



Design and Development of Batik Village Gemeksekti Kebumen Based on Local Wisdom for Tourism Education

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Abstract. This paper discusses the design and development of the Gemeksekti batik village based on local wisdom to encourage the development of the National Geopark Karangsambung-Karangbolong. The Kebumen district is expanding the area as a cultural tourism icon. However, only some people know such a site's batik potential. Consequently, the government will develop by increasing the possibility of their local wisdom. The planning and development begin with community and related government focus group discussions (FGD). Furthermore, a master plan containing facility, infrastructure, and design works is needed. The development of Batik Village based on local wisdom regarding the exploration of local values adopted in the regional master plan or the design of facilities and infrastructure is a benchmark for the future.

Keywords: Design. Development · Batik Village Gemeksekti · Kebumen · Local Wisdom

1 Introduction

The development of a district based on the local natural, agricultural, social, and cultural potentials can be a tourism education-based community potential development [1]. This phenomenon aligns with a country's natural and human resources growth. The way the community can be fostered and developed sustainably to develop the potential of villages and communities efficiently must be a concern in the development of tourist villages [2, 3]. By continuing to explore the possibilities of towns and communities, the effect of tourist villages can have the most evident impact on the lives of farmers and rural communities. Consequently, the growth of a tourist area cannot be separated from the development and exploration of tourism potential at all levels, starting at the regional or local level [4, 5].

Decentralization provides ample space for regional autonomy to boost tourism potential [6]. Based on the National Development Planning System, which emphasizes the development of people's economic activities through optimizing tourism potential, and policies to preserve, develop, and live up to the values of local wisdom as the identity

of city/district residents to achieve a tourist foothold in the area [7]. Batik Village is a residential area in Gemeksekti Village for batik creators. This village, whose home industry had been stagnant for a long time, has been revived and has the potential to grow even further [8]. However, many batik artisans still produce batik production activities in batik halls because they have limited facilities and infrastructure if they do it at home. Doing production at home can assist these craftsmen in saving time and energy. Looking at this potential, it's not very nice if the residential area where the industry is constructed is not capable of meeting the needs of industrial processes. As a center for the batik craft industry along the road, the regulations require a residential atmosphere. Gemeksekti Village, Karangsembung Regency, and Kebumen Regency manage all supporting facilities for shopping tourism.

Local wisdom is a person's ability to use his mind to respond to an event, object, or situation [9]. According to the definition of local wisdom, locale describes the interaction space in which the event or scenario occurs. Therefore, local wisdom, can be defined as a human effort to use his mind to act and respond to something, object, or event in a specific space [10]. Long-term internal processes resulting from interactions between humans and animals develop local wisdom.

Batik is one of the Indonesian nation's works admired by many countries today. The similarity of motivation and meaning exemplifies the beauty of Batik. The beauty of Batik also stems from the manufacturing process, particularly the use of wax (Malam) as a barrier dye, which results in lines and fields with a very distinct pattern, namely the presence of colorful acceptable gaps [11]. As a noble work of art, Batik has a uniqueness and beauty that sets it apart from other textile decoration patterns. A part of community education is teaching people how to make Batik, which takes persistence, skill, patience, and creativity [12, 13].

The UNESCO has designated batik as an intangible cultural heritage of Indonesia. As a consequence, batik culture must be preserved. One way to keep it is to build community production and skills in Batik and keep making batik activities an attraction and education tourism [14]. Batik crafts as an icon of the Indonesian. UNESCO recognition of Batik as a unique heritage. Batik crafters' awareness has changed, as seen in Kebumen Regency, concerned with batik crafts in Gemeksekti Village Karangsembung District, which is included in the development programs of the National Geopark Karangsembung-Karangbolong. Consequently, they should develop the role and potential of the community. Economic growth actors to improve community welfare and Regional Original Income (PAD), one of which is the traditional Kebumen batik craft in Gemeksekti Village, Karangsembung-Karangbolong [15, 16].

The planning program does not only focus on improving the quality of the economy, tourism, and human resources but also on infrastructure, housing, education, and health. For this reason, the study aims to prepare a master plan and design the facilities and infrastructure needed to develop Gemeksekti Batik Village based on local wisdom.

2 Method

The qualitative approach and case study technique were used in the method study. This technique is based on the assumption that the nature of research data can preserve object integrity, revealing that different types of research data can be understood as a single



Fig. 1. Focus Discussion Group (FGD) and Site Survey with The Local Government of the district Kebumen

entity [17]. This study carefully examines a program, event, activity, process, or group of people using limited time and movement examples. Creswell (2009) says that a case study is a method of research in which the researcher learns a lot about a program, event, activity, process, or community group.

Cooperation is discussed in Gemeksekti Village by communicating with partners or discussing the idea of developing the Batik Village. Finally, after an agreement on the program and the time for implementing community service has been reached, a “Partner Willingness” document is signed. The program will run from December 23 to December 30, 2021. As a starting point for future regional development, the implementation phase begins with a site survey to map out the area’s potential and limitations.

FGDs are also used to investigate the community’s preference, desires, points of view, needs, beliefs, and experiences, as well as to facilitate communication between artisans, managers, and the government in order to reach a conclusion on determining decisions. Craftsmen, entrepreneurs, area managers, and government officials attended the FGD. An FGD was held on December 23, 2021 (Fig. 1).

3 Result and Discussion

Batik Village was a trading village and batik industry center in the twentieth century. The town is three kilometers from the sub-district capital’s center. The village is only 15 min from the city center and is easily accessible by public transportation. In 2019, Gemeksekti Village had a population of 6,494 people, a 0.40% growth rate, and a population density per km² of 4059. The village of Gemeksekti is situated between 7°27’ and 7°50’ South Latitude and 109°35’ and 109°50’ East Longitude (BPS, 2020). Gemeksekti Village receives 200 mm of rain for ten months, with an average daily temperature of 28 °C. Gemeksekti Village is administratively located in the Kebumen Regency. Gemeksekti Village is located nearby Jemur Village to the north, Kutosari Village and Bumirejo Village to the south, Karangpoh Pejagoan District to the west, and Karangasari Village to the east.

Gemesekti batik village development process is the background of the Nasional Geopark Karangsambung Karangbolong Kebumen. Batik Kebumen is one example of Sekar Jagat. The motif of Sekar Jagat describes the diversity of the world of flowers and plants. The Sekar universe motif represents beauty and beauty, and indigenous people inherit the batik culture. In addition to this, there is also a center for batik initiation as a center for written batik in Gemeksekti village.

The design concept that the author made was the result of the respondents' purpose of coming to the Gemeksekti Batik village. The results of the respondents showed that the purpose of seeing batik artisans was 196 people (98%). The rest were for research purposes and other work visits. Therefore, the concept is for tourists visiting Gemeksekti Batik Village to see batik artisans, what tools are used in making batik and want to try batik. However, for tourists who wish to get an explanation of batik that has not been satisfactory, there are brochures provided for batik education.

The Batik industry's hubs in Gemeksekti Village are Tanuraksan Hamlet and Watubarut Hamlet. Tanuraksan is a hamlet that currently produces more batik than Watubarut Hamlet. In Gemeksekti Village, the number of batik artisans increased from around fifty in 2013 to hundreds in 2019. The main impediment to product marketing is the need for a showroom or gallery building for displaying batik handicraft products to attract visitors to Kampung Batik for batik shopping tours. Furthermore, a representative place to enjoy the batik-making process, learn to make batik, and batik cloth demonstration buildings that can become a tourist attraction and education in the batik village can contribute to the success of batik shopping tourism. Unfortunately, one thing that makes it hard to develop the Batik Area in Gemeksekti Village is that the artists don't talk to each other.

Figure 2 illustrates state of the location of the batik artisans who market their batik directly and receive batik products from other places. Tanuraksan Hamlet is home to several batik industries, including Batik Sekar Jagat, Pamitah Batik, Bumdes Batik Gemeksekti, Gapuro Unggul Batik, Batik Center, and Dinda Batik.

The master plan's concept or idea is compared to the existing condition of the area, with its potential and constraints, and the area's zoning is divided into four zones: Gate of Batik Village (Geopark Landmark), Marker Zone, Batik Industrial Zone, and Leverage Zone.

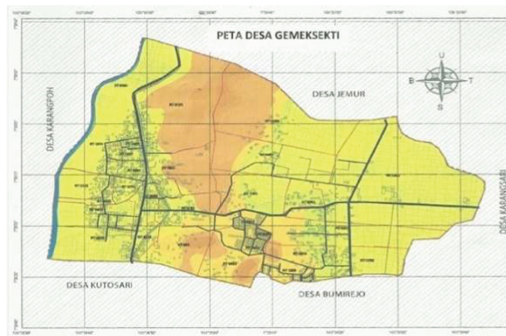


Fig. 2. Deliniation of Gemeksekti Village

The gate concept is the first activity in Gemeksekti Batik Village's development. The Gemeksekti Gate became a landmark or icon of the batik village, known to the general public and visitors to Gemeksekti village batik tourism. The representation of Kebumen batik ornaments at the gate is information knowledge about the meaning and cultural significance of Kebumen Batik, which reflects the Kebumen people's philosophy of life as an ancestral heritage. This knowledge is intended to educate the general public and tourists and help preserve Kebumen Batik and its values.

The gate design begins with a survey of the potential of the Gemeksekti Batik Village area. The Gate is located south of Jalan Karangsambung on the border of the Gemeksekti Region. The Gemeksekti Batik Village is part of the Karangsambung-Karangbolong Geopark Area development, and also the geopark logo features one of Karangbolong's unique fauna, the *Sriti* bird. The characteristic of the *Sriti* bird is also one of the characteristics of the Kebumen batik motif, which is designed in various motifs (Fig. 3).

The notion of local wisdom is explored. We explored gate design to create an approach that combines the typical fauna of the Kebumen Regency with the characteristics of the Kebumen batik motif. The Gate's design and construction were completed in December 2019 as part of a series of developments in Kebumen's Gemeksekti Batik Village. Figures 4 and 5 illustrate the inauguration design and documentation. Figures 5 and 6 mention the inauguration inscription method also.

The development of the Gemeksekti Batik Village based on local wisdom in the Karangsambung Karangbolong Geopark area encourages the realization of the development of the Gemeksekti Batik Village based on an integrated plan based on local knowledge. Furthermore, the resulting master plan and design are helpful as a reference

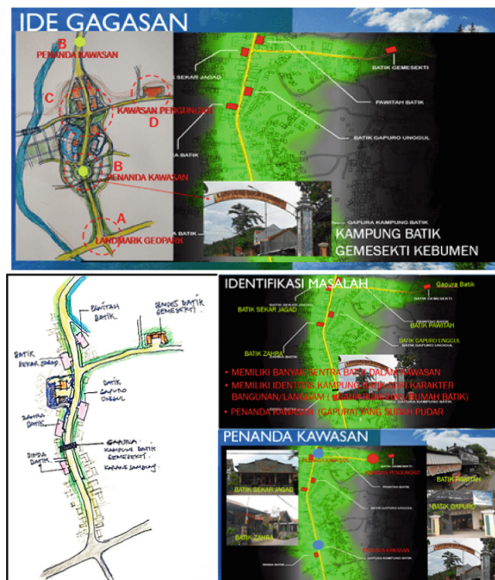


Fig. 3. Master Plan of Gemeksekti Batik Village

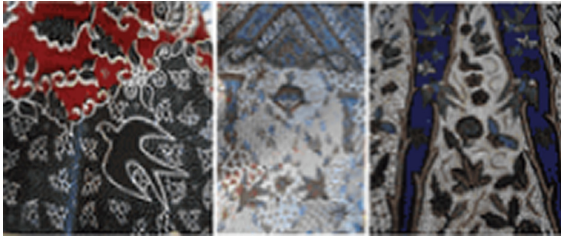


Fig. 4. The decorative motifs of Kebumen batik are classic Sekar Jagat (jagatan) batik, Sekaran batik (Pelataran/wide leaves), and Merakan batik (peacock)



Fig. 5. Gemeksekti Batik Village Gate Construction

in developing Gemeksekti Batik Village as the Batik Center of Kebumen Regency. The concept of the master plan impacts understanding community and artisans in determining the development.

Batik village is a center of the batik industry in Kebumen Regency, and increasing the fulfillment of facilities and infrastructure for the promotion and marketing of Kebumen batik cloth that economic wheel of the Gemeksekti community is based on batik industry. Improving economic life will also affect the social life of people who increasingly appreciate local batik products with regional characteristics. Another social impact is the reduced unemployment rate in Gemeksekti Village, where many people have begun to depend on batik for their lives and work as batik craftsmen. These phenomena could be increased income, social status, and welfare of the Gemeksekti Village community.

This Area Development Plan is expected to affect the economic, social, and batik industry sectors. Due to the growing number of artisans and people learning batik and constantly trying to produce various traditional and modern batik motifs, Gemeksekti Village has expanded Batik knowledge and development of batik home industries. Another



Fig. 6. Gate Design of Gemeksekti Batik Village

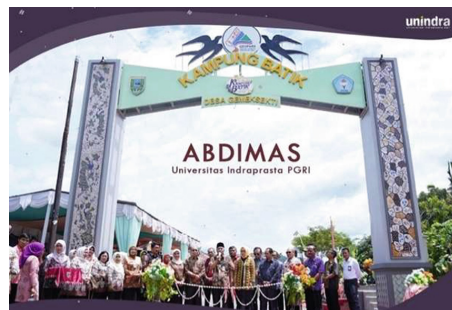


Fig. 7. Gemeksekti Batik Village Inauguration

growing global industry is the increasing number of inns. The creative industry contributes heavily to people's income growth. These activities involve various stakeholders, including community leaders such as famous singers and artists, artists, academics, policymakers, and other middle-class workers in the creative industry (Nurcahyanti & Affanti, 2018) (Fig. 7).

4 Conclusion

Kampung Batik development based on local wisdom entails extracting local values adopted in the regional master plan or the design of facilities and infrastructure. The area's potential and constraints become measuring points in developing the material plan and regional strategy. The master plan and the creation of facilities and infrastructure will serve as a guideline for future structuring and development of the Batik Area. The

Gemeksekti Batik Village still requires a lot of input and assistance, so it is hoped that the mentoring process will require ongoing collaboration between various parties, such as government, academics, and related stakeholders.

The results showed that activities carried out by residents dominate Batik tourism village planning. According to the term concept, development is known as “bottom up”. Even though this is found, previously, there had been a Group Tourism Awareness (*Pokdarwis*). The tourist village community members’ produce is a form of the hard work of community members. The thing grows because of someone who can become a pioneer of the social movement, namely the existence of agents of change who mobilize the Gemeksekti Village community for the commitment to build batik. As a result of this situation, many new batik artisans have emerged in Gemeksekti Village.

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