

The Development of Grobogan Batik Through the Contemporary Local Motive Reinforcement as a Model of Creative Batik Industry

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Abstract—The first year research has resulted in innovation of Grobogan batik designs that have a local motive with a contemporary image in the form of a two-dimensional prototype in the drawing designs on the paper. The aim of the second year of study was to produce an innovative pattern design of Grobogan batik with a contemporary image in the form of a three-dimensional prototype batik fabric and clothes. The second-year research design conducted in Research and Development (R & D) and more focused on improving products through convergent and final estuary stages. The research location was in industrial and sales center of Grobogan batik. The subject of the research is the Grobogan batik product. The research target is a prototype of three-dimensional Grobogan batik that has local motives with a contemporary image of batik fabric and clothes that are ready for sale to get accepted by the market. The conclusions of the second year research are the production of a local motives Grobogan batik prototype in a contemporary style in the form of fabrics and products. Second, Grobogan batik design has been packaged in the contemporary image through the intertextual icon of local batik motive with popular batik motive icon so as to show the intrinsic beauty and express the local value in the present spirit. The batik design in the contemporary image is expected to be a form of strengthening the creative batik industry sustainably and independently in Grobogan.

Keywords—batik, motive, local

I. INTRODUCTION

Grobogan regency is well known as the food barn in Central Java, another sector such as batik also begins to develop and initiate many years ago. Grobogan batik with natural motifs is widely worn by many people and also liked by society including functionary also a civil servant in the local government. Now, Grobogan batik is ready to compete in the market. Batik is a community-based business because it can be done using simple tools and employs quite a lot of people. Batik craft products made with the batik business group model are greatly varies not only in sheets of fabric, clothes, tablecloths, bed linen, and so on. However, in the development of Grobogan batik began to slow down in sales, the design is the only thing that gives the most contribution to the low quality of Batik in Grobogan today.

Based on the problem, the first year research has been carried out to create an innovative model of Grobogan batik design that is able to lift the quality of batik craft designs that have existed so that it can be a solution to the low level of sales of batik crafts in Grobogan.

The first step that has been taken is trying to understand the quality of batik craft designs in Grobogan. The phenomenon of emerging batik designs shows a very iconic and realist style of ornamentation, monotonous visual composition and lack of formalistic beauty, and has no expression in value so it is less attractive. As a result, the existing batik design looks monotonous and there is no development of a more varied design style of expression. Second, the market demands the Grobogan batik design that is always changing while still emphasizing on identity so that it always has a different value than the existing one. One of the market's desires is that Grobogan's motives can be packaged in nowadays identities or contemporary styles. Besides, the market wants ornamental stylization, modification through the inspiration of batik motifs that more attractive, designs that pay more attention to the principles of formalistic beauty (harmony, unity, balance, rhythm, and center of attention) and have to express the values so that it can be more flavorful. The concept of developing Grobogan batik design is done through the concept of intrinsically developing ornamental variety, extrinsic development of ornamental variety, development of ornamental variety through a popular ornamental variety adoption model to have a contemporary taste [2][3]. A motive must be more processed and cultivated in a contemporary manner in order to be able to provide a psychological effect on the dynamics of the soul of the community [4].

Based with these data, the concept used as the creation of a two-dimensional prototype in the first year of research is exploring the diversity of Grobogan batik ornamental forms to continue to be explored in the new batik craft design. Through this design innovation, it is hoped that it can inspire, spur ideas, imagination, and dare to explore and modify the local ornamentation of Grobogan and other new

Grobogan batik designs that will produce sustainable businesses.

Finally, after identifying the need for a new batik design, the first phase research has succeeded in making a prototype of six forms of Grobogan batik design that carries local cultural values with the motives of corn, cassava, bamboo, eternal fire of mrapen, and rice in contemporary style which is characterized by formalistic, expressive, dynamic and modern.

Contemporary effects are emphasized to be a style of expression through a combination of traditional or past idioms with some of the decorative styles that are the current trend. Finally, the image of novelty and the uniqueness of the design can be in harmony with the times while not leaving the noble values because they still characterize locality. The design offered is one solution to avoid design stagnation [5].

However, the result in this first stage is not final and cannot enough be said to support the creative industry because this model design still needs trials in the market to find out the response of the community. Its existence cannot be sold directly to buyers. Therefore, it needs further research or second year for the development and improvement of the product so that it becomes a real work to become a fabric and batik clothes that are ready to use. Thus, of course, the concept in the form of the picture needs to be produced in a limited way to become a three-dimensional prototype. The next procedure is not only to test but also the development will be carried out by user interviews, stakeholder interviews, and comparison with the products on the market. Sustainable development is to truly make the scientific process that can truly produce a batik design that is aesthetically and functionally. Of course, the batik production process is carried out by batik processing on the fabric manually so that the production costs will be known and that the estimated price in the market can be affordable.

Based on that, the second phase of research is urgent and important. A unique and very potential prospective batik design that can be sold with large quantity needs to be actualized immediately. A product will have a high selling value if it has a very artistic and aesthetic design so that someone becomes more impressed and interested in the design [6]. Therefore, the purpose of this second year research is to develop and refine three-dimensional prototype products in the form of batik fabric and clothes that are ready to be accepted by the market as a result of the innovative design of Grobogan batik craft that has local motives with a contemporary image so that it can be a solution for the low sale of Grobogan batik.

II. METHODOLOGY

The second-year research design uses Research and Development approach (R&D), which is a research and development a product at the same time product [7] [8]. The research located in Grobogan; precisely it takes place in industrial and sales center of Grobogan batik. The subject of the research is Grobogan Batik products. The object or aim of this research is to invent an innovation of Grobogan batik design with the local motif in the contemporary image in the form of clothes and fabrics in the three-dimensional

prototype which is ready to sell in the market. This second year research consists of Development Phase (Realization, Try Out, Product Evaluations, User Interviews, Stakeholder Interviews) and Evaluation (Revision and Implementation) [9]. The analysis technique used in the second year is using descriptive qualitative and quantitative descriptive methods to assess the quality of the three-dimensional prototype of batik on the market which will be tested twice in order to produce a qualified batik product and marketable [10].

III. RESULT AND DISCUSSION

A. The Overview of the First Year Research

The first year research shows that the existing Grobogan batik designs are less aesthetic. This can be seen in the Grobogan batik product which shows visual features with iconic and realist decoration style, monotonous visual composition, no formalistic beauty, and has no expression value which makes it less attractive. Second, the design that longed by the market is rich in ornamental variety or styles, the need to combine or modify the batik with adopting or take the inspiration from recent batik ornamental variety.

The two-dimensional prototype design that was successfully created is Grobogan batik in cassava ornamental variety, Grobogan batik in corn ornamental variety, Grobogan batik in soybean ornamental variety. Batik design has been successfully visualized in a contemporary image. Contemporary images are presented more recently, unique and contemporary through visual elements appearance that has been restructured in a composition that is very concerned with the principle of organizing the visual elements. Grobogan batik, which has a contemporary image, has intrinsic and extrinsic beauty values. The value of intrinsic beauty is the values of beauty that manifest from the formation and visual arrangement of batik motifs. The form and arrangement of motifs that are raised through the organization of visual elements by noticing the composition principles which have been displayed formalistic beauty.

B. The process of making a real T-shirt from 2-dimensional to 3-dimensional prototypes

This second year research was carried out in order to follow up the result in the first year research by actualizing the needs longed by the market and realizing the existing Grobogan batik design into a three-dimensional prototype at the same time. Two-dimensional prototypes have been actualized into three-dimensional prototypes into a batik fabric. The concretization of the batik fabric was carried out so that the intrinsic and extrinsic beauty can be known. It can be used as a reference by local batik entrepreneurs who are members of KUB to make better products.

The three-dimensional product that has been successfully realized is a batik product in the form of a fabric measuring 90 cm x 100 cm. The embodiment of the design is carried out by carrying out the two-dimensional design of selected designs into three-dimensional products. The group used as partners in this development is KUB Flamboyan, which address at Pulorejo Village RT 01 RW 01, Purwodadi District, Grobogan Regency. The concretization process of batik design into 3-dimensional form is carried out through some processes of making batik. They are cleaning the fabric, making patterns on paper,

tracing, sticking, batik coloring, water glass coating, removing, rinsing, and ironing. The motifs of batik fabric produced in 3-dimensional prototypes have represented the motifs of palawija. It is an actual motive in the form of corn, soybean and cassava motifs. Each motif is made in three variants, namely sogan (blackish brown), red, and indigo (blue tosca). For overall batik fabric that is successfully produced is 12 pieces. Each variant of the Palawijo motif is considered to have represented the design of Grobogan batik in overall.

Batik prototypes are made in limited numbers with the consideration that the prototype only functions as material that will be evaluated by experts it doesn't demand in a large amount. So as the trials that will be placed in the most crowded sales store in Purwodadi District, Grobogan Regency. One store is considered enough to function as a place to test the public response both in the small and big scale of trials because the number of the visitors in that stores are high, both in weekdays and weekend.



Fig. 1. Contemporary Grobogan Batik with cassava motif
In blue tosca and red (merah lasem)

C. The Evaluation of Test Expert, User Interviewer, and Stakeholders

Before the trial was carried out, the t-shirt design product was evaluated by experts who had high sensitivity or taste. Some of the things included as an element of consideration in evaluating the quality of a shirt that functions as a souvenir are the pleasures of desire, the pleasure of buying, the pleasure of the object itself, the pleasure of use, and the pleasure with respect to others [11]. Based on the quality taste of the experts, ranging from stakeholders, souvenir shop owners, consumers, and art or design experts, batik that has been developed in a contemporary style is worthy of testing.

D. The Trial Stage

To produce a batik design that is truly tested, the next stage is the trial both on small scale and wide scale. The trial was carried out to determine the market's response to the aesthetic quality of batik. The aesthetic quality of batik includes the quality of materials, techniques, aesthetics, decorative styles, and reflections of contemporary images. The questionnaire is not intended to obtain an aesthetic solution. The aesthetic needs of visitors who are considered not accommodated will be used as a basis for design improvements. Even if there is a desire to improve, especially the composition, image and expression input or message of the meaning of a Grobogan batik in order to

improve the design that is solutive, it is not directly fully loaded but still discussed with experts [11].

The place used to capture the market response to the prototype of batik cloth that has been made through small-scale and big-scale trials is the largest center of batik stores in Grobogan namely Promotion Center and several batik sales centers in Grobogan. Therefore, the trial was conducted by involving community representatives. Respondents are visitors or prospective buyers. The numbers of respondents determined by researchers in a small trial are 25 people and on a large scale are 50. The object to be tested is a prototype of batik in three-dimensional form in the form of a fabric measuring 100 cm x 90 cm. They are determined as respondents in the hope that they will provide inputs to the advantages and disadvantages of a more specific and final aesthetic oriented towards batik that has been made.

Table 1. Eligibility Criteria Level of Aesthetic Novelty

No.	Percentage Category	Aesthetic Qualification	Sales Equivalence
1.	81%-100%	Exquisite and Creative	Greatly worthy
2.	61%-80%	Beautiful and Creative	Worthy
3.	41%-60%	Quite Beautiful and Creative	Quite Worthy
4.	21%-40%	Less Beautiful and Creative	Less Worthy
5.	0%-20%	Not Beautiful and Creative	Improper

Based on Table 2, most respondents stated that batik subjected the local ornamental *palawija* variety (corn, cassava, soybeans) to Grobogan which was structurally modified (composition) and intertextual (merging with popular motifs) had produced a very unique and beautiful form of batik. The survey results show that respondents appreciate the quality of the material used to make batik fabric which in good category is 80%.

Table 2. The assessment result of average respondents against Grobogan Batik both in small and big scale

The Excellence Aspects of the Development Result of Grobogan Batik		Level of Batik Quality (Percentage)		
		Good	Fair	Less
Material Quality		80	12	8
Technique		72	20	8
Aesthetics	Competition	84	12	4
	Uniqueness	76	12	12
	Novelty	78	14	8
Ornaments Variety	Traditional	84	10	6
	Modern/Novelty	80	12	8
Contemporary Image Reflection		82	10	10
Presentation of Beauty and Creativity		80 %	12%	8 %
Eligibility Criteria		Decent		

The quality of the techniques used to produce batik is perceived by respondents as good as 72%. Similarly, almost the majority of respondents appreciated the esthetic quality of batik with good categories ranging from composition, uniqueness, and novelty of 84%, 76%, and 78%, respectively. The respondents also had a very positive

response about the style of batik-style designs which considered that the batik decoration of Grobogan had a contemporary image with a total of 82%. Respondents highly appreciated the level of renewal both aesthetically and creatively by 80%.

Based on these results, the community's response to the design of Grobogan batik that had been obtained from visitors was then confirmed again with the experts to obtain repairing valid data. The consideration is that the design includes part of the work of art, so the approach used to find out the advantages and disadvantages of the work that has been made in the most important priority is to keep asking for input from people who have competence or expertise in the field of the art or design world [10]. Issues that must be given a solution in the form of designs that are able to complete and meet the needs of the community remain discussed with experts or designers. Therefore, the quality assessment seems to be the most important thing is qualitative definitions although the use of quantitative data is also unavoidable. Numerical data is more of a supporting data [12].

Based on Lawson's perspective, the author has asked for input from the design experts using the consideration of the quality of t-shirt designs that have been used as signs in the trial. The aesthetic signs include material quality, technical quality, an aesthetic quality which includes composition, uniqueness, novelty and various decorative images, as well as contemporary expressions

After adjusting to the input of experts, the quantitative findings based on the survey can be concluded as follows. Based on Table 2 and the opinions of the experts are the innovation of the development of Grobogan batik motifs in the contemporary image successfully carried out and worthy to sale. This aesthetic enrichment process has never been attempted by crafters or batik-makers of KUB in Grobogan before. Most respondents concluded that the development of Grobogan batik which had been actualized in the form of a three-dimensional prototype was an innovative step of creativity and in tune with the times. The implication is that the development result of Grobogan batik is marketable and decent to be sold in the market.

IV. CONCLUSION

The conclusions of the second year research are the production of Grobogan batik fabrics and products with local motif prototype in a contemporary style. Second, the Grobogan batik design has been packaged in a contemporary image through the intertextual icons of local batik motifs with popular batik motifs that are able to display intrinsic beauty and express local values in the spirit of the present. The batik design in the contemporary image is expected to be a form of strengthening the batik creative industry in Grobogan in a sustainable and independent manner. The suggestion that can be raised is that the development of batik in order to support the creative industry of batik in Grobogan should continue to be carried out continuously for the adjustment while maintaining the tradition of Grobogan batik identity.

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