

THE DEVELOPMENT OF BALINESE BATIK MOTIFS IN TOHPATI VILLAGE USING STILATION DIGITAL TECHNIQUE IN FASHION PRODUCT

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ABSTRACT

For some people, batik is synonymous with something ancient, so the assumption arises that batik is little in demand. Other facts become a factor in the problem when batik no longer engages in today's society. The research & development method is a research method used to produce the latest products and test the effectiveness of these products. In manufacturing Balinese batik, there are differences in the meaning of the motifs with batik motifs in other areas. Batik motifs in Java are traditions that have meaning in each ornament or line. In contrast, Balinese batik motifs are modern and further developed to attract foreign tourists. Various types of animals inspire many Balinese batik motifs; symmetrical motifs of multiple colors are also the hallmark of Balinese batik. Creating a Balinese batik product through stylized motifs in fashion products can increase sales of Balinese batik and introduce a broader audience.

Keywords: batik, Bali, stylization, product, motif

INTRODUCTION

Denpasar is the capital city of Bali province, which plays a crucial role in Bali's history, both before and after the Dutch occupation of Bali. In addition to historical relics, the richness of cultural arts and social customs can still be traced to their historical roots. As witnesses of history, some families can still be found in some areas of Denpasar. Denpasar's position as a cultural city is due to its substantial cultural value, and as a result, it has been designated as the capital of the province of Bali. Among the various cultures that Bali possesses, one of the famous ones is batik. Batik is the creation of the Indonesian

people, which combines art and technology with the ancestors of the Indonesian people. Indonesian batik has developed to an unparalleled level in terms of design/pattern and process. The various patterns of batik that contain deep meanings and philosophies will continue to be explored through multiple customs and cultures developed in Indonesia. Different motifs that have developed in Bali include the small Japanese motif, the prominent Japanese motif, the Balinese flower motif, the lotus flower, and the blue poleng motif.

For some people, batik is identified with something ancient, which leads to the assumption that batik is less attractive. Another factor in the problem when batik is no longer interesting among the public is the emergence of a new perspective from the elite in their decision to buy batik, making it highly valued in certain groups' eyes in society. Adeg (in Putera, 2018) stated that in 2018, batik sales through Tokopedia increased 35 times from 2014. Central Java occupies the top position on the list of 10 provinces with the highest batik sales. The lowest part is held by North Sumatra (0.4%), Aceh (0.5%), South Sumatra (1%), Bali (2%), Yogyakarta (3%), Banten (4%), East Java (6%), West Java (14%), DKI Jakarta (32%), and lastly Central Java (34%). Specifically, the growth of batik sales on Tokopedia from year to year has consistently significantly increased, such as in 2014, it increased by 49.4%, rose again in 2015 by 62.1%, in 2016 by 174.6%, in 2017 by 446.3%, and sales are expected to continue to grow.

Looking at the sales data, Bali has a low sales rate of only 2%. According to the Association of Indonesian Batik Artisans and Entrepreneurs (APPBI), sales have decreased by up to 80%. The number of batik artisans has also drastically reduced from 151,656 to only 37,914, who are still active. In his writing on nusabali.com, Mao stated, "During the pandemic, craftsmen have expressed concern over the decline in sales turnover due to the hit to the tourism sector, which has been the backbone of Bali's economic growth." This quote can be interpreted as "During the pandemic, artisans expressed concern about the decrease in sales turnover due to the impact on the tourism sector, which

has been the backbone of Bali's economic growth." (Landy Primasiwi, 2021).

In addition, another factor contributing to the decline in sales of Bali batik is a shift in market preferences towards practical items, as stated by Wungsu Sembari: "Foreign tourists are now interested in finished products rather than raw materials. For example, instead of buying 2-meter fabric and sewing it themselves, they prefer ready-made products such as clothing, tablecloths, and sarongs." In a study on developing digital batik motifs in Tohpati Village for fashion products, the innovative products to be designed include ready-to-wear items such as bucket hats, scarves, and outer scarves to increase the sales of Bali batik through various innovations tailored to the market. Using increasingly advanced technology, the research will focus on Bali batik that will be transformed into wearable products such as Bucket Hats, Scarves, and Outer Scarves to increase consumer interest and purchases with the aim of not only being marketed in Bali but also reaching overseas and other areas. The motifs used will be Bali batik motifs that will go through stenciling with a new technique using tracing software Adobe Photoshop which will then be applied to the fabric with sublimation printing technology. Sublimation printing is chosen because it is environmentally friendly and minimizes harmful chemicals; as said by Charlie Bradley Ross, "The heat transfer sublimation printing process is a great eco-friendly printing technique that is not only simple but also efficient in creating bright and interesting prints on fabric. It is a fantastic technique used by top designers and visual artists and something you can even do at home."

METHOD

The type of research used in the study on Digital Stylization Development of Bali Batik Motifs in Tohpati Village for Fashion Products is the Research and Development (R&D) method. This research aims to discover what Bali batik motifs can be developed into a product. The Research and Development method is used to produce a specific product

and test its effectiveness of the product (Sugiyono, 2008: 297).

1. The research stages are as follows

- a. Study of batik in Tohpati Village, Batubulan, Bali.
- b. Study of batik centers in the Tohpati, Batubulan area.
- c. Data will enter the digital stylization process after data is obtained.
- d. Design will be created using Adobe Photoshop software.
- e. After the design is completed, it will be continued with the printing process using the sublimation printing technique, followed by laser cutting and stitching.
- f. The process continues with packaging and finishing.

2. Research Procedure

- a. Visiting the batik center village in Tohpati, Batubulan, Bali
- b. Interviewing about various Balinese batik motifs
- c. Observing the batik-making process
- d. Interviewing one of the founders or artisans about the difficulties currently faced
- e. Outputs and Achievement Indicators
- f. Knowing various Balinese batik motifs
- g. Developing Balinese batik motifs with digitalization processes

3. Outputs and Achievement Indicators

- a. Knowing various Balinese batik motifs
- b. Developing Balinese batik motifs with digitalization processes
- c. Creating products that include Bucket Hats, Scarves, and Outer Scarves with Balinese batik motifs that have gone through the design process.

4. Data Collection Techniques

- a. Observation
- b. The data collection technique that will be used is observation. Nasution (1998) stated that observation is the foundation of all scientific knowledge. Scientists can only work based on data and facts about the

natural world obtained through observation. Mursall (1995) stated, "through observation, the researcher learns about behavior and the meaning attached to those behaviors." Through observation, the researcher can learn about behavior and its meaning.

Sanafiah Faisal (1990) distinguishes observation into different types: participant observation, overt and covert observation, and unstructured observation. Each class and form of the word is utilized according to the characteristics of the material object and research data source.

1. Interview

A direct interview was conducted with Balinese batik artisans in Tohpati, Bali, to obtain research data on various Balinese batik motifs.

a. Data Analysis

Data analysis in qualitative research is a systematic process of tracking and organizing field notes obtained from interviews, observations, and other materials so that the researcher can report research results. The data analyzed consist of interviews and observations of Balinese batik products, various types of Balinese batik motifs, and the meanings contained in those motifs. The data is then analyzed to obtain an interpretive result that can be further developed.

b. Interpretation

According to Moh. Nazir, data interpretation is a detailed explanation of the true meaning of the material presented. Interpretation can link an exploratory study discovery to a hypothesis for further, more detailed experimentation. Interpretation aims to build an explanatory concept. In this research, interpretation is made from observations conducted in 20 batik centers in the Tohpati, Batubulan, and Bali villages. This will then be explored in a new form (innovation).

c. Conclusion

The conclusion is a particular human activity. In this activity, a person moves towards new knowledge from the knowledge they already possess, based on the knowledge they already have. Stated as 'towards new knowledge,' it indicates the goal sought in thinking. The new knowledge is also called a conclusion or consequence. This also shows progress. Progress lies in the latest ability and is already contained in ancient wisdom, but it needs to be clearly understood. In this new knowledge, the basis and reasons for a conclusion are understood well, or a conclusion is drawn. As 'from the knowledge already possessed,' it indicates the starting point and drives to move forward. Said as 'based on the knowledge they already have, it shows a relationship between the new knowledge and the ancient knowledge that is not coincidental. This relationship is called a consequence or a conclusion relationship. Both antecedents and consequences always consist of decisions. Decisions, in turn, are comprised of terms. Both decisions and terms are material for conclusions. The conclusion relationship is the form of the conclusion. Conclusions can be straightforward or not straightforward. The decision is clear if it must and can be drawn from the antecedent—the conclusion decision is specific or false if it cannot or should not be removed.

RESULT AND DISCUSSION

Batik Bali began to develop in the 1970s when batik was only made for tourism purposes as souvenirs. Due to the increasing interest of foreign tourists to come to Bali then, Bali batik began to be made as an identity or characteristic of Bali that could be used as souvenirs to be bought by tourists. The presence of batik in Bali's tourism sector has a significant impact because it can help improve the economy of the Balinese who make batik. In addition to improving the economy, Batik Bali's presence can also increase tourists' interest in Bali. Souvenirs are essential when visiting a place, including in Bali. Not only in the form of batik cloth, but

there are also batik products applied to lampshades, beach clothes, bedspreads, home decor, and interiors.

Along with time development, Batik Bali has also experienced rapid growth. Batik is made in the form of rolled cloth, and several artisans have started to transform it into ready-to-wear fashion or products. The models made are tailored to the trends or tastes of foreign tourists. Batik Bali still exists; many Bali batik motifs can be found in hotel or lodging decorations. In the making of Balinese batik, there are differences in the interpretation of motifs compared to batik motifs in other regions. Batik motifs in Java are a tradition that has meaning in every ornament or line. Contrastingly, Bali's batik motifs are already modern and further developed to attract foreign tourists. Therefore, there is no specific traditional meaning in the interpretation of Balinese batik. Balinese batik mostly takes large floral motifs, flora, fauna, natural scenery in Bali, and characters from wayang or gods and goddesses. The frangipani flower (Pohon Jepun) is the most popular floral motif because it is synonymous with Balinese tradition. Every activity in Bali includes frangipani flowers (for example, offerings or worship at Pura). The colors used in Balinese batik are bright colors that tourists prefer.

The most commonly found motif in Balinese batik is flora and fauna, and some artisans add traditional Balinese carvings that are transformed into batik motifs. Some motifs use the Ubud painting style, which depicts daily activities. The most distinctive places in Bali are created as batik motifs, as well as the Kamasan painting motif that tells the story of Balinese wayang or deities and has its own rules. The technique used is the same as in Java, namely the tie and dye technique, using a large canting. The dyes used are remasol, indigosol, and naphthol with a gradation technique (Sigarmangsi) from dark to light seen in flora batik motifs. In the creation of Balinese batik, there are differences in the meaning of the motifs compared to batik motifs in other regions. Batik motifs in Java are a tradition that has meaning for each ornament or line, whereas batik motifs in Bali are more modern and developed to attract foreign tourists. Therefore, Balinese batik has a variety of

meanings. Balinese batik mainly uses large flower motifs, flora, fauna, natural scenery in Bali, and characters from wayang or gods and goddesses. The most popular floral motif is the frangipani flower (also known as Pohon Jepun) because it is synonymous with Balinese traditions where frangipani flowers are always included in every activity in Bali (for example, for offerings or worship at the temple). The colors used in Balinese batik are bright colors that tourists favor.

The most common motif in Balinese batik is flora and fauna, with some artisans adding traditional Balinese carvings that have been transformed into batik motifs. Meanwhile, motifs that use the Ubud painting style, which usually depicts daily activities and the most distinctive places in Bali, are made into batik, as well as the Kamasan painting motif, which tells stories about Balinese wayang/gods and goddesses and has its own rules. The techniques used are the same as in Java: the tie-dye and brush techniques use a sizeable canting tool. The dyes used are remasol, indigosol, and naphthol with a gradation technique (Sigarmangsi) from dark to light, seen in floral batik motifs.

In Balinese batik, there are isen-isen ornaments or motifs with small details and sawed ornaments or motifs with elongated shapes and rarely using isen-isen dots. Balinese batik mainly uses sawed ornaments or large lines. Until now, Balinese batik motifs are countless. Only a few make batik with Balinese culture (Barong, Singa). In Balinese batik, many also take ornaments from papatran, karangan, and keketusan, usually used in Balinese buildings. But because the consumers who need those motifs are few, the production of those motifs is only a tiny amount, and the focus of Balinese batik motif production follows the market/tourism taste.

Among all the famous Balinese batik motifs on the market, several motifs are starting to fade. These batik motifs show Balinese building ornaments or tell stories about the gods and goddesses in Bali. These motifs still exist, but their numbers are less than floral and fauna batik motifs. The poleng motif is also widely found in Balinese batik. The poleng motif is a geometric batik motif with black and

white colors. The poleng motif is adapted from the typical Balinese poleng cloth we often find in places of worship, Sanggah Bedugul, or trees. The poleng motif means Rwa Bhineda, which means duality between good and evil. In addition, there is also Balinese batik with the Kamasan wayang motif, which tells stories about wayang characters.

Based on the analysis presented, the research focuses on Balinese batik as a source of inspiration for creating ideas for making batik fashion products. The design creation with stylized Balinese batik motifs from a combination of several motifs that have faded, such as kamasan, pepatran, karangan, keketusan (motifs on Balinese buildings), a variety of isen-isen, sawed, and flora, is enough to represent the creation of fashion with Balinese batik. Various fashion forms, such as scarves, are expected to showcase all Balinese batik icons in one frame side by side. The stylized Balinese batik motifs in fashion products can increase the sales of Balinese batik and introduce Balinese batik to the broader public. Below are some mockups of Balinese batik motifs

Image 1.
Source: Personal
Documentation, 2022



Image 2.
Source: Personal
Documentation, 2022





Image 3.
Source: Personal
Documentation, 2022



Image 4.
Source: Personal
Documentation, 2022



Image 5.
Source: Personal
Documentation, 2022

Image 6.
Source: Personal
Documentation, 2022



Image 7.
Source: Personal
Documentation, 2022



CONCLUSION

Batik culture has long developed and been known by the Indonesian people. The word batik has several meanings. According to Hamzuri in his book *Batik Klasik*, the purpose

of batik is to decorate cloth by covering certain parts with a resistant material. The resist material commonly used is wax or night. The fabric drawn using wax is then colored by dipping it in dye. After that, the wax is removed by boiling the fabric. Finally, a piece of cloth called batik is produced as a motif with unique characteristics. (Taufiqohg et al., 2018). The Balinese batik motifs are inspired by animals such as turtles, birds, herons, and deer. In addition, the symmetrical multi-colored motifs are also a characteristic of Balinese batik. One of the trends today is the prada batik, which can easily be created into various clothing models. Based on the presented research, the author is interested in exploring and raising Balinese batik as a source of inspiration for developing ideas for batik fashion products. The author will create stylized Batik Bali motifs from a combination of several faded motifs, including Kamasan, Papatran, Karangan, Keketusan (motifs found in Balinese buildings), as well as a fusion of isen-isen, sawed, and flora motifs. Combining all of these motifs adequately represents Balinese batik that will be re-created into a scarf form so that all Balinese batik icons can be seen in one frame side by side. The stylized Batik Bali motifs in fashion products can increase the sales of Balinese batik and introduce it to a broader audience.

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