

Innovation Design on Batik Kembang Turi, Blitar

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ABSTRACT

In supporting the Blitar City government's program through Community Empowerment Towards a Tourism City, the local government inaugurated the Kembang Turi Batik Village on October 2, 2018. The goal is to preserve the Blitar batik tradition and improve the community's economy. However, their batik designs do not yet have a characteristic in the process. In 2019, research was carried out in developing the Batik Kembang Turi Blitar design, creating Batik Ratimaya to increase potential and production to be more developed and innovative. This research was conducted to determine the adaptability of innovative designs in previous studies to artisans, especially in batik production, on the effectiveness of batik development. Analyze and evaluate based on the level of adaptability in innovative designs, both in terms of design and production processes. The methodology used in this study uses qualitative methods, with data collection techniques through previous research, interviews, and observations. The implications of this research are expected to be a reference for Batik Kembang Turi designers and consider factors and aspects of innovation adaptation in developing batik product innovation strategies.

Keywords: Adaptation, Batik, Blitar, Design, Innovation

1. INTRODUCTION

1.1 Batik Kembang Turi Blitar

The city of Blitar or Blitar Raya is one of the areas in East Java known for its superior tourism potential in terms of history, culture, and natural tourism [1]. Therefore, the Turi Village in Blitar City was inaugurated as a MR in the Blitar City government "Community Empowerment Towards a Tourism City" on October 2, 2018. To improve the community's welfare in the tourism sector, with batik as a medium for introducing the potential of the Turi Village area [2]. In line with government policies through infrastructure development and optimizing tourism potential by developing every district or village in Blitar City to have at least one tourist attraction to encourage the realization of local wisdom with a national perspective [3]. Previously, the Turi Village community participated in batik training held by the city government, which was

spearheaded by the Original Blitar Batik Association (ABABIL). In the form of one-step motif techniques and stamped batik, hand-drawn and *remekan* batik techniques with synthetic coloring (*remasol*), and eco-printing [4].

Batik Kembang Turi is the name of a typical batik village of the Kembang Turi region, with the main motifs in *turi* flowers and koi fish. *Turi* plants symbolize strength because they can live in various places and environments, and koi fish means goodness and luck. The supporting motifs for batik are parts of the *turi* plant (leaves and fruit) and Blitar city icons in the form of Bung Karno's tomb, drums, lotus flowers, and shoe flowers. In terms of creating batik motifs inspired by the surrounding environment and consumer demand, it can be concluded that the design pattern on batik still follows the old model, from the correlation between the development of batik designs and consumer interest market determines the design. [5]

Based on the results of an interview with Mrs. Eti Rohaeti (2021), there is a need for more innovative motif processing because it is still rare for the creation of motifs to be carried out by the artisan themselves due to the limited ability and insight of the artisan. Also, the need for more diverse product development to increase the existence of Batik Kembang Turi. Based on the results of an interview with Mr. Nanang Pramadi (2019), as the Chairman of the Original Blitar Batik Association, he explained that the batik color system in Blitar does not have definite provisions. Still, political involvement in Blitar makes batik in Blitar dominated by red and green distinctive colors. According to the book "Following the Speech of Blitar Batik," it says that batik in Blitar is in the process of searching for identity and in the process of forming a characteristic [6].

Batik Kembang Turi Blitar is a simple batik motif that uses square repeat motif patterns. The colors still follow market demand because they do not have a color concept that represents the typical batik of Kampung Batik Kembang Turi. Therefore, it becomes potential for researchers to develop an innovative stylization and motif patterns for Batik Kembang Turi Village, using half-drop repeat pattern techniques also designing color concepts by elevating the visual characteristics of the Batik Kembang Turi village and the typical colors of Blitar batik so that it becomes typical batik that has the character of the Kampung Batik Kembang Turi

1.2 Development of Batik Kembang Turi Blitar (Batik Ratimaya)

Based on the results of previous research, interviews, and indirect observations, there are several opportunities in Kampung Batik Kembang Turi, including:

1. The potential for artisans is tremendous to be developed. Essential ability to make batik with various basic batik techniques and create simple motifs based on observations and the surrounding environment to continue developing Batik Kembang Turi
2. Enormous visual potency to be developed in the design of batik motifs. Batik flower *turi* uses a simple one-step technique (square repeat) to be developed further and is more symmetrical and dynamic by considering the abilities and insights of the artisan.



Figure 1 Batik Kembang Turi

There are four main elements of innovation diffusion (innovation dissemination process), including awareness, interest, evaluation, and adaptation [7]. In Kembang Turi batik and the process of distribution of innovation to artisans based on these opportunities can be described as follows:

Table 1. Process Of Innovation Diffusion

Innovation Diffusion	Batik <i>Kembang Turi</i> Existing
Awareness	In Kembang Turi Village, awareness arises when batik is carried out with different batik techniques (half drop repeat). Attention and the need to continue developing Batik Kembang Turi with various techniques occur.
Interest	The emergence of the interest of artisan to find out more diverse batik developments, both in terms of concepts and techniques related to the batik development process offered
Evaluation	After awareness and interest in the artisan emerged towards the batik

	development process offered, so that an assessment emerged whether to accept or reject by considering the system in the Kembang Turi Batik Tourism Village
Adaptation	The stages of acceptance or application are based on the evaluation carried out so that batik flower artisan can adapt to the development of batik

From the table, it can be concluded that in the diffusion of innovation to artisans, there is an awareness of the need for innovation in product development to continue advancing and increasing the existence of products so that understanding and desire to develop Batik Kembang Turi designs arise.

In this research process, the author acts as a designer (second party) in formulating the concept of batik development in the following procedure in the batik production stage (production process) will be carried out by artisan from Turi Village (as the first party) represented by Mrs. Eti Rohaeti. The design development process is based on the needs of artisans to develop products based on the characteristics and characteristics of Batik Kembang Turi. Identical features of Kampung Wisata Batik Kembang Turi are turi flowers and koi fish on batik. The invention of batik development in deformation batik motifs and patterns into half drop repetitions makes visual batik design more lively.

Carrying the design concept of Ratimaya in Sanskrit, which means the shadow of beauty, Batik Ratimaya is likened to a shadow of the beauty of Batik Kembang Turi. The inspiration was obtained from the icon of Blitar City and the characteristics of the Turi Village, namely Koi Fish and Turi Flower, where Koi Fish means goodness, and Turi Flower, which is a plant that can live anywhere. Likewise, Ratimaya batik makes the hope of anyone who wears it a reflection of the beauty of the creator and has a good and useful personality for those around him. In addition, there are red, blue, and green colors in batik, which symbolize courage, happiness, life, and peace.

The deformation koi fish and *turi* plants in Batik Kembang Turi are depicted according to the shape of the original object with some improvisation, then the

deformation is developed based on the biological morphology of the *turi* plant (flowers, leaves, and fruit), and the silhouette of fish movement with the addition of line elements to make more lively and dynamic.

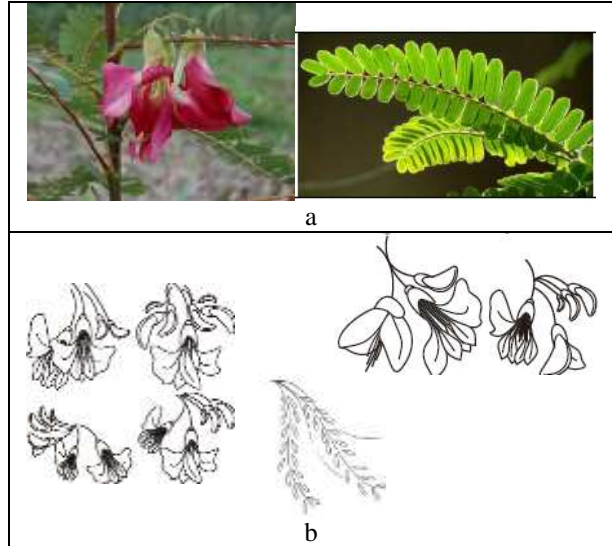


Figure 2 (a)Turi Plant and (b) Deformation

The transformation of the square repeat pattern into a half repeat pattern makes the batik pattern more dynamic and united. Furthermore, it is used to create the signature color of Blitar batik, namely red, by using split complementary colors.

The half-drop repeat pattern repeats parallel up and down and half a step to the side with a half-size difference in repetition from the initial square, which produces a dynamic vertically repeating motif pattern due to the blurred pattern of repeating motifs.

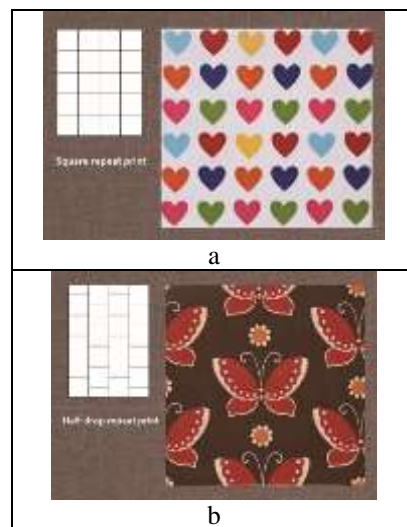


Figure 3 (a) Square Repeat And (b) Half Drop Repeat. Source: Kight, Kimberly (2011) "A Field Guide To Fabric Design"

In the color processing process, the composition technique that can be applied is the composition of the complementary split motif, which is a theory of the use of color on the color wheel by taking one color, then the opposite color from the color in the middle. This color composition is obtained from the results of the most frequently used colors. Turi village artisan in the manufacture of Turi Flower Batik.

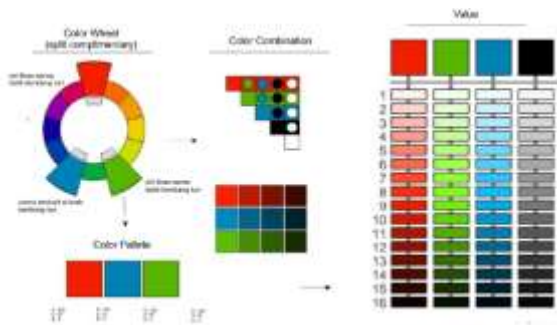


Figure 4 Color Analysis Split Complimentary

The composition of the motifs is focused on Flower Turi being the main motif. The *turi* flower development cycle characteristic of this composition begins with a *turi* bud, one petal blooms, two petals bloom, until the flower blooms. The supporting motifs are leaves and *turi* fruit and *isen-isen* in the form of visual elements, namely lines. The composition is chosen based on aesthetic considerations and the principles of appearance, balance, unity, rhythm, and harmony. The batik creation procedure is carried out using digital software with a motif scale ratio of 10x10 cm on a 200x115cm fabric area. The final motif experiment chosen is the main motif of Koi Fish and Turi Flower, which is a characteristic of Turi Blitar Village. The main motif of the Flower Turi describes the development cycle of the Turi Flower from bud to bloom. The main motif of Koi Fish is the hallmark of Batik Blitar; the motif chosen is the harmony of Koi Fish and Turi Flower into a harmonious whole.



Figure 5 Design Batik Terpilih "Batik Ratimaya"

The final result in the batik development process resulted in the Ratimaya batik design framework into paper media with a size of 100x115 cm with a motif scale of 10x10cm and a color pallet and final color measurement that can be implemented in the production process of motifs onto batik cloth.

1.3 Research Method

The method used in this research is a qualitative methodology. Data collection techniques are based on empirical observations, which include:

1. Literature aims to find and add references and data objectively. The data reference is in the form of data from previous research, innovation-decision process, innovation diffusion
2. Interviews using a semi-structured interview (in-dept interview) were conducted with resource persons who have an essential role in the tourism village of Batik Kembang Turi, namely Mrs. Eti Rohaeti as the owner of the Gallery and the secretary in the Tourism Village of Batik Kembang Turi as well as a representative of the artisan.
3. Indirect observations were carried out via WhatsApp video conference, by knowing the developments during the research in Kampung Batik Kembang Turi
4. Experiments carried out in this study were testing design innovations into the production process to one of the artisan represented by Mrs. Eti Rohaeti

2. RESULTS AND DISCUSSION

2.1 Adaptation analysis of Batik Development Innovation

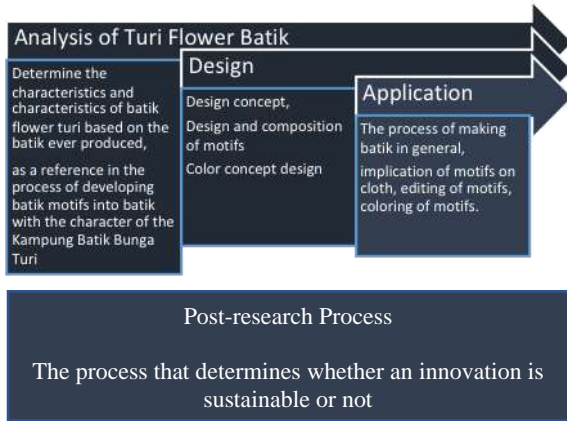


Figure 6 Theoretical Framework

The process of developing batik designs is based on the needs of artisan to build batik techniques by maintaining the characteristics and characteristics of Batik Kembang Turi. Mrs. Eti Rohaeti as secretary and craftsman as well as the activator of the artisan. The measurement of effectiveness given is based on how far Mrs. Eti's adaptability (representative of the artisan of Kampung Batik Kembang Turi) is in processing the Ratimaya batik concept into the batik production process. In this research, the artisan represented by Mrs. Eti Rohaeti carried out the production process with the first experimental/exploratory process stage involving the writer and the crafter directly before entering the production stage, which was carried out by the artisan independently. This process uses a development framework that has been used by the author, who acts as a second (external) party in the batik development process (concept preparation).

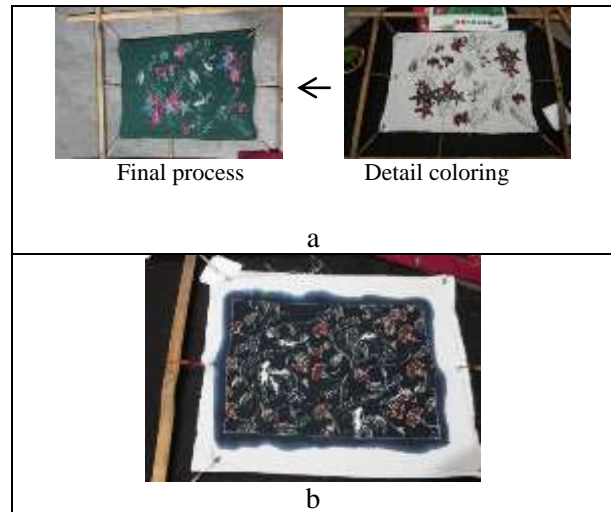
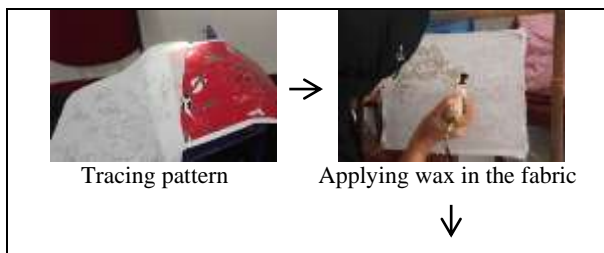


Figure 7 (a) Trial Ability Process and (b) Final Result Trial Process

The conclusion from this experimental process is that the tight and smooth design of the design makes it difficult and affects the canting and coloring process. This is due to the lack of an artisans role in design development to determine design direction, especially batik design, so that several evaluations are carried out in batik design. Before the next step.

The measurement of the adaptation of an innovation in the batik flower village of Turi in the adaptation of the Ratimaya batik design is carried out through the production process, because the production process involves an outline batik concept process (implementation of redrawing batik motifs on cloth media, coloring process according to predetermined concepts, and concepts are final shadow of the production process). Artisan play a role in carrying out the production process independently, applying the design development framework into the batik production process

The development of batik designs was done to improve aesthetics and indirectly advance the business. The artisan continues the adaptation process of the batik design process to the stage of the production process. On the characteristics of innovation adaptation, some analysis of the innovation adaptation factors of the development of Batik Kembang Turi or Batik Ratimaya in the batik production processes are as follows:

1. Relative Advantage, A new idea is considered better than the previous idea, which can be interpreted as a development concept offered to attract the attention and interest of artisans to

adapt the development of batik so that it is more diverse and different from the previous batik.

2. **Compatibility:** the suitability of the innovation to existing values, past experiences, and needs (the compatibility of the invention with previous ideas will accelerate adaptation). Maintaining the characteristics and characteristics of Batik Kembang Turi in the form of *turi* flower motifs and using red color makes the interest of artisan in adapting the development of batik to develop Batik Kembang Turi
3. **Complexity:** The difficulty of the artisan in the production process (waxing and coloring) in small parts so that block waxing is carried out in small amounts. The result is the absence of the coloring process is the crafter's way of responding (evaluating) the difficulties encountered in the production process, so that development can still be adapted and implemented.
4. **Observability,** how the innovation appears (observable), and the diffusion of adaptation termination will be faster if it is easy to see and communicate. The difference that can be seen is the difference in the technique of repeating the motif pattern in the development of different batik (half drop repeat) with the previous batik (square repeat), which leaves a sweet impression.
5. **Trial Ability:** The trial process will speed up the diffusion process. Testing the framework in the trial process indicates that batik development can be tested on artisans through direct assistance, and the following process the framework can be produced by artisan independently (with several evaluations)

It concludes that the innovation adaptation factors in the form of Relative Advantage, Compatibility, Complexity, Observability, and Trial Ability are the process by which artisan can adapt the development of batik in the production process through a independently framework. So that in the post-research process, the innovation adaptation factor can be used to determine whether an innovation can be adapted after the research is completed or only used

when the research process is running (bound with the innovator).

2.2 Analysis of Adaptation of Innovations into New Forms

In the process of diffusion of innovation at the evaluation stage, artisans carry out many independent evaluations to generate new forms of development to contribute to the particular batik impression of the Kembang Turi Batik Tourism Village in the form of:

1. Composition of batik motifs

Batik Kembang Turi with characteristic motifs is from Turi Flowers and Koi fish. Artisans evaluate the composition of batik motifs; initially, the development of batik focused on turi flowers as the main motif without any supporting motifs evaluated by adding a koi fish motif into the batik design, which was placed in a space in the composition of the motifs.

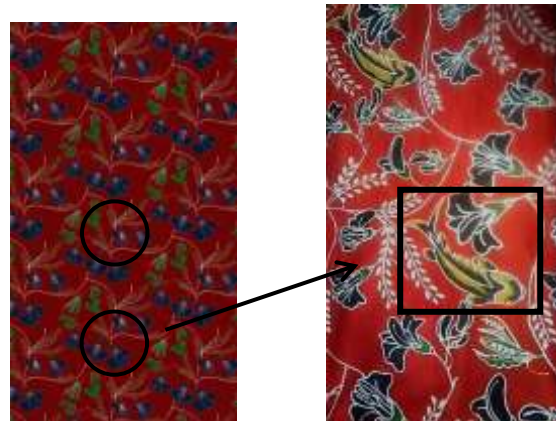


Figure 8 Analysis of Innovation Adaptation into New Forms

2. Color Composition

The following evaluation stage occurs in the color composition. Artisans evaluate color based on the ease in the production process. In the early development of batik designs, there were maroon, green, and blue colors. Maroon on the batik background, green on the leaf and fruit motifs, green on the floral motifs. Evaluated to be red, black, and gold. The red color as the background for the batik cloth, black on the floral motif, green on the fruit, and gold on the fish motif to highlight the koi fish as an icon of Blitar City.



Figure 9 Color Composition Adaptation

3. CONCLUSIONS

Innovations given in previous research, in the form of the development of batik kembang turi by developing motif pattern techniques become more varied. This research continues previous research with the aim of analyzing the extent of the effectiveness of adaptation of an innovation given by designers to artisans, the extent of the effectiveness of artisans in adopting innovations offered in research or post-research, whether it will continue to used or not continue at all, whether it can be adapted but needs improvisation, and whether innovation runs while research only (bound between designers) or can continue to be utilized (without being bound by designers), so as to know the extent to which the innovation offered can be accepted / adopted.

In adapting the innovation of artisans to the development of Batik Kembang Turi "Batik Ratimaya," it is carried out through the diffusion of innovation towards the awareness of the need for innovation to develop Batik Kembang Turi. Adaptation factors for developing batik designs used the relative advantage, compatibility, complexity, observability, and trialability through the trial process (exploration) and the production process. However, the lack of involvement of artisans in the design development framework process has led to evaluations in several parts. Such as the addition of a koi fish shape to highlight the Blitar city icon (the batik motif that is in demand has elements of the Blitar city icon) and color changes in the production process to make it easier for artisan, which indirectly caused a change in the concept of developing design batik Rataimaya.

To design an innovative product in the batik sector industry, The general method used is an innovation offered by a designer to be produced or used by artisan. So it is necessary to pay attention to the skills and insights of the artisan. As well as the adaptation factors and aspects in developing and making batik designs (cultural elements, economic aspects, social aspects, etc.). So that the process of adapting a product or technology innovation does not

make it difficult for artisan so that the development of innovation can be implemented into the development of batik products.

AUTHORS' CONTRIBUTIONS

The author is as the lead author and Mrs. Morinta Rosandini as the member writer who contributed greatly to this research process.

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