



Reinforcement of Batik Study Center of FT UNNES Through Identification and Modification of Contemporary Motifs

Muh Fakhrihun Na'am*, Musdalifah Musdalifah, Erna Setyowati, Septiana Nur Aini, Alfina Kusuma Handayani, Raya Nur Afifah, Shafa Nur Fridayanti

Department of Home Economics, Universitas Negeri Semarang, Semarang, Indonesia

**Email: fakhri.artworker@mail.unnes.ac.id*

ABSTRACT

The reinforcement of batik study center of PKK FT UNNES is inevitability where studies are represented and as the embodiment of the initial concept of a study center formation. With all the existing characteristics and uniqueness, it is a potential cultural product and has high artistic and cultural value which must be pursued with various methods, one of which is by strengthening the study center. The Department of PPK, Faculty of Engineering, Universitas Negeri Semarang has batik study center commenced with Rector's Decree. The establishment of this study center is followed up by massive implementing actions, including strengthening the batik study center of FT UNNES through identification and modification of contemporary motifs. This can be realized by identifying superior products in the Region of DUDI and Insan Dikti, as well as by creating batik motifs based on traditional batik ideas or a new motif that have become an icon in the Region by modifying new elements in the arrangement of its ornaments (contemporary). The purpose of the FT UNNES batik study center refinement through identification and modification of contemporary motifs is to strengthen the study center and to prove that the batik study center of PKK FT UNNES has comprehensively succeeded in becoming a forum for various things about batik considering that universities are the last stronghold in the application of idealistic values and the development of science, technology, art and culture. The study center also accommodates all ideas in the process of motifs creation and the process of inventorying batiks in the region.

Keywords: *Study Center Reinforcement, Batik, Identity, Motifs, Contemporary.*

1. INTRODUCTION

Batik, as a traditional Indonesian art with a rich cultural heritage, not only reflects visual beauty, but also depicts the rich history and cultural values that have existed for centuries. As a unique textile art form, batik has become a symbol of national identity and inherited tradition from generation to generation [1].

Batik is not only a work of art worn as clothing, but also a medium of artistic expression that is full of meaning [2]. The skill of making batik, which is passed down from generation to generation, reflects expertise and sensitivity to detail that requires dedication and patience [3]. In its development, batik has not only focused on traditional motifs, but has also undergone transformation through the identification and modification of contemporary motifs.

Documents the development of batik art with a focus on contemporary expressions. His research

shows that the identification and modification of contemporary motifs in batik not only reflects the evolution of art, but also becomes a bridge between tradition and innovation, maintaining cultural authenticity while adapting to the demands of the times [4]. The role of contemporary design in preserving cultural heritage through batik. They emphasized that contemporary motifs not only enrich batik art, but also become a means of conveying new messages, bridging the gap between the past and the present [5]. Development of contemporary batik motifs. This research shows that through the process of identifying and modifying motifs, batik artists can present artistic diversity that strengthens the existence of traditional art in the modern era [6]. Adapting tradition through identifying and modifying batik motifs creates a new space for this art. This process, they say, is not just a visual transformation but also a narrative that links the new generation to their cultural roots [7].

This study is a follow-up featured applied research that has been conducted by the researchers, where the previous study generated excellent results in the area of ideas and initiatives, batik motifs, and innovative functional products with high commercial value. The batik products produced need to be followed up using various methods, allowing improvement with comprehensive identification, modifying products that have become icons before, and then creating contemporary motifs that are oriented towards millennial generation and previous generations so that they can be accepted across generations. Products are being introduced to public in the Region through the existing social media platforms which are easily accessible and easy to reach a wide area, therefore high level of promotion will affect the use of these products. Batik from previous study has aesthetic and functional aspects as well as high economic value. Massive implementation of the FT UNNES batik study center improvement through identification and modification of contemporary motifs is designed in such a way that it becomes attractive and easily accessible, as well as being appreciated and utilized optimally. In addition, introduction efforts in batik study center at the PKK, FT, UNNES can be valid source of information since the existing data and batik products are the result of research and experiments which come from ideas that have been implemented in previous studies. Therefore, the resulting product is not only good but also has the prospect of becoming a commodity.

The reinforcement of FT UNNES batik study center through identification and modification of contemporary motifs will be presented in an attractive and accessible way with a selection of products that are displayed and can be accessed by wider community. The role of partners is also maximized due to the fact that partners have access to the user community, thus facilitating the network between the researchers and consumers. In that way, sustainable cooperation is formed through knowledge transfer from universities which have a lot of academic potential, creative ideas, and creations related to batik which begins with exploration, observation and research so as to produce products that not only prioritize aesthetic aspects and functions, but also have prospects of becoming commodity products that affect the economy of the community in the region.

Presently, batik products have a fairly high selling price and cultural heritage in the form of batik products is identified as one of the nation's cultural identities. The creation of batik in the territory of Nusantara can be traced back to the 13th century. Batik has not only become an icon, but has also become the identity of the founders of the kingdoms in Nusantara and has personally become the symbol of nobility. In the past, Batik was only used at certain events and became the differentiating

factor between aristocrats and the common people. In its journey, batik has accompanied the establishment of kingdoms in Nusantara, for example in the 13th century when Majapahit was established and had a role in the development of Batik. To this day Batik is increasingly popular among the public, both domestically and abroad. In the past, Batik was only used by certain circles as a personal identity among royal courtiers, aristocrats, kings, princes, and warlords, even at certain occasions the parang rusak motif was only worn during war. Over time, there is a shift where in the current era batik becomes a commodity product that survives and even grows to complement other functional products, such as batik on bags, clothes, and other fashion accessories. Batik itself originally evolves from the island of Java, specifically in Yogyakarta by applying patterns and motifs that have their own characteristics. However, over time, batik motifs continue to grow into various kinds of motifs. This can be seen from the many batik motifs from each region which now have certain meanings or characteristics. Being one of the works of two-dimensional applied art, batik is also worth being proud of because it has been recognized by one of the international organizations, namely UNESCO.

New and different products are added values that become source of excellence to be used as an option in developing a business. Product marketing via virtual galleries is a strategy used to deal with technological developments by expanding the products that can be offered to consumers. Virtual galleries for research-based batik products are a strategy to attract new consumers by adding more product types. The use of technology and product marketing methods are intended to satisfy consumers and increase company profits in this case are university partners. However, not all batik industries implemented this strategy because each industry has its own way to make its business successful. Virtual gallery for exhibitions of research-based batik products can be used by batik industry partners and researchers to influence consumers in the process of making purchasing decisions. The management of batik product elements is carried out by planning and developing the right products or services to be marketed, as well as altering the existing products or services by adding and taking other actions that affect those products or services.

One way to add new products or services to be marketed is through product diversification [8]. There are several considerations for a company in conducting product diversification, including: (1) ensuring that the company does not depend on one market only, so that the company's concerns about lack of interest towards the existing product line can be avoided or eliminated therefore growth target can be achieved efficiently; (2) the opportunity to produce new products can bring better profit; (3)

there is a synergy, where the addition of other new products will decrease or reduce the fixed cost per unit; (4) the existence of product development activities that can produce or create new products. Batik industries are spread across regions in Indonesia, which most of them sell batik products through new innovations, such as in Semarang, specifically in Kampung Batik Semarang Rejomulyo, Batik Zie, Batik 16, Batik Linggo and Semarang Raya batik industry center. They not only produce batik fabric, but also use the batik fabric to be made into outfits, souvenirs, household linens, and outfit accessories.

A product is something that can be offered to market to get attention; being purchased, used, or consumed and can satisfy need or necessity [9]. Product is a key element in the overall market offering [10]. Product can also be defined as consumer perceptions described by producers through their production [11].

2. RESEARCH METHODS

The study implementation method begins with product identification, contemporary motifs identification, motifs modification, media for marketing potential level, and publications in various forms as complement to social media platforms.

2.1 Research Type and Design

The procedural model was selected to adopt the research and development model of Borg and Gall and the design of the procedural model developed by [12] describing that in the implementation of research and development (R&D) includes ten steps, namely: (1) research and data collection (needs and objectives analysis), (2) planning, (3) product prototype development, (4) initial field tests, (5) revision of test results, (6) field tests, (7) product improvement from field tests, (8) field implementation tests, (9) final product refinements, and (10) dissemination and implementation. From the ten steps above, the research procedure can be simplified into three steps (1) the preliminary study stage, namely products identification, data collection, and needs mapping that describes and analyzes existing empirical findings in the field regarding the need for batik products identification, (2) the identification stage of virtual gallery media that is relevant to the level of interest and market potential, evaluation tool as an initial product to be developed, conducting internal tests (3) the final stage, namely product publication with various forms of social media platforms.

2.2 Preliminary Study Stage

Activities conducted in the preliminary study in research and developments include activities for theoretical studies and empirical studies to obtain an

overview of products that are currently in demand by the public, as follows: (1) identification of products and market needs, (2) identification of marketing gallery media through relevant virtual galleries such as metaverse virtual gallery, (3) products publication with various forms of social media platforms.

2.3 Marketing Development Stage

The marketing development stage in this study is conducted through creating a virtual gallery account based on field findings via internet and social media. Development activities are carried out through the following steps: problem formulation, determining virtual market development targets, specifying development approaches, and determining virtual market development plans.

2.4 Data Collection Method

Literature study, observation, interviews, and documentation are undertaken in an effort to obtain maximum research data

2.3.1 Literature Study (library research)

2.3.2 Observation Study

2.3.3 Interview Study

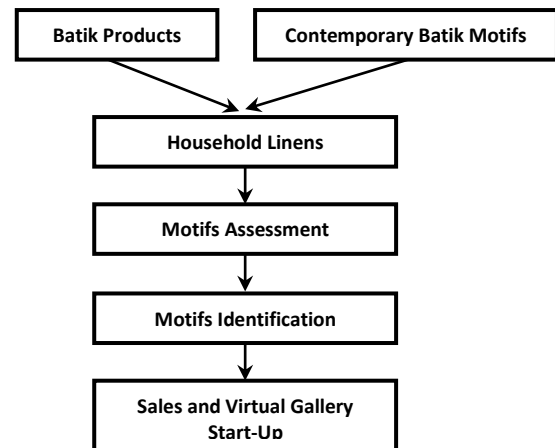


Figure 1. Research Flowchart.

3. RESULTS AND DISCUSSION

3.1 Improvement of FT UNNES Batik Motifs

Based on etymology, *kebudayaan* (culture) comes from the word "*budhayah*" in Sanskrit, a plural form of *budhi* which means mind or sense. Culture is a whole system of ideas, actions, and human creations in the context of community life, that is obtained through learning. Culture is a pattern of understandings or meanings that are thoroughly connected in historically transmitted symbols; a system of inherited conceptions in symbolic forms. In this manner, humans communicate, preserve and develop their knowledge and attitudes towards life. Cultural legacy that still exists then becomes a cultural heritage. Batik is one of the cultural

heritages and the construction of batik values has grown in public awareness with all its characteristics. Batik is able to survive across the ages and eventually become an heirloom. There are two things that need to be observed. Firstly, criticism from the sociological dimension in which batik culture can be understood through awareness in contemporary society.

Secondly, criticism from the academic dimension to observe how the philosophical values of batik actually get a space of concern as a discipline of study. The perspective on batik from academic dimension is urgent, because the educational dimension remains to be one of the pillars for the national identity reinforcement. The beauty of batik decorative patterns can be seen from its visual and philosophical magnificence. Visual beauty is referred to as aesthetic beauty, which can be seen from the well-defined motifs in harmonious color scheme. Philosophical beauty or the beauty of the soul refers to the sense of beauty obtained from the arrangement of meaningful symbols that make the appearance in accordance with the understanding. The beauty is a combination of motifs and colors that describe the life guide at that time, because aspects of human life are more or less described in batik motifs.

3.2 Identification of Contemporary Batik Motifs

The symbolism of classical batik motifs is a reality of superorganic phenomenon in which the reality is visualized through art. According to Suzanne K. Langer, virtuality is something that exists but cannot be touched, only its existence can be felt. Visible signs can technically be transformed into several types of batik motifs. Thus, the decorative pattern of batik in addition to having a special shape and arrangement also has a symbolic meaning. The beauty of batik decorative patterns can be seen from its visual beauty and philosophical beauty. The meaning can only be understood through symbol that translates knowledge into value and translates a set of values into a knowledge system. The symbol generally means "*piwulang*" or "*pameling*". Bastomi explained that symbols in Javanese culture are the relationship of human characters in the context of life, which become guidance in behavior and function and give direction to human life. Every creation of batik motifs always has a symbolic meaning based on Javanese philosophy; therefore the application of motifs is based on two things: (1) a person's social position in society; (2) on what occasions or events batik should be used depending on the meaning and expectations contained in the batik ornaments. This makes classic batik contains *tuntunan* (guidance) and *tatanan* (order). Some of the idioms of symbolic meaning of classical batik motifs contain local wisdom and are considered to be beyond their era, as an example the

batik motifs of *Semen*, *Truntum*, and *Sidoluhur*. The application of Classical batik motifs is related to transcendental properties or has a magical background, and contains guidance. For an instance, it is prohibited for brides to wear batik garment with *Parang Rusak* motifs because it is feared that this could damage the marriage or can lead to divorce.

In the process of integrating the global order, culture is no longer constrained by deterministic physical boundaries or spatial ties. Culture becomes situational whose existence depends on power characteristic and relationship that change from time to time. Therefore, the positioning of culture as a symbol system contains the following important issues. First, the boundaries of the cultural space influence the formation of symbols and meanings that are transmitted historically. Second, the boundaries of the culture determine the construction of meanings influenced by power relations involving a number of factors. Third, the pattern of power relations then has an impact on the group's identity and determines the group's perspective. Fourth, the formed identity besides being accepted can also raise debate and complaint that indicates a change in cultural boundaries

As a consequence, dynamic reinterpretation of the core values of classical batik motifs needs to be carried out in a contemporary and futuristic context for educational purposes. The redefinition of the philosophical meaning of classical batik motifs is executed using the postmodern paradigm. Postmodernism is an idea movement that substitutes the ideas of modern times. The modern era is characterized by ratio prioritization, objectivity, totality, structuralizing, universalization, and scientific progress. The major theme postmodernism is deconstructive framework of modern science based on rationalism, objectivity, structuralism, systematization, totalization and universalization. Pauline M. Rosenau, in her book of Postmodernism and Social Sciences, distinguishes postmodernism into two forms. First, postmodernism as a paradigm of thought that forms the basis for the framework of thinking and acting for postmodernists, such as Derrida and Foucault. Second, postmodernism as a method of cultural analysis.

Contemporary batik motifs are symbols that can be reiterated and differentiated accordingly from the perspective of the reader and the interpreter. The best way to explore this hidden meaning according to Derrida is to always question everything and put it on a new one. Thus, we do not allow ourselves to accept the existing system. Deconstruction in a narrower sense can also be perceived as a method to understand text or reality and then convert it to get a new meaning. Cultural meaning is open and will change and evolve; it does not belong to an era but continuously go along with the development of culture itself. Cultural meaning is not

unvocitabsolut, but rather multiplicity of meaning, because meaning is related to human creativity.

3.3 Creation of Contemporary Batik Motifs Modifications

Indonesia's creative industry in contemporary periods has developed into one of the driving force of the national economy. Its universal nature is able to provide a wide space for players from various groups and socio-cultural background to grow steadily and dynamically. It becomes a consideration for the government in providing space for development as well as turns into a medium or tool in preserving the noble values contained in tradition as the embodiment of local wisdom [13]. Batik is one of the commodities created by the Indonesian ancestors and is the most important cultural heritage these days. In the art of batik, the motifs created have a philosophical meaning just like those found in temples.

One of the developments of batik in Indonesia can be seen from the development of its design. In regards to the development of batik patterns (designs), each region has its own uniqueness which is strongly influenced by the natural environment, community traditions, religion, local culture, and society social strata. Observing from the decorative variety of batik, Indonesian batik motifs are extensively sourced from prehistoric art decorations such as geometric ornaments and decorative symbols [14]. The various decorative symbols contain spiritual meanings that are associated with the wearer and the occasion.

The shapes and patterns of today's fabrics have unlimited possible ideas, they are secular decorative in nature rather than spiritual symbols, and having very dynamic cycles of change [15] Classical batik motifs are incorporated into contemporary batik to complement contemporary batik motifs, proving that contemporary batik still carries the traditional style even though it no longer has meaning. Contemporary *batik tulis* (hand-drawn batik) which upholds the way of making batik by hand or *canting* still carries traditional elements with traditional techniques. This phenomenon is in line with Michael Dove's statement; traditional does not have to mean outdated, traditional culture always undergoes dynamic changes; therefore, traditional culture does not change its tradition.

The following are the steps in the process of creating contemporary motifs.



Figure 2. The making of motifs.



Figure 3. Contemporary modified coloring with batik wax.



Figure 4. Contemporary batik motif "The revival of the butterfly and the luxury of gold."

Contemporary batik motif of "butterfly revival and the luxury of gold" possess a story about the towering and strong standing skyscrapers shrouded in luxury and beauty. The butterfly motif symbolizes the struggling journey of a butterfly to reach its beautiful shape. Butterflies are animals that symbolize beauty and peace. The gold chunk in the creation of this batik motif is a symbol of luxury and valuable things with high quality; the golden color itself symbolizes source of happiness, joy and elegance.



Figure 5. Contemporary batik motif "peacock expression in red mist."

This contemporary batik motif with the title of "peacock expression in red mist" has a story about the struggle of a peacock that is surrounded by red mist. The peacock is a symbol of beauty and balance. Based on physical presence, peacock has beautiful body shape and feathers so that everyone who sees it is always fascinated by its beauty. However, in reality the existence of peacocks is now almost extinct, because of its beauty; many people hunt them to be made into various crafts at fantastic prices. In its historical meaning, the peacock symbolizes the balance of nature with various types and combinations, but as time goes by the beauty and balance of nature is endangered by human intervention that destroys it.



Figure 6. Proof of Batik Motif Copyright Registration Contemporary Batik Sales Startup.

Creation of new and different products is added value and a source of excellence that can be used as an alternative in business development. Product marketing via virtual galleries is an implementing

strategy to deal with technological developments through product line expansion that can be offered to consumers. Virtual gallery for research-based batik products is a strategy to attract new consumers by adding product types. The use of technology and product marketing methods are intended to satisfy consumers and increase company profits in this case are university partners. However, not all batik industries implemented this strategy because each industry has its own way to make its business successful. Virtual gallery for exhibitions of research-based batik products can be used by batik industry partners and researchers to influence consumers in the process of making purchasing decisions. The management of batik product elements is carried out by planning and developing the right products or services to be marketed, as well as altering the existing products or services by adding and taking other actions that affect those products or services.

Indicators of achievement and success of the research are shown in table 1.

Table 1. Achievement Indicators of research targets.

No	Outputs Types	Achievement Indicators	Target
1	Feasibility Study	Completed	
2	International Journal Publication with the title of Reinforcement of Batik Study Center of FT UNNES through Identification and Modification of Contemporary Motifs	Accepted	EIC
3	HaKI (intellectual property rights)	Registered	Directorate General Of Intellectual Property
4	Research Product Innovation	Completed	

4. CONCLUSSION

Contemporary-based local wisdom has an important role in converting global products to be meaningful and in accordance with local socio-cultural entity. Local wisdom as an “invented tradition” demonstrates that past cultures are not completely abandoned even though times have changed. The beauty of batik decorative patterns can be seen from its visual beauty and philosophical beauty. Every creation of batik motifs always has a symbolic meaning based on Javanese philosophy; therefore the application of motifs is based on two things, namely (1) a person's social position in society, (2) the choice of batik used on certain occasions or events depends on the meaning and expectations contained in the batik ornaments. This indicates that Classical Batik contains tuntunan (guidance) and tatanan (order). Dynamic reinterpretation towards core values of the batik motifs symbolism is carried out in a contemporary context for educational purposes. Classical batik is the result of elite culture.

motifs are less attractive to many people. Therefore, as scholars engaged in batik industry, we must play a role in revealing values and motifs in order to attract people's attention.

REFERENCES

[1] Y. P. Damayanthi, Batik: A Tradition and Its Modern Transformation. *Journal of Arts and Humanities*, 6(7), 2017, pp. 33-40.

[2] S. Haryono, Batik as a Reflection of Indonesian Cultural Identity, *International Journal of Arts, Culture & Heritage*, 3(1), 2019, pp. 1-15.

[3] W. Soemanto & P. Purnomo, Revitalization of Traditional Batik in the Contemporary Era. *Journal of Cultural Heritage*, 8(2), 2020, pp. 145-158. DOI: <https://doi.org/10.5281/zenodo.8064390>

[4] B. Susilo, B. Contemporary Expressions in Batik: A Study of Evolving Motifs. *International Journal of Textile Science*, 7(2), 2018, pp. 45-56.

5. RECOMMENDATION

Contemporary batik motifs are ancient batik motifs based on local wisdom; unfortunately, these

- [5] Kusuma, A., & Hartono, R. (2019). Innovations in Batik Motifs: The Role of Contemporary Designs in Preserving Cultural Heritage. *Journal of Design and Art*, 4(2), 112-125.
- [6] A. Prabowo & R. Utami, Modernizing Tradition: A Case Study of Contemporary Batik Motif Development. *Journal of Cultural Innovation*, 11(3), 2020, pp. 78-89.
- [7] D. Setiawan, & D. Raharjo, Adapting Tradition: The Process of Identifying and Modifying Batik Motifs for Contemporary Audiences. *Journal of Visual Arts and Design*, 9(1), 2021, pp. 32-45.
- [8] S. Assauri, Manajemen Pemasaran: Analisis, Perencanaan, Implementasi, dan Pengendalian. Jakarta: Rajawali Pers. 2017.
- [9] S. Widitarsi, and D. Mulyadi, Analisis Perilaku Konsumen Terhadap Pembelian Produk Mie Instan Indomie, *Madani: Jurnal Ilmiah Multidisiplin*, 1(5), 2023.
- [10] Kotler, Philip dan Keller, Kevin Lane. Manajemen Pemasaran. Edisi 12. Jilid 2. Jakarta: PT Indeks. 2018.
- [11] Y. Nurfauzi, H. Taime, H. Hanafiah, M. Yusuf, and M. Asir, Literature Review: Analisis Faktor yang Mempengaruhi Keputusan Pembelian, Kualitas Produk dan Harga Kompetitif. *Management Studies and Entrepreneurship Journal (MSEJ)*, 4(1), 2023, pp.183-188.
- [12] Sugiyono. *Metodelogi Penelitian Kuantitatif dan Kualitatif Dan R&D*, Bandung: ALFABETA. 2019.
- [13] D. Nurcahyanti, and B. Tiwi Affanti, Pengembangan Desain Batik Kontemporer Berbasis Potensi Daerah dan Kearifan Lokal, *Jurnal Sositologi*, vol. 17, no. 3, 2018, pp. 391-402, DOI: 10.5614/sostek.itbj.2018.17.3.7
- [14] M. F. Na'am, D. Setiawan and W. Prasetyaningtyas, Spirit and Phenomenon as a Basic Idea for Batik Motive Making, In 4th International Conference on Arts Language and Culture (ICALC 2019). Atlantis Press Vol 421, 2020, pp. 186-193.
- [15] M. F. Benyamin, The Symbolic Meaning Of Motif Lereng Batik Garutan. *Turkish Journal of Computer and Mathematics Education (TURCOMAT)*, 12(11), 2021, pp.1092-1099.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

