by the blooming flowers and the petals on the mangosteen fruit from the top.



Figure 7.3 Motif ceplok inspired by jasmine
(Jasper and Pimgadie. 1916: 125)
(Source: Pujiyanto, 1997:167)



Figure 7.4 Motif fried inspired by the petals of the mangosteen fruit (Jasper and Pimgadie. 1916: 123)
(Source: Pujiyanto, 1997: 167)

a) **Motif Kawung**

Motif motives kawung is composed of a circular shape, oval or elliptical, elongated arrangement according to the diagonal line sloping left and to the right alternately (Any, 2020; Ilmunik.com, 2020). This motif includes motifs belonging to the old, such as those seen in the reliefs of Prambanan temple around the 8th century AD. Kawung motif is also found in the area Kertarejasa first king of Majapahit.

Kawung motif also found in ancient pattern of Grinsing in the 17th century Goosing Motif consists of tiny circles, in which there is a central point with the background scales fish or snake that symbolizes valor and courage.

The motive is described as a cross section Kawung outside coconuts arranged to form four-four squares are considered menimbulkan universe. Motif Kawung oval slant with fruit similar Kawung Aren cut crosswise (split) seeds, neatly arranged geometrically so that it reflects a picture of the ruler surrounded by his bodyguards. Kawung motif can also be interpreted as a lotus flower with four petals that are chapped which symbolize longevity and purity. As for the star (the bars) are shown on the sphere as a parable Kawung seeds from the fruit, which is

interpreted as a symbol of fertility (Ratnadewi et al., 2020).

Philosophical meaning in Hindu-Javanese culture, motif Kawung considered sacred so that only allowed to wear the King and family nearby, or the officials who hold the Prince until Raden. But the puppet characters used Punakawan namely Semar. Semar wear Kawung motif is allowed because it has a soul wise and considered to be the incarnation of the god.

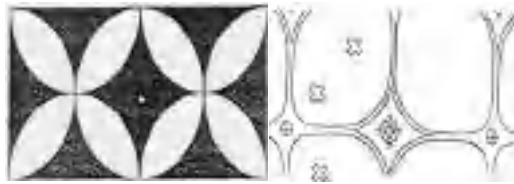


Figure 7.5 Repeating Motif Kawung
(Djajasoebrata, 1979: 24).
(Source: Pujiyanto, 1997: 161)

b) Motif Truntum

Motif Truntum derived from the word *tuntum* (Java) or collect, *tumaruntun* or leads, and grow. The Truntum shaped like scattered shining star in the sky, or the flowers are blooming. The purpose of the gathering sense in this motif is brought together or unite. Understanding leads meaning parents lead to children, while grown taking on the shape of flowers are blooming.

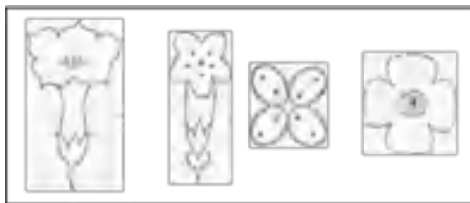
Some belief Truntum leads to the property. While other say, it has meaning

for the parents lead the bride and groom to step into the impediments marriage life. It can be concluded that the opinion refers to the expectations of parents to children. It is expected to be strong when it had a family in the face of life's trials, and expectations of parents so that children are not wasteful in its spending so that it can collect treasures acquired. Also explained that Truntum associated with the word trentem. a state that is a dream of the human psyche, such as parents of the bride to wear Truntum order to get serenity in his life.



Picture 7.6 Motif Repetition Truntum
(Djasioebrata, 1979: 24)

Source: Pujiyanto, Batik Keraton Surakarta. 1997: 164



Picture 7.7 Processing into Shape Flower Motif Ceplok
(Development of: Soetopo. 1957: 7) Source: Pujiyanto,
Batik Keraton Surakarta.
1997: 165

When observed motif Ceplok (Kawung and Truntum) has a center point surrounded by four points on the line in the circle (monca-pat). According to Javanese beliefs at the time of Pre-Hindu that the motif has the concept of power of the universe and power among men.

King is the incarnation of the god in the power center is surrounded by four points and can interpret the main point surrounded by four directions. It is a division of a government; in the middle of the head, being four points surrounding is as minister. The form is also a system of Monco-pat is a system of cooperation in the past, which is between the main village with four surrounding villages are located approximately at the four directions of the wind out of the corner of the main village earlier. The king is considered the incarnation of Lord always gives shelter and welfare. Gods of the assumption that people desperately needed a king wherever he is to perform his duties.

King's duty supported by four Regents, in Javanese philosophy source of universe energy:

- (1) East: Anchored by the publication of the Sun as a source of life.
- (2) West: Anchored by the setting sun that caused the death.
- (3) South: Linked with peak everything.

(4) North: Linked with the direction of death.

c) Motif as Matting

Motives nitik is a kind of fried motifs composed of broken lines, dots and variations of them in passing as a motif on the webbing. So this is called motif woven motif. In the developing batik color, black base point is replaced with other colors, such as fabric Pekalongan Jlamprang basic colored blue or dark green.



Picture 7.8 Motif Ceplok Nitik Matting
(Source. Susanto, 1980: 225)

4) Parang and Udan Liris

Motif Dashes are a popular motif in all the decorations, especially batik. Named motive Dashes, because the motive is to show the rows which leads to slash diagonally. The slope of the motive of this type is 45 °, either toward the right or to the left.

a) Parang

Parang is sharp coral or a machete is a sharp weapon that is greater than or smaller blades of swords. In his

appearance, often inspired by the motif Parang machete, a dagger, and lotus are arranged neatly and regularly repeated.

Diagonal lines will appear when attention eyebrow-Alisan displayed continuous. Repetition eyebrow-Alisan who repeatedly gave the impression of rhythmical (move) without limit. Parang interpreted also as rock 'pointy, which symbolizes the heroism, patriotism, and give strength to wear. Parang symbolizing power or firmness of each person and stylized of knives and a dagger. Parang Rusak also provide an understanding of the source of life (salvation), because the motif Parang Rusak have the energy barrier for any damages (death) and has the power to ward off danger, disasters, and natural disasters This motif became sacred in the palace that symbolizes life, namely the creator of the Universe. For that Parang Rusak devoted to the King because it is considered an incarnation of. Batara Guru or Hiang Girinoto Universe.

Motif Parang Rusak should only be used by the King, his family, and relatives because he is considered as an incarnation of the King because it is considered as an incarnation of the Almighty to protect wherever located and as a national symbol (Farida & Muhima, 2018; Hasan, 2012). In

their duties so that the country be given the strength, determination, and, safety.

Based on the size of the motif, Parang Rusak can be distinguished: Damaged Parang Parang Barong is having a great mlinjon intangible wajikan more than 8 cm. Motif Parang Rusak Barong in puppet characters used by the gods, was empire often used by the King or Prince. Parang Rusak Gendreh, Parang is having a tangible mlinjon wajikan approximately 4 cm to 8 cm. Motif Parang Rusak Gendreh bebet long cloth used for the Princesses Dalem. Parang Rusak klitik, is Parang which has the smallest mlinjon is less than 4 cm. Because of the small pattern is often for slim Princess body.



Picture 7.9 Kain batik Parang Rusak Barong (Collection H. Santoso Doellah). Source: Doellah. 2003: 31



Picture 7.10 Kain batik Parang Rusak Gendreh (Collection H. Santoso Doellah). Source: Doellah. 2003: 36

b) Motif Udan Liris

Udan Liris means drizzle or lis meaning of the word line. Definition of the drizzle associated with the rhythmic nature of rain fall leading to the diagonal, while understanding the lis connect with the pattern shown that small lines in full.

Udan Lyrical motifs composed of some form of ornaments that are arranged alternately or without repetition that leads to a diagonal with a 45 ° angle. The lines that appear very soft and tidy, is proof that this type of motif Udan Liris has more value that is a beautiful motif.

Motif Udan Lyrical is a symbol of fertility that has to do with agriculture. If linked with other forms of motive shown that the natural atmosphere in the form of flora spread, with drizzling rain without their suitability. However, if the connected life, then all existing life on earth took their water for survival. Udan Lyrical motives in the life of the palace is a batik ban should only be put on the King and his

family and the nobles. The application of this type of batik nutmeg is used by the King in the ceremonies of offerings.



Picture 7.11 Kain batik Udan Liris (Collection H. Santoso Doellah). Source: Doellah. 2003: 31

b. Non-Geometric Shape Motif

1) Motif Semen

Cement pattern an ornament depicting plants or a creeper (Supriono, 2016). In motif often displayed some of the forms of ornaments (stylized), namely the shape of animals, plants, and other elements. But that dominates the motif Cement is a tree or shrub with roots and sulurnya that have grown or spring as a symbol of fertility. Motif is described as the tree of life gives the sense of a life. Plants form displayed throughout the area as a space filler in the very fine style, intricate which seemed to spread on empty space.

The appearance of other forms (other plants) above in the placement pay attention to the overall balance of the motive in a report card as well as a combination pattern Cement. Visually, this motif has a beauty that lies in

the setting element motif, stylized form that leads to forms of flora, and the provision of Isen batik on the main motif. Each form of ornament has a symbolic meaning which leads to the belief of a life. Relations between the ornament shape with one another have a deep understanding of their sacred trust. Rama Cement:

- a) Ornaments Meru, symbolizing the ground or earth, or the mountain of the gods.
- b) Ornaments flames, symbolizing fire, agni, or Geni fire god, Brahma, the symbol of the powerful.
- c) Ornaments Baito or ship, the goods moving on the water, can be considered the epitome of the water or banyu.
- d) Ornaments bird, the symbol of the world's top or air.
- e) Ornaments eagle, eagle or the sun and the solar system.
- f) Ornaments heirloom or heritage palace that depicted in the form of a spear, and heirlooms that have some sort of emergency or revelation of meaning that is some sort of sparkly light.
- g) Ornaments dampar or throne or the throne, the symbol of a power, the power that is fair and protect the people.
- h) Ornament animals, animals that live on land, some of which are considered sacred animals, such as cows and bulls.

- i) Ornament tree of life, symbolizing the middle world.



Picture 7.12 Motif Semen
(Source: Susanto, 1980: 234)

Therefore, Cement leads to the element of life which implies a saint. It looks at the deployment of elements of flora across the field, as a sign of the spread of seeds that can sprout.

2) Motif Buketan

European flower arrangements which become a popular motif in batik during the Dutch colonialism (Hochstrasser, 2011).

3) Motif Dynamic

Dynamic motifs are motifs which can still be differentiated into the elements of motive, but the ornaments in it is no longer a traditional ornament, but in the form of dynamic style ornaments and abstract. This motif is the transition from classical motifs with modern motifs, namely batik without a pattern.

B. Additional Motif

1. Motif Suburbs

Class suburb motifs are special motives ornaments worn edge of fabric or motif to the boundary between the areas of the patterned and empty fields are not patterned. Specific motifs found on the edge of the fabric ends of long cloth, on the edge of the shawl, on the edge of the fabric headband.

2. Motif Meru

Meru is a god symbolized life and fertility. As well as symbolizes the soil, earth or a mountain the Gods place. Gunungan described as forest and its contents, there are flying, land animals, snakes, and water. All of that is emblematic Jagat Gede joined from third Alam. Gunungan in batik motif is described as a mountain or Mehru (Muhajirin, 2010).

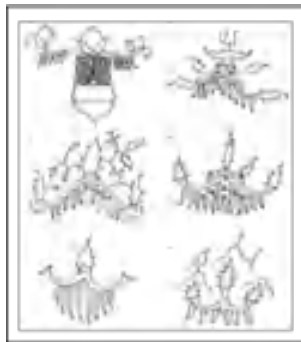
The purpose of the ornaments of the above are depicted, that human life will not be eternal and full of trials in Nature (Nature Centre), if people in the middle of Natural err it will lead to misery (Natural Down). But if he can control himself to the truth then he will get the glory (Natural Upper).



Picture 7.13 Motif Mehru
(Source: Susanto. 1980:262)

3. Motif Hayat

The tree of life, culture Indonesian art in the form of an imaginary tree shape that is mighty and powerful that symbolizes life. Middle natural life. Hayat tree placed in the middle of the world is the liaison Nature Up and Down. Tree of Life has the highest Oneness which can be equated with Brahmins (the Hindu) and Tao (Chinese philosophy), is the source of all life, wealth, and prosperity (Ratnawati, 1989; TV, 2020).



Picture 7.14 Motif Pohon Hayat
(Source: Susanto. 1980:262)

4. Motif Plants

Plants Ornaments or plants stylized motif, such as flowers, leaves or buds group or set of leaves and flowers. Currently the plant is described in full and realistic, such as the batik cloth buketan of Java North Coast or coast. In a classic motif plant motif as well as the main and filler motive. Sometimes the motive is described a kind of a creeper, curved-arch shape, called scrolls or in ornamental art called helical or spiral.



Picture 7.15 Motif Tumbuh-tumbuhan
(Source: Susanto. 1980:264)

5. Garuda motif

In Hindu mythology, Bird is Whisnu vehicle, resulting in the Hindu-Javanese art bird (Garuda) symbolized the Sun or the opposite with snake eagle, the emblem of water and Natural Down.

Garuda is an imaginary creature or a myth, a form of the mighty and powerful, sometimes depicted with her body shape like a man, his head like a giant bird and winged. In batik, eagle motif depicted as a stylized form of an eagle, a bird shape mighty like an eagle. Sometimes as a kind of stylized peacock.



Picture 7.16 Motif-motif Garuda
(Source: Susanto. 1980:266)

6. **Motif Bird**

Birds symbolize longevity. This motif is found in patterns of cement, Dapa bird motif is used as the principal motif and can be used as a filler motif. When observed, the form of the bird motif in batik, there are three types, namely: (1) the type of bird peacock, which is on the head there cengger (comb), wings like the wings of the eagle, open shape, tail and sapat not menggelombang. (2) The Phoenix Bird-type, depicted with long hair and wavy, on the wings and tail. Sometimes a crested head and bumpy anyway. (3) Type of strange bird or imaginary, of this type there are various areas where batik in Indonesia. This bizarre shapes among others; comb headed and bony, dragons headed, two-headed, bird-headed with body parts of plants, birds in circular body.

7. **Motif Buildings**

The motive of the building is the form that describes a kind of house, consisting of a floor or base and roof. Forms of this building are the temple reliefs from the 9th century (Prambanan and Borobudur), until the temples in East Java (Candi Jawi and Candi Jago) and the tomb complex of the queen Kalinyamat of Mantingan near Jepara in 1559 AD.

Forms and representations of the building is almost always the same, as fariasinya at the bottom there is a form of plant parts. Another of variation present in levels from the bottom, from one level to three levels.



Picture 7.17 Motif Bird
(Source: Susanto. 1980:268)

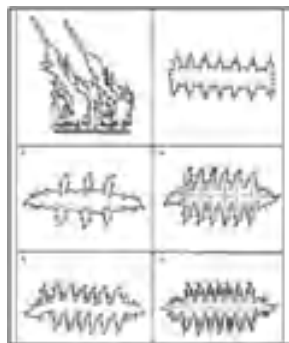


Picture 7.18 Motif Buildings
(Source: Susanto. 1980:270)

8. Motif Flames

Fiery symbolizes fire, the Fire God, the symbol of the powerful. The flames in the art of batik or batik motifs depicted in two different forms:

- a. As a row of flame, used as a garnish on the edge or boundary between the field and the field is not patterned motif. In the form of batik is called “cemukiran” or “modang”.
- b. Form the other end of a row of elongated flame like shape. This form contained in Semen motif as a principal in a batik motif.



Picture 7.19 Motif Lidah Api
(Source: Susanto. 1980:271)

9. Dragon motif

The dragon symbolizes magic and fertility. Naga (snake) symbolizes magic and fertility. This is why in the puppet is placed in the place in the Underworld, Durjana, a person whose life is not true, the Java philosophy called *dur angkoro Murko*; evil, malicious nature, damage Upperworld, and Middle regardless. This large snake is depicted in the form of a strange, giant head wearing a crown, sometimes winged, sometimes winged, and legged. Sometimes also two dragons are arranged symmetrically so similar to eagle motif or other forms.



Picture 7.20 Motif Naga
(Source. Susanto. 1980:273)

10. Motif Butterflies

Decoration that it was like a butterfly, usually depicted cross-section of the top backs in volatility. This animal is classified as a butterfly motif. Classified butterfly motif may also not a butterfly, but the winged animals such as beetles, Bibis, Kuwang-wung, bats or the other. Meaning Butterflies symbolize happiness, good fortune, and the natural life over.



Picture 7.21 Motif Kupu-kupu
(Source: Susanto. 1980:273)

C. Isen Batik

Isen is a filler motif on the main motif and an additional, Isen has several very many forms (Hasan, 2012). Isen a formation motif in its creation have certain purposes. In addition to beautify the appearance of the motif also has a philosophy that is understandable. From some isen motif that has been called, the authors try to define it by connecting Javanese mythology sourced from literature, among others, as written on the following page.

Isen of the Java language, which means the contents. Isen motif serves as a filler and an empty field besides motif (outside the motif). Selection and application of fillings in batik motif must be adapted to the shape, so that its presence is very supportive ornament in the form of motifs. Name the type of isen motif is meant, among others; Cecek, Carat, Chicken Claw, Mlinjon, Alis, Uceng, Matan, Scales Melik, Jambe Cepot, galaran, Clove Flower, Ukel, Tritis, Sawat, Serimpet, Blarak Sairit, and others.

#8 Batik Art and Society

Who does not know batik art this time. As one of the products of handicrafts, batik is not only used as clothing materials, but we can also see the use of batik in every day objects, example table cloths, pillowcases, bags, lamp shades and even shoes and sandals using the material or motive of batik. Batik as a hallmark of the nation Indonesia is used as national dress at schools, institutions, companies, departments and governments. Because its use is so popular in the community and hundreds of years of history to accompany the development of the nation Indonesia, so UNESCO on October 2009 specifies the nation batik Indonesia's. With the recognition of the UNESCO began the exploration of the art of batik in all provinces in Indonesia. Now, every province have characteristics of each batik, neither the motive nor the color used. The objects used in batik usually objects or things that are the hallmark region, for example batik patterned letters Bengkulu generally with in a bright color. Another with Kabupaten Bandung Barat one of the advantages of Batik Bosscha (star observation Bosscha). Every region in Indonesia proud of batik. Until now every October 2 is celebrated as the National Batik Day.



Figure 8.1 Batik Bosscha (Fitinline, n.d.)

A. Batik Decoration in Temple Relief

Batik used characteristic with styling forms. Styling forms or we know by the term *stilir* a style that developed in the days of Hindu culture. Ancestors make reliefs on temple with styling forms. Because the temple is a sacred building, the motives in temple reliefs have philosophical meaning high, some of which are the teaching for mankind

Relief of the temple formed by pattern. Mechanical pattern that is relief continued. There are two types of pattern on the reliefs. The first pattern is a stone for a pattern. If repetition relief, so some stones have the same relief, neither the object nor the location of the object. This patterning technique generally take geometric motive. The second pattern technique is several interlocking stone given motive which is one scene.

This patterning technique similar to the technique in batik, where in making the repetition of a motive occurs in some parts of the fabric. Because it has a similarity in patterns, motive and styler, it can be argued that reliefs on the temple motive with rock media. Does art batik first born or batik decoration on growing relief first, surely this must be studied more deeply again.

B. Batik Art and Function

1. Sacred Function in Batik

In Hindu culture everything is sacred only certain peoples who can deal directly with Sang Hyang, for example kings, queens and priests (Basiroen & Kana, 2019; Farida & Muhima, 2018). Therefore batik motif sacred only the royal family who can wear, while people outside the forbidden palace wear this sacred batik wear for important even's, for example in king's

coronation, death, etc. people using batik motifs mention above indicates that he is a royal family or royal. Batik is also a social function, where a person can be seen equivalence of types of batik wears. Here are some examples of sacred batik; Parang Barong, Kawung, Truntum and many more.

2. Custom Functions in Batik

Batik is the use of which is devoted to traditional ceremonies such as marriage, seven montly, etc.



Figure 8.2 Batik Cuwiri.(Admin, n.d.), Used as a tank top in pregnant women when ceremonies Mitoni



Figure 8.3 Batik Sidoasih for the bride
<https://batikmojokerto.wordpress.com/2017/05/24/%E2%80%8Bbatik-motif-sido-asih/>

3. Batik Functioning for Publict Events, Relationships, and Treatment

Batiks these functions are common, not specifically for the royal family, but the general public outside the palace should wear although limited to only the which is capable only rich could afford.



Figure 8.4 Batik Tambal. To cure the sick by means of batik draped to the body of the sick person
source: https://id.wikipedia.org/wiki/Batik_Tambal

C. Batik Art Today

Batik art has developed a very rapid course, is inseparable from the role of merchants from Gujarat. For the purposes of trade, they deliberately imitate and develop the existing batik motif art the court. It turned out that people outside the palace were very enthusiastic to use batik these modifications with the aim to raise the degree of social. Of course the motif of the batik there are several motives that can not be imitated, it motives that are used specifically for the king (Ilmunik.com, 2020; Wardani et al., 2013).

The development of technology and more advanced trading and competing with other countries, at least have shifted very traditional batik that had experienced a shift function to become a modern batik.

The recognition of the art of batik as an Indonesian cultural heritage by UNESCO opening the creativity of batik artisans and merchants batik and batik industry compete and compete fairly in pursuit of business batik. Now so we can easily find the center of batik, batik studios and batik-making training venues (Apin et al., 2021; B. S. Dewi et al., 2021; Willy Himawan, 2014). As cultural

heritage, batik-making can be done by anyone without age restriction.

Creativity of the community in makin batik produce some classes batik, is as follows:

1. Traditional Batik

Developed by the traditional batik makers in a way that is still traditional. Batik ornament on a traditional motif even some of the motifs that first circulated at the court, now anyone can wear it. Batik serves as a kind of batik for custom events for example at wedding ceremony. We can find them in traditional batik Giriloyo as the center of batik typical palace in Yogyakarta.

2. Modification Batik

Batik is a mix between a lingerie models in general with the use of batik as its main element, example shirts, dress, and modern kebaya. Developed by the designers to further enhance the work of batik as a Adi Luhung.

3. Popular Batik

Popular batik is a kind of batik motif inspired by the fashion era of the '60s, with characteristic motif is not so complicated and striking colors. An example is the Dian Pelangi Pop Batik.

4. Abstract Batik

Is a kind of batik abstract shapes. Batik was inspired by the style os abstract painting. One of the peoneers to develop batik abstract are Tetet Popo Iskandar.

5. Student Batik

Conducted by industry players batik motif adjusted based on orders from schools. Each school had its own model and the motif that became his trademark.

6. Modern Batik

Modern batik is an art form purely by adapting the process of batik techniques. What distinguished modern batik with other types of batik is the freedom of taking a theme and a diverse selection of objects. As a work batik style is usually done by a particular community, one of which is a community of 22 Ibu.

Having regard to the rapid technological development and creativity of high society, of course the future will show creations and type of new batik born from the hands of the Indonesian. Whatever the function of the batik itself is important. Batik art must be preserved cultural inheritance should be done early. Hopefully this modest benefit and be part of a form of cultural inheritance.

#9 Batik and All Its Problems (Overview of Indonesian Batik towards Globalization)

In contrast to some countries that have a textile culture, especially the culture of fabrics that are patterned and dyed techniques, like the Middle East country and India, but Indonesia has a worldwide cloth dyeing techniques; batik. Etymologically, the word “batik” comes from the Javanese language; “*ngembat*” or throwing many times and “*tik*” or making dots. So, literally it can be interpreted to make a picture by many points on a piece of cloth.

It is thought that batik cloth originally developed in the palace environment. The patterns and decorations that developed at the beginning of making batik motifs may have Hindu influences related to Indian textiles, then later developed into motifs of simplification of decorative natural forms when Islamic influence developed rapidly in Indonesia, especially on the island of Java. Batik *tulis* was originally made for the royal family to wear for only the king and the royal family. Early motifs that are still considered sacred until now are *kawung*, *parang*, *sawat*, *cemungkiran*, and *alas-alasan* motifs. These motifs are referred to as “prohibition patterns”, because at that time it was only intended for the King and his families so it was also known as *batik keraton* (Basiroen & Kana, 2019; Indreswari, 2014).

The historic event that caused the palace motif to be divided into two was after the Giyanti War and the declaration of the Giyanti Agreement in 1755 which divided the Javanese kingdom into two regions; Yogyakarta and Surakarta (Atmojo, 2004). The patterns

and motifs of *batik keraton* in the two areas of the palace underwent changes and were adapted to their respective characters and various decorative patterns developed separately in the two palaces into decorative motifs of the *Keraton* Yogyakarta and the *Keraton* Surakarta. *Batik Keraton* perform various variants with different dimensions of beauty and style, further enriching the Batik motif itself.

Along the time Batik development slightly shifted to fill the increasing of economic needs, the palace batik makers produce batik for commercial exchange. These conditions extend beyond the palace circle. The *Keraton* finally cooperated with the inner palace residents, the process of batik was taught to the courtiers' families and produced batik. Later, more people were able to make batik and it becomes an economically profitable activity. Many batik makers outside the palace also make batik motifs for ordinary people and the royal family. Comprehending this potential made several palace circles to work and manage it with batik entrepreneurs or merchants in *Kauman*, *Kratonan*, and *Laweyan* (Prihandayani, 2020; Rianingrum, 2021). They work together to modify the classic style to adapt the tastes of the expanding market. The wider community who previously only wore striated patterned cloth made by weaving, began to wear batik cloth with different decorative patterns specifically made for people outside the palace. Later, the batik motif was known as *Sudagaran Batik*.

Batik developed outside the palace apparently attracted expatriate women, who were born in Indonesia and became people with special social status economically.

Not only wearing batik as daily clothing, they also made their own batik which became famous as Dutch batik. Batik making developed rapidly after the Chinese and Indian immigrants into the Batik market. The production of Dutch and Chinese and Indian batik developed concentrated in the northern coastal cities of Java such as Pekalongan, Cirebon, and Lasem. Batik patterns and motifs growing fast. The use of traditional batik, batik produced by Chinese and Indian entrepreneurs is also increasingly widespread; and finally used by all people, anyone can have batik and make batik motifs according to their wishes.

A. The Development of Batik *Tulis* and Stamped Batik

In later the period, due to the batik demand increasing, the batik techniques developed to accelerate production. A new technique in batik emerged in the mid-19th century; stamp technique, a tool made of copper formed based on the desired motif. It is can repeat the same motif by stamping and pressing it onto the cloth. The application of the stamp helps the batik process acceleration. The selling price of batik cloth is increasingly becoming affordable and can be used for everyday clothing.

Long before the invention of stamped batik technology, batik activities were only carried out by women. Meanwhile, other stages and processes of batik can also be made by men. The activity of making batik is not only done to earn income, but also an effort to maintain a noble culture. *Serat Centhini* describes the way a Javanese woman is doing batik; the writer, Mrs. Centhini, wrote that

she made batik using a canting filled with hot wax, which until now is known as hand-drawn batik or *Batik Tulis*.

The *Batik Tulis* technique has several stages. Begin with drawing a pattern on the fabric according to batik design. Then draw the pattern outlines using a *canting* fill with hot wax (Haerudin, Agus dan Atika, 2018). This stage is called *klowongan*. After the batik pattern turns into *klowongan*, it is then shaded. This stage is called *isen-isen*. After that, it is filled with full color, which is called the blocking stage. The cloth that has been batik is then dye to give the impression of the desired color.

In the past, the batik coloring process still used natural ingredients sourced from the leaves, stems, and roots of various types of plants, such as indigo trees, *soga*, *tingi* trees, *tegeran* wood, turmeric, *kesumba*, and morinda's root. The process of natural colors takes quite a long time, so it can't keep up with market needs. In the end, the search for a way to make fabric dyes continue to produced. This new economy has open up market and employment growth opportunities, production of chemical dyes, available for the batik coloring process, so the artificial dyes batik manufactures also developed. However, there are still many batik industry centers that use natural dyes to maintain the quality of the batik cloth. Coloring batik cloth motifs with artificial dyes generate batik production increase to meet the market needs, besides that it also affordable. Batik has well developed and produced since the last decades of the Dutch colonial era in Indonesia. But experienced a decline during the early Japanese colonial period in Indonesia, although it later rose again as Japan participated in the cultural strategy, helping batik

craftsmen both financially with materials and equipment as well as providing wages to the batik makers.

B. The Development of the Indonesian Batik Center

Of the various batik motifs on the island of Java, today can be distinguished in two very basic Batik patterns; Batik *Keraton* typical of the inland and Coastal Batik type from out of the Palace. Coastal Batik patterns have a uniqueness that is different from one place batik to the other. This is for each coastal area has a different historical background. Especially the city of Cirebon as a city with a coastal geographical environment but also as the capital of the Islamic Mataram Kingdom in its heyday, it still stands today even though it has changed its government system no longer. Cirebon Batik patterns are very diverse, but there is a unique batik pattern that developed at the end of Dutch Colonialism in Indonesia called Dutch Batik which continues to develop into an array of Cirebon batik motifs variants representing Indonesia. This batik pattern began to develop in the early 1800s, Dutch batik developed very rapidly in Cirebon and the northern coast of Java, this was because at the beginning of its development was supported by the participation of Dutch settlement batik lovers in Indonesia (Hochstrasser, 2011). Dutch entrepreneurs collaborate with Batik craftsmen and artists in Cirebon in producing Dutch batik motifs with Cirebon characteristic motifs in the north coast of Java. Dutch batik was a new innovation then, a unique pattern with a picture of a human figure later called *Batik Kumpeni* and a flower arrangement pattern called *Buketan* as well as the storytelling batik pattern which continues to develop as one of the leading coastal batik patterns (Yanti Damayanti

Adisasmito et al., 2020). Trusmi, is one of batik center in Cirebon, one of the oldest and largest batik trading centers in Indonesia.

The pattern of Dutch batik with new motifs inspired by the daily life of the Dutch colonial period and the Mythology of the *Mahabharata Wayang*, made into batik with a local Cirebon identity formed through a long process of acculturating local culture with other cultures continuously for centuries, especially for the younger generation. The uniqueness of Dutch batik in Cirebon is a good model for the development of batik centers in Indonesia in other regions because the patterns developed reflect the sociological conditions of the Javanese people who experience mixing cultures which formed a blend of western and Cirebon aesthetic visual elements (Yanti Damayanti Adisasmito et al., 2020). This shows the dynamics in process of adjusting influence of modernization on Cirebon batik products.

This new Batik pattern enriches Indonesian Batik today, the emergence of Cirebon diverse batik motifs become the Cirebon character. This shows creativity of the people and the cultural products created are adapted to local wisdom applied from generation to generation. Which later inherited and inspires artists, through new meanings and reinterpretations into creative new art works applied in many Batik industry centers.

The purpose of creating new motifs is to enrich the batik motifs while reintroducing the process of creation in Batik, which express the artist character. Creation of new batik motifs that adapt the local socio-culture will be an alternative for development and enrichment in addition to

coastal motifs from the Java coast as well as other coastal motifs other potential areas in Indonesia.

C. Post-Independence Batik

During the 1945-1970 after independence, intensify batik as the cultural traditions movement initiated by President Soekarno. He encouraged the creation of new batik national styles motifs that symbolized the meaning of unity. This new batik, which is popularly known as "Indonesian batik", combines the decorative pattern designs of royal and coastal batik. Indonesian batik is also often referred to as "modern batik".

In the mid-1960s, Indonesian batik experienced crisis because the development of textiles in the world was rapidly increasing, as well as technological advances in fabrics through machines to replaced human labor. In additional support 1970, President Soekarno popularized batik in Jakarta, so that Batik could survive in difficult times. Ali Sadikin, Jakarta's governor pursued the action by assign batik as formal outfit in Jakarta. This step then became a necessity followed nationally in all provinces. Batik production increase so the batik makers earn income whilst escalate the number of batik makers. The development of batik production also initiates the batik industry in Indonesia to grow rapidly, a positive impact indirectly enriching batik motifs in every region of Indonesia.

In the ancient Javanese, batik patterns and motifs embodied with life meaning, sacred values, religious functions, and were collective. Modernization has shifted these values, a degradation of values and meanings. Batik production continues to change dynamically depending

on the conditions, tastes, brings into materialist, consumptive, economic, and individual oriented. During the Suharto era, there was also an attempt to increase batik, but had to compete with imported batik which were cheaper. Fortunately, there is still Indonesian batik loyal admirers. In addition, it is also continuously supported through the policies of the respective regional leaders. Indonesian batik motifs are not only rich in numbers, but also rich in the philosophical meanings within.

D. The Challenge of Batik in the Industrial Globalization Era

Discussing batik in the era of globalization means talking about shifts in the values that are commodified for the needs of today's economy; tourism and industry. Beside improving batik development also facing the challenges of globalization of the creative economy in the world market. Emerging symptoms of public demand both nationally and internationally for traditional nuances products, bring ornaments and patterns batik reappear in modern batik. Batik and challenges in the era of globalization are still an early study, tracing the history of batik and innovative efforts are very important to develop batik with a visual form in accordance with the globalization challenges of the current era as well as the future. Developing countries such as Indonesia have a large dependency on advance countries. A slight shock struck developed country, has large impact on security, politics, and the economy. But batik is able to exist, for at least the economic aspect has filled in global market.

It is a fortune that we can still be grateful for in an era filled with contradictions, uncertainty, dependence, and

competition, there are still many art creators, especially traditional batik, that have re-emerged in an effort to preserve and introduce their own culture to future generations. On the other hand, many traditional art creators can be more creative, can read the times and are able to live again from practicing their arts to meet the needs of the market and to meet the needs of many people in this universal era. The creativity and tenacity of the designer/batik to always seek and find something new to face the challenges for a better future. Continue to seek innovation for the development of artistic creativity in this cultural diversity. Only who are willing to think, behave, and innovative are able to adapt, survive and thrive in today's global arena.

Our art must not only be an object of global art but must be a subject of art that can determine itself. The way to become a subject is the ability to create excellent, masterpieces that can contribute to world of art. A work like the gait of our ancestor timeless traditional art creations. Can our batik designers answer that question? We researcher with batik designers must prove our capability. A strong foundation of basic knowledge, firmness in the values and norms of national and cultural is able to keep strong and face life competition. Globalization is a future challenge that must be faced with vigilance to retain values and identity as a cultured nation. Batik Nusantara design is batik that is created based on norms, values, traditions, and innovations that develop in the country. That batik design will be recognized as a textile product with Indonesian identity.

#10 The Indonesian Batik and How to Wear in Indonesia

There is much truth in the old Javanese proverb saying: "He who cannot dance, can not to wear batik". To Dance, to gamelan music, and the beautiful arts are related, and the truth of this proverb is also experienced in modern Java, where to dance, to Gamelan, playing and them are inseparable and bring the traditional way of life together to expression.

A. Batik and Ceremony

Batik are mainly used for traditional clothing, but also for religious purposes and ceremonies, in conjunction with the life cycle of humans and nature. They serve as jewels of small sanctuaries in the house, as offering sacrifices in natural disasters and on festive occasions the Kratons - the palaces of the sultans and the aristocracy.

The clothes can fall under the name Kain. First the most important part of traditional clothing for both sexes of Sarong. This skirt would be woven in the form of a tube, from which the name Sarong originates, which means sheath or feminity. In the time when the sewing was introduced, the fabric was so combined that the principle of loosening was preserved. Traditionally, the clothing in the whole of Indonesia consisted of several rectangular cloths wrapped around the body. In spite of today's westernization, it is still possible to observe in the villages in the countryside that batik is carried in this way. Sewn

clothing is a relatively new phenomenon in the Indonesian archipelago.

This sarong form differs from the sarong of the kain panjang (long fabric) which is not sewn, but is wrapped around the body. It is distinguished from the optical effect by the kepala, or head, transversely. This division is formed by two three its means Dualisme Trutunggal concept as a Philosophy of life Javanese, harmonie and unity between man and women. The kepala, a rectangular ornamental field, taps the sarong vertically in the middle the actual kepala and the two right and left, the badan (body). In contrast, the wrapped kain panjang skirt has no fixed design. It is freely patterned over the whole area (about 100x250 cm), and along the edges runs a narrow border, which is mostly not very patterned, but sometimes simply white. If a kain panjang has a kepala, it appears only at one end and is provided with a single set of tumpals.

The dodot or sampung/sinjang is worn to festive occasions. He is the greatest of the three Kain and is supported by rulers, princes, princesses, high officials, and courtiers. Traditionally, however, every Javanese and Javanese have the right to wear it once in a lifetime, namely during the wedding ceremony (Brinkgreve & Leijfeldt, 2017). A dodot measures 350x210 cm every day, and to dress someone with such a large piece of fabric is already a ceremony (Sumarsono et al., 2016; X. M. Helen Ishwara, L.R. Supriyapto Yahya, Helen Ishwara, L.R. Supriyapto Yahya, 2011). The difficult fold, which is different according to the traditional traditions, is so complicated that a skilful helper is needed a perias pakaian dodot. But the result is worth the effort, because the appeal and the

elegance of the men and women, especially the performance artist and dancers, who wear the dodot, remind us of the elegance and stylistic feeling of the European Renaissance and Japanese courtiers and foresters.

The clothes worn at the Japanese court often required expensive materials, cut in the most complex patterns. On the other hand, the traditional Javanese court clothes were based on the coiled dodot, which was merely adorned with scarves, sometimes made of silk. The beauty of the dodot left the creative imagination, the crafty use of the canting and the highly developed sense of lines and color acquired over many generations.

Two other garments are worn together, but only in front of women. These are kemben /amben and selendang measures relative of 230-250 cm length and are 50-70 width. The crutch is a women's breast cloth, selendang, a long scarf, is either folded and loose hanged over the right shoulder or clasped with a buckle or needle or attached in the waist on the left side. The Selendang is often purely decorative and sometimes silk, but it can also be used to carry the children or small personal things, also to hide for self-defense. As far as the design is concerned, the crimps can be chamfered over the entire surface or be provided with a single rhombus or rectangle in the center. Last can be black, green, white or occasionally red. The Selendang is patterned throughout and often has decorative fringes at both ends.

B. Genderless Form of Clothing

Also for the men is given a special clothing the kain kepala or headscarf. It is about 100 cm square and can have a continuous pattern, but usually has a solid color or tengahan. The head covering can be modified several times in which the fabric is folded in a more or less complicated manner. The invented Javanese have developed a series of "standard" forms, from the simplest and most modest to the real. Conspicuous and eccentric. In any case, however, the form should always be harmony with the discretion of the wearer and the appropriate occasion.

The plain color in the middle of the headscarf has a practice function, as the name of the ornament suggests: morning/evening pattern. By differently folding the sound one can make two different colored headclothes for the use in the morning or evening. The morning/evening pattern can also be found on the sarong for women. In Java and Bali, it is said that the happy owner of such a sarong is like a butterfly rising from a different-colored figure - a fitting comparison in a country where the whole life and all the faiths of the people revolve around nature.

#11 Introduction to Design and Colour on Substance Use Modern Batik

A. Preliminary

Indonesia once dubbed the jewel of the East had little wealth to the culture, of which up to now began worldwide and benefit is Batik. Previously batik as something left behind or old-fashioned, but as time continues to grow flowers batik follow contemporary tastes. Batik is historically derived from a common ancestor, known since 2500 BC have adorned various objects, making jewelery and realize artistic ideas in various forms, is an important part of cultural development stage (Abdullah et al., 2020; Wahyuningsih, 2015).

Batik as one of the nation's cultural wealth of Indonesia has a high value and lasting throughout the period it is very important efforts to preserve it. Developments Batik today is very significant, designers creative batik sprung up with diverse motives both style and color, has even become a business area that is greatly improved, the obligation to use batik on a working day for civil servants and private sector on a given day, as well for students students and even proclaimed the National batik by the Indonesian government on October 2, 2009, this affects the very rapid development of batik.

When the motif of batik was dominated by the shape of animals and plants. But in the history of development, batik experiencing growth, the motifs of paintings of animals and plants is slowly turning the abstract motif

that resembles a cloud, temple reliefs, wayang beber and so forth.

Batik has become an industry since 300 years ago. Since that time this fabric began trading economic value and flexibility in responding to changing times make it stick. The development of batik cloth has a wide variety of styles, colors, according to the way the human mind in ancient times to the present. Therefore, when it was less the document, so it is unlikely there are relics were authentic as evidence of archaeological heritage. Batik Indonesia contains historical and cultural values are not limited to the appearance of beauty that is formed from the composition of motifs and colors are harmonious, but it also has a spiritual beauty that comes through the decoration and preparation of the pattern is loaded with philosophical meaning in it. It is undeniable that Indonesia should be proud indeed has donated the draft "batik" as the terminology of textile treasures of the world who now use so widespread, extending from west to east around the world. Innovation traditional elements with modern elements in the design motif realize a fruit of its own work. Batik carried by some batik designers in the designs with the intention of elevating the highest on the archipelago beloved cultural heritage, as well as the conservation and development that never extinct ignored by foreign cultural elements coming.

Modernization batik is one effort to make batik more valuable economically. The modernization includes the motives, media and application of batik. Modern motif that first adjustment motifs existing with dikreasikan way to get an aesthetic order. Not just a mere incorporation, but there are elements of taste that is used by batik.

Application of the motif has been highly developed in many aspects of life are not only applied to the fabric to the fashion needs, but has also been applied to many other media such as accessories, handbags, shoes, decoration interior, exterior and even vehicles. The purpose of writing this paper is to introduce the design and color of batik motif modern or classic creations on the objects used to enrich the culture of batik is also appointed as the cultural identity of the peoples of Indonesia. Indonesian batik design has higher design and many variations. One thing is rather clear is that the development of batik especially Java always been associated with the development of the creative arts around the lives of the royal palaces of Java like Surakarta and Yogyakarta, where certain motifs of batik was originally intended as a mechanism for maintaining spiritual values and nobility which the relationship historically close between the batik and high culture palace. Batik usage continues to grow outside the nobility and not just being a traditional dress, but also used as clothing materials. Finally batik activity developed into a growing industry and also the method of production and expanding markets to exit the palace.

B. Batik Modern

With globalization, the development of batik design diverse archipelago grow with the progress of science and technology is so rapid, the impact of technological sophistication will now no doubt. The progress of science and technology make distance is no longer a problem that is in the west and the east now we can reach out to one another using telecommunications sophistication. Besides international design world free and out cultural heritage

and developing therein vice versa. One of the development of the design world is the development of batik design.

Formerly batik with traditional designs, but depicted with dark batik has had a diverse transformations Batik design experience growth and progress of the work of young creators creators who have the discipline and self-taught race will batik design diversity, these creations become increasingly enriched and strengthened product archipelago. On the other hand uses batik is also expanding with the creativity that is now not used only as a clothing alone but as a decoration in the household, such as fabrics, wall, pillowcases, bedspreads, tablecloths, bags, shoes hat, but it is also as motive ornamental vehicles bicycles, tricycles, motorcycles, cars, boats, trains and even in Indonesia batik Air airline decorated with batik motifs. Modern batik technique sometimes using canting, stamp, cloth belts, air brush and printing to create designs.

Featuring modern batik design motif arrangement which is not bound by a specific rule and style as in traditional batik. Modern batik production no longer depends on the traditional colors or natural dyes, but chemical dyes can be use to obtain certain colors. It is also evident in the use of colors that are more commonly used modern contemporary designers. In 1970 the artist and the public began to accept and acknowledge the existence of modern batik. After that, the artist began to develop non-traditional batik or batik modern. In addition, modern batik is also relatively easy to find As it grows, many emerging types of Batik Modern. As for the characteristics, types of modern batik patterns and colors, and the characteristics of classical batik as the comparison is as follows:

1. Classical Batik characteristics:

- a. Motive has a symbolic meaning to each motif.
- b. Brown colors tend to be dark, black, or white is natural.
- c. Motive and color usually has a philosophy.
- d. Have a hallmark of the area origin of the batik.
- e. The style and color laid out according to standard rules.

2. Characteristics of Modern batik

- a. Have a wide variety of free and dynamic, usually an animal, fruit, flower arrangements, plants, natural objects or abstract.
- b. Batik motif on a more flexible dynamic
- c. Free color is not attached to the grip, such as blue, red, purple etc.

Usually contemporary motive does not have the characteristic of the origin area, according to the types;

- 1) Abstract Style: The abstract style batik depicting birds fly, cock fighting or collide, eagle hovering, gunshots, flower arrangements, and so forth.
- 2) Combined Style: Combined style batik motif is the result of the processing and incorporation of motifs from various regions into a beautiful circuit.
- 3) Painting Style: Style painting batik motif is similar describes the painting, such as scenery, and so forth (Willy Himawan, 2014).
- 4) Special style of an old story: Special style of an old story batik motif taken from an old

story like the Ramayana or Mahabharata (B. S. Dewi et al., 2021).

This style is sometimes a mix between real and abstract. The development of batik design at the present time is very fast, batik consumers today no longer dominated by the matured old age, now batik has been widely used by young people. Seeing the current market developments batik craftsmen focused on the youth consumer.

Innovation batik design created using brighter colors, design and dynamic. Making modern batik stamp processing techniques, printing, fabric belts, air brush will be much lower production costs and batik produced will be more affordable. Modern Batik is developed with breakthrough designs for every one young and old that will further enhance the repertoire of Batik Nusantara [archipelago] varied and not monotonous. As shown in the picture below batik works patterned butterfly with bright colors contemporary purple color gradation as background paired with shades of green yellow and red colors blue accents fill the field of motive, made of silk cloth measuring 120 x 200 cm, medium wax.



Figure 11.1 Butterflies Dancing
document: Rina Mariana

The diversity of ornaments in its structure more flexible in the vast field will occur repeatedly re-arrangement of the motifs and ornamental motif consists of a main ornament and the filler one field. Batik design flexibility is applied art vary widely among the various objects of daily needs.

C. Design and Colour Consepst on Substance Use Modern Batik

Based on the above we can see the beneficiaries of Batik designs on a variety of disposable items. The motif batik, the more various its userge not only, in the past but also in the present, and eve in the future, it can be cultural asset that has its own dynamics. These dynamics will make batik able to adapt with the times. This makes batik timeless, the future creation and metamorphosis must continue to run, including a metamorphosis to come up with new motifs as well as maximize the use of batik in everyday life.

1. Color Concepts

The color concept in modern batik is contained in the color batik consist of fourteen colors namely; Purple light color, old Purple, Orange Yellow, Grey, White,

Brown, Pink, Red Light blue, dark blue, light green, dark green.

Table 11.1

Structure of Color In Modern Batik

Colors are Used In Modern Batik							
No	1	2	3	4	5	6	7
Color image	Black	Mauve	Dark Purple	Orange	Yellow	Grey	White
Directions color							
No	8	9	10	11	12	13	14
Color image	Brown	Pink	Red	Light Blue	Dark blue	Light Green	Dark green
Directions color							

Source: Rina Mariana

2. Concept Design or Motif

Design is found on modern batik, including: plants, leaves, birds, butterflies, geometric shapes non-geometric shapes, combined geometric and non-geometric.

Table 11.2

Motif Modern Motif

Motives are Used In Modern Batik						
NO	1	2	3	4	5	6
	Plants	Flowers	Animals	Geometric	Combined geometric and geometric	Combined Flora And fauna
MOTIVES						



Source: Rina Mariana

The use of batik can be customized according to the motifs and colors it will be very important is the usability aspects of functioning, batik is for present, although it must be different innovations. Batik has some aspects of usability which is beneficial to humans. Aspects of the use of batik as follows:

1. **Batik as Decoration Materials**

In the science of spatial decoration, is better known as aesthetic elements. Batik is used as a decoration in the room, such as on the wall or wall paper, blinds or a room divider and sculpture. The use of batik continues to grow along with the innovation and creativity of entrepreneurs and designers of batik. In terms of motif, batik can be presented in shades of classic or modern feel with colors that suitable for the decorating need. However, there are other things that need to be considered, namely the aspect of raw materials used for makin batik.

Media is not in the form of batik cloth and silk. Batik is presented in the aesthetic elements decoration it must have the be stronger character than the

material is used for clothing. Materials for wearing batik must be customized the functionality and usefulness. It should always be considered. Urbanites, since designated as a Unesco World Cultural Heritage (world heritage) in 2009, the popularity of Batik Indonesia increased developed, not only in domestically but also abroad. Batik is no longer considered outdated and transformed as something elegant and antique. Not only used as a formal dress, batik is also used as an accent home interior decoration, urbanites. The applications of batik is for decorating the room of the house [interior] will certainly give a very different impression as shown in the picture below.

Wall Paper and Batik Interior



Figure 11.2 Batik wall paper

<https://www.diminimalis.com/dinding-motif-batik/>

Wall paper dominated by shades of blue gives the impression of cool, the showed the grandeur tastes of the owner, combined white color on the bird motif leaves and flowers with stalk protruding tree twisted contortion impressive dynamic. Likewise, in tune with the color of furniture and sofa cushions.

Some forms of abstract stylized motif which is often used as a sweetener in the living room is a typical megamendung Cirebon, kawung of Yogyakarta, and classical motifs such as *ukel [twisted]*, brown and white color looks more arranged beautifully integrated with nature, elegant.

2. Batik as Living Material Supplies

Application of batik designs developed not only a matter of national clothing and as an ornament, batik is now starting to be used to make equipment and accessories such as handbags, bags, shoes, and key chains. The development of this product strengthens the power of creativity the uses batik became more widespread. Batik became very familiar in our lives.

a. Key Chain

Small accessories objects such key can beautify the appearance of objects used t self, it can dominated by shades of natural brown painted with geometric motifs, geometric and flora, creative freedom is very prominent on the soul of its creator, these accessories is not only beautiful is also useful to secure small items such as keys or other small objects.

b. Necklace

Application of classic shades in this motif on a necklace that is *parang rusak barong* machete motif white background brown motif it is derived from the hard rock and barong (lion). Has a strong philosophy of *parang* is the same as coral reef. Therefore, this motif can only be used by the noble man, especially for religious events and

meditation made beaded necklaces variation contemporary style.

c. High-heeled

High-heeled shoes in leather batik combined with a classic feel, natural impression with non-geometric motif accents the black color looks so elegant and beautiful.

d. Batik Clothing

The use of batik as traditional fashion can be worn, especially among the younger generation. No symbolic meaning in traditional batik decoration is also we known or not. However, with many creations and innovations, now batik has become a common attire. Motifs and design was growing rapidly so that young people feel comfortable and enjoy wearing batik. Many young designer who began his gait design by taking as inspiration the manufacture of batik clothes design. The creativity of the young designers have a lot of bearing various designs of batik clothes are very elegant and meets the demands of modern lifestyles it can be juxtaposed with non-geometric motifs, the motive for bumping each other between the black color made in Gani Selim from Sumbawa city in Indonesian and it can blue looks sweet.

e. Helm Patterned Batik

The batik euphoria go further, even motorcycle helmet are decorated in batik motif.

Patterned Batik Vehicle

a. Pedicab Batik



Figure 11.3

Source: <https://www.medcom.id/foto/news/DkqDDZpb-pengemudi-becak-ini-buktikan-kecintaannya-terhadap-batik>

Motorized rickshaw is very unique and relatively rare, especially in Medan. The motif throughout the body rickshaw both interior and exterior dominance of yellow, red, and brown. Motif show creator freedom by adding florals.

b. Boat

Pick a few days before implementing the Sea, the fishermen in the village Padelegan, Pademawu, Pamekasan, Madura beautify boat. Generally, they repainted the boat with various paintings and batik characteristic Madura, the fishermen chose to paint the hulls are daily used for fishing in the sea with batik motifs, such as a variety of marine animals, marine plants and animals in some beaches combined with a variety of paintings. As is typical Madura batik cloth, they generally also chose to give the colors on the boat. Is a favorite color among others are blends of black, green, red and white. Some others use brown and blue. The boats that have been enhanced is what will follow the activities Pick Sea, which is aimed at the ceremony expressed gratitude for the fortune earned from the sea over

the years. Normally, an offerings are in place on small boats paraded through a crowd to take to the sea.

c. **Batik Train**

Train batik is the first in Indonesia and in the World Indonesian Record Museum (MURI), Railway stations in Bandung City , West Java Indonesia, set a new record in the form of a railway compartment whose body painting motif. MURI manager Jusuf Nadri, after of the record, stating, train batik was a record all of MURI. Batik Train 4,742 passengers who serves relation Argo Parahyangan Bandung - Jakarta roundtrip batik painting on a railway coach was designed by five artists graduated from the Faculty of Art and Design (FSRD) Bandung Institute of Technology coupled with ten auxiliary power.

Batik motifs painted on railroad car that is a combination of batik Cirebon city , Pekalongan batik and pacitan batik, made more modern style combined predominantly white as the basic motif, whereas for locomotifnya motif types of geometric gives a strong impression evident in basic black Meanwhile, the Commercial Director of Private Companies Indonesian Train , S.Wimbo Hardjito stated, this effort is part of the company in preserving batik as one of the world heritage. "The main thing is to promote batik as one of the world heritage of Indonesian to the entire community."

d. Batik Air Plane



Figure 11.4 Batik Air

Source: <https://batikair.com/en/News/Details/63>

Batik Air is the latest Indonesian private airline founded in 2013. The airline is a subsidiary of Lion Air is full-service. The inaugural flight was held on Friday, May 3, 2013 from Jakarta city to Manado city. The motif being the frosting on the aircraft's tail with geometric shapes blend of yellow and red, black base color contrasts with the white fuselage.

Similarly, a brief introduction about the archipelago batik motifs ranging from the modern to the simple one. Hopefully it can add insight regarding Indonesian batik.

D. Conclusion

Obvious Nusantara Batik has a long journey, since the ancient time which are shown in the Candi Prambanan, Candi Borobudur an most of any other prehistoric sites. The descriptions explain the ancestor culture stimulates the local culture, especially for pre-historic cultural substances that are able to be kept. Of course, the assimilation of culture brings the transformation of new culture.

During the colonialism many evidents of interaction with other nation bring a new perspective stimulate a range of fresh ideas. Western, Chinese, Arabian put their color on Batik. This condition proves that Indonesian culture have the tolerance and openness so that batik has multi-value in the human life and impacts on the development of the other arts.

Batik Nusantara development has expanded into a variety of shapes dimensions of meaning, purpose, to the influences of modern cultural diversity, it can be classified into the realm of the aesthetic. Values culture in such a variety of modern batik decoration suc as, theme, design, naming, color to represent them, then can it be used as a reflection in the constellation of aesthetic and identity of the Nusantara.

In the latest s development Batik innovation are vast, techniques, materials, technology, even values. Modern batik can be use in any surfaces for any purpose people can imagine. Interiors or exterior batik are also found as technology are wide open to make it happen.

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<https://batikair.com/en/News/Details/63>

Glossary

Banji motif	: a motif based on the swastika form.
Batara Kalla	: the God who controlled the time.
Batik Kraton	: The decoration are symbols of a philosophy that comes from aristocratic Javanese kingdoms.
Batik gender	: batik use according to gender.
Batik buketan	: The word “buketan” comes from French and Dutch. It means “bouquet” or the arranged flowers.
Batik Identity	: using batik with special motif to perform the identity.
Batik Kumpeni	: a unique pattern with a picture of a human figure.
Batik painting	: using batik technique to make art.
Batik Pesisiran	: batik that grow in the northern coastal areas of Java.
Batik Sudagaran	: decorative patterns specifically made for people outside the palace.
Batik Tulis	: hand drawn batik.
Canting	: a toll to draw batik made of copper cup and bamboo handle.
Ceplok Motif	: The four pieces of the fruit represent the four major ways in Buddhist religion.
Dodot	: a long batik cloth of 350x210 cm, worn d by rulers, princes, princesses, high officials, and courtiers to festive occasions.
Dranggem Sogan	: brown color, a symbolic of the color of arable land.

Ganggong	: motif possibility that this motif inspired by plants that <i>Cryptocoryne Ciliate ganggong Fisch.</i>
Garuda Motif	: Bird is Whisnu vehicle, resulting in the Hindu-Javanese art bird (Garuda) symbolized the Sun or the opposite with snake eagle, the emblem of water and Natural Down.
Hayat Motif	: The tree of life, culture Indonesian art in the form of an imaginary tree shape that is mighty and powerful that symbolizes life.
Ingkang Agung	: the great patrician.
Isen-isen cecek- sewut:	a filler motif the row of dots combined with their parallel.
Isen gringsing	: a filler motif that have been know to have a certain composition.
Jarik	: a long piece of batik cloth.
Kawung Motif	: is composed of a circular shape, oval or elliptical, elongated arrangement according to the diagonal line sloping left and to the right alternately.
Kesumba	: natural dyes made of morinda's root
Mandala	: concept that refers to a "Middle World" intermediately world as between man and the universe or God.
Mega mendung motif:	cloud like motif from Cirebon.
Meru Motif	: a god symbolized life and fertility.
Lereng motif	: a diagonal rows motif.
Limán	: elephant.
Paksi Naga Liman	: the mystical animals coming from the various cultural elements, Paksi

	refers to phoenix as the kingdom symbol and dragon.
Parangkusuma Motif	: the meaning that life should be based on struggle to find the lustre of life, as the smell of flowers.
Parang rusak motif	: broken machete which can only be worn by the royal family and descendants only.
Ruwatan	: a special ritual ceremony.
Sacred batik	: batik with special motifs and very strict use.
Samping kebat	: a 225 x 115 cm long batik cloth.
Sarimbit	: is a uniform of a family or a couple
Sasirangan	: The word "sasirangan" comes from the word "menyirang". It means to baste. It defines the process of making it's done. First it is basted, then, being tied with raffia string and finally, it's colored.
Sidamukti Motif	: It means prosperity.
Sawat motif	: means to throw, some of Javanese people believe that Gods power can control the universe.
Satrio Manah	: Motif s usually worn by guardian of bridegroom in the process of propose to his bride.
Semen Motif	: Mountain,Tree, and Temple.
Singa Barong	: The combination of three animal.
Supit urang	: means the flops of shrimp.
Surya	: the sun.
Truntum Motif	: derived from the word tumtum (Java) or collect, tumaruntun or leads, and grow.
Wulung	: the navy blue color.

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Reading The Journey *of* Indonesian Batik

Various opinions on batik discourses from the historical aspect, cultural to latest developments in the present time. The long journey of Indonesian batik struggling ups and downs in attempt to survive the challenging epochs. The value behind batik is constantly shifting from sacred meaning until its application in everyday functional objects. But a living and growing culture within the changing harmonize along the time.

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