



Transformation Depok City Logo in The Batik Motif Application

Case study of MSMEs Batik Tradjumas Depok

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Abstract— In its development, the batik industry has great potential in the world of fashion, so it requires development and renewal to be able to follow trends in the modern era. Batik Tradjumas as a batik MSMEs and Depok batik center has clothing products that are still limited to batik shirts. Some batik motifs at Batik Tradjumas are still limited to orders for men's shirts and state school uniforms in Depok. Therefore, the batik motifs produced still use motifs from the launch of motifs in 2009, one of which is the Kujang Pena motif. Fashion is currently highlighting wastera as one of the fashion trends in the Indonesia Trend Forecasting 2023/2024 which is implemented by designers and the fashion industry. The application of the batik theme with a modern concept is carried out to maintain the continuity of batik in this modern era. The development of batik clothing products requires innovation and diversity to compete in the market. The purpose of this research was to develop the Kujang Pena batik motif. This research was conducted using the Design Thinking Hasso-Plattner approach comprises of (1) empathize; (2) defined; (3) ideate; (4) prototypes; (5) tests. Primary data collected through observation, interviews, and questionnaires. The research result is a batik motif with the application of the West Java Government Logo, namely Kujang Pena, which was designed in this research through the motif stylization stage. The results of these motifs can become repertoires and variations of new motifs that can be used by MSMEs Tradjumas Batik.

Keywords— *transformation; logo; clever pen; batik; depok*

I. INTRODUCTION

Indonesian batik was recognized as a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO in 2009, further strengthening the role of batik as an identity [1] and a representation of Indonesian culture. According to [2] this impetus arose so that each region, especially in Java, was competing to explore and revitalize its regionally unique batik. According to [3] as part of the creative industry, the development of batik designs in various Depok batik industries is currently being carried out as an effort to keep up with lifestyle changes and ensure its sustainability. One of the batik industry businesses that is developing its potential is Batik Tradjumas which is located in Sawangan, Depok. According to the results of an interview with Suharno, the Kujang Pena motif is still not in great demand because there has not been much exposure to this batik motif. In addition, according to Suharno, product development in the batik industry requires new innovations so consumers don't get bored with the same designs. It is necessary to develop and update motifs and introduce motifs to the public so that the Kujang Pena motif can be better known and in demand. Batik promotion aims to preserve and develop batik so that the younger generation will also love and protect batik as a national culture [1]. According to [4] batik, which used to be considered old-fashioned, has now become popular and has spread to the world of fashion, which is not only limited to clothing but also complements various types of accessories. Batik products in the form of clothing are in demand because they are more Indonesian designers often bring batik as a literary element in their collections. Quoted from [5] the inclusion of waste in the 2023/2024 fashion trend is a good start in supporting tourism and Indonesia's creative economy by making wastra a hallmark of Indonesian fashion. From the phenomena and problems above, there is potential that can be developed for Batik Tradjumas by designing a collection of women's clothing with a combination of batik inspired by Kujang Pena. The purpose of this research is to develop and introduce Depok batik which is inspired by the Kujang Pena motif to the public in the form of batik clothing products, as well as to support Batik Tradjumas as a center for Depok batik so that it can keep abreast of fashion developments.

II. LITERATURE REVIEW

A. Batik Development History

Batik began to develop in the Mataram kingdom, then Solo and Yogyakarta [6]. Indonesian people are no strangers to batik. Batik itself is taken from Javanese, namely 'amba' which means 'write', and 'nick' which means 'dot'. The meaning is to write with wax [7]. Batik is not only full of meaning, the combination of art and technology in batik making makes batik one of Indonesia's cultural heritages with high value.

[1] The long journey of batik would not be possible without the efforts and care of the government, Batik artist President Soesilo Bambang Yudhoyono declared National Batik Day through Presidential Decree No.33 of 2009 concerning National Batik Day. This has had a positive impact on Indonesia in the field of its cultural existence [1] and strengthens the role of batik as the identity of the Indonesian nation.

Batik cloth which is recognized as a cultural heritage is cloth that is made using the barrier dyeing technique using either a writing canting or stamping canting to inscribe hot wax [8]. Working on batik cloth using canting stamps tends to be more time efficient and the selling price can be more affordable compared to the written batik technique which requires more time and good skills to make.

The development of batik in the modern era is marked by the emergence of contemporary batik and contemporary batik clothing. According to [9] contemporary can be defined as art that has an element of novelty that is different from previous works or products that aim to meet the tastes of the public, connoisseurs, and consumers. According to [10] contemporary is an effort to maintain local forms by adapting current trend styles. As contemporary batik develops, new innovations emerge from batik artists and craftsmen, not only in the form of motifs but also in colors and batik techniques. [11] explains contemporary batik based on Article 40 of the Copyright Law where contemporary batik works are batik motifs that are innovative, contemporary, and not traditional.



Fig. 1. Depok City Coat of Arms

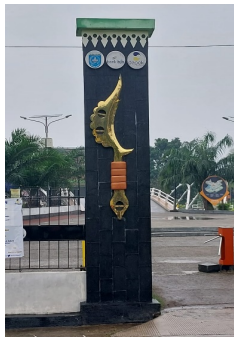


Fig. 2. Pena cleaver at the entrance gate to Depok City Square

B. *Kujang Pena*

Depok batik motifs carry symbols or characteristics of the city of Depok. The cleaver pen motif is inspired by the shape of the cleaver with the tip of the pen on the identity symbol of the city of Depok.

Depok City Regional Regulation 1999 Number 1 Article 5 explains the meaning of the Depok city symbol. Picture a cleaver in an upright position, that has seven outer curves, four curves on the handle, and two holes and a nib below it. Kujang is known as a weapon and heirloom of the Sundanese people who come from West Java [12]. The kujang is considered a manifestation of the Padjadjaran warriors who are synonymous with the fighting values of the Depok heroes, who are fearless in upholding the truth and willing to sacrifice, while the nib symbolizes Depok as a city of education (Official Website of the Depok City Government).

Kujang Pena in the batik motif is a motif that originates from a type of decorative creation [13] which takes the form of using a creative cleaver object that has a pen at the bottom.

III. METHODOLOGY

In previous research on [14, 15, 16] the authors used the design analysis method of Nate Burgon & Adam Kallis, namely the theory of visual elements only (Bartel, Elements and Principles of Design). In its development, this research uses the design thinking approach from the Hasso Plattner Institute (HPI), which is a systematic approach that is human-centric in nature to solve complex problems with various aspects of life. In other words, the design thinking method is a problem-solving method that focuses on the user.

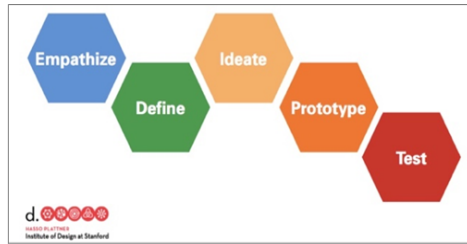


Fig. 3. Design Thinking Hasso-Plattner Institute of Design

The design thinking method using the Hasso-Plattner approach [17] includes five main stages, namely, (1) Empathize, namely the stage of exploring user problems; (2) Define, namely the stage of analyzing and determining the problem that will be the focus of the research based on the empathize results; (3) Ideate is the stage of searching for ideas to create solutions to problems that have been determined in the define stage. At this stage, experiments and design or product design are carried out; (4) Prototype, namely the stage of making a prototype based on creative problem-solving ideas created in the ideate stage. (5) The Test is the evaluation stage of the prototype that has been produced for users to get feedback.

IV. FINDING AND DISCUSSION

The discussion of motifs in the research explains in detail the activities carried out during the research based on the Hasso-Plattner design thinking method approach.

A. *Empathize, namely the stage of exploring problems with users*

Through interviews conducted with Suharno and Achbarim as the craftsmen of MSMEs Tradjumas Batik, it can be seen that the Kujang Pena motif has not been exposed much, so the demand for this motif is very minimal. This statement is also supported by the results of an online survey through a questionnaire which states that the majority of adult female respondents aged 25-35 years, as much as 55%, are not familiar with Depok batik and as much as 63% are not familiar with the Kujang Pena motif. The Kujang Pena motif only has one type of canting stamp and does not have a variety of other motifs, so creations using the Kujang Pena motif are very limited.


B. *Define, namely the stage of analyzing and defining the problem*

At the define stage, an analysis process is carried out from the data obtained in the previous stage to find problems that will be raised in this research and ideas that can be solutions to these problems. There is a lack of development in terms of products and batik motifs in Batik Tradjumas, especially the Kujang Pena motif, as well as clothing products that still do not have attractive design variations so the variety of products with the Kujang Pena motif still limited. The target market is women aged 25-35 years, upper middle class, socialites or professionals, who like local wisdom, especially batik, and like wearing batik clothes.

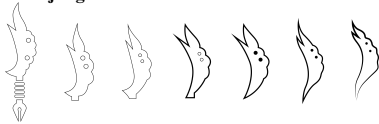
C. *Ideate is the stage of searching for ideas to create solutions*

Exploration by developing Kujang Pena motifs to create new motif variations is done digitally through a stylization process. The exploration began by analyzing the shape of the Kujang Pena on the symbol of the city of Depok, the shape of the cleaver and the nib, and then enriched to produce new motifs. The design of the motif produces the Kunara motif which will then be applied to the clothing design. The motive exploration process can be seen in the table

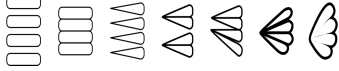
TABLE 1 MOTIFS EXPLORATION

<p>Motif Inspiration</p>  <p>Depok City Coat of Arms</p>
<p>1st Exploration</p>
<p>1st Step (Elements Identification & Stilation)</p>

1. **Kujang Stilation**



2. **Gagang Kujang Stilation**



3. **Mata Pena Stilation**

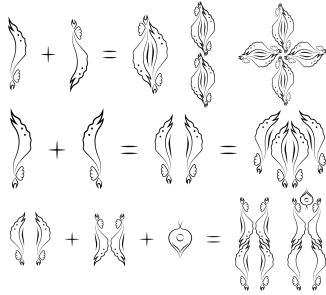


2nd Step (Elements Combination)

1. **Penggabungan Karakter Motif**



2. **Kombinasi dan Peletakan Motif**



3rd Step (Repetition)

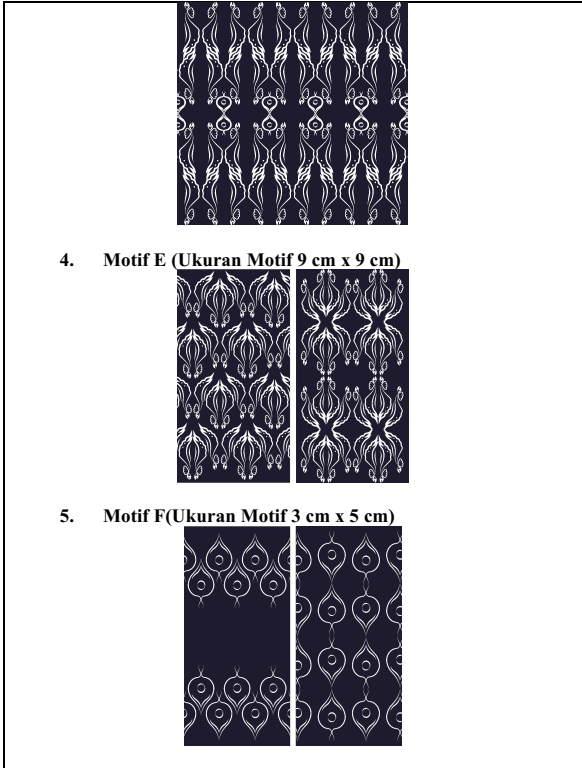
1. **Motif B (15 cm x 15 cm)**



2. **Motif C (Ukuran Motif 6 cm x 15 cm)**



3. **Motif D (Ukuran Motif 6 cm x 16.5 cm)**

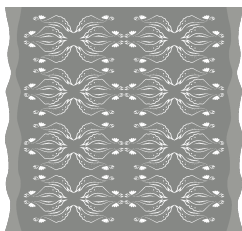


2nd Exploration

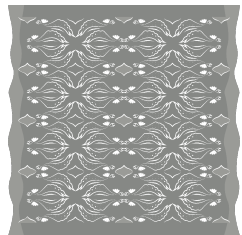
Combining the motifs in stage 1 to produce a more varied motif. The addition of the ramekin technique makes the motif more interesting. The use of gray color which characterizes the sub-theme 'the saviors' in the Indonesia Trend Forecasting 2023-2024. The addition of characters so that the motif does not look stiff.

Added Isen and Tanah character without trivial techniques. Motifs with the stamp technique, add character between motifs so that there is no empty space between the repetition of motifs and the motifs look full.

Sample A



Sample B



3th Exploration

1. Combining Character Motifs

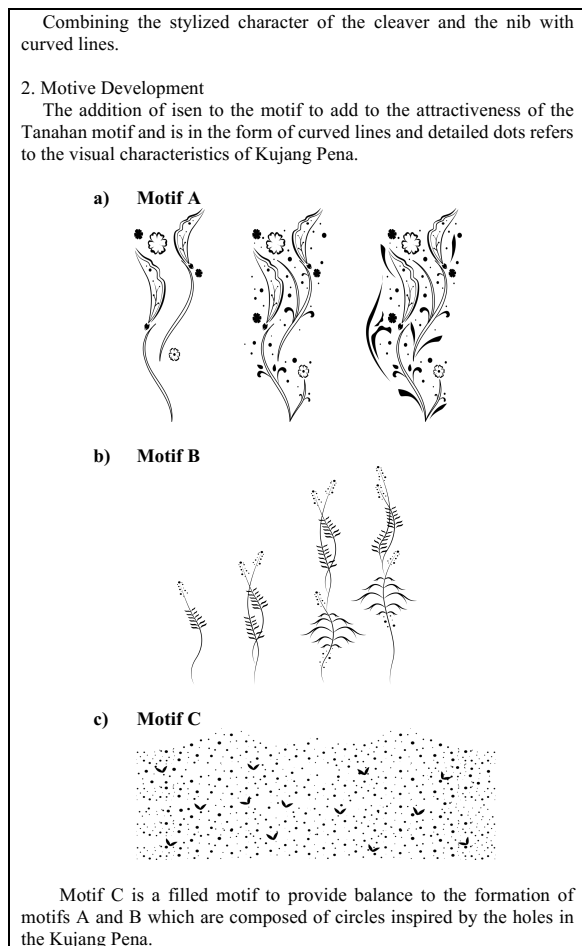


Fig. 4. The new stamp Kujang Pena Motif

D. Prototype, namely the prototyping stage based on creative ideas

Selected batik motifs that have been designed to the original scale are made as a reference for the shape of the stamp motif on the A4 background. Canting stamps are made from copper as the base material and are done manually by a canting stamp craftsman. The time it takes to make a canting stamp depends on the size and design of the stamp. In this study, a pair of canting stamps with selected design motifs was produced for approximately three weeks. The results of the canting stamp look appropriate except for the part of the nib which is slightly different so that it does not resemble the shape of the nib in the design that has been designed. This discrepancy is quite natural because the canting stamp is made manually. The following are the design and results of the canting cap.

E. Test is the stage of evaluating the work to users

Stages of testing or evaluating the user by showing the prototype that has been produced to get feedback from the user, namely Batik Tradjumas partners. The first stage of the test by partners to assess the motives that have been designed. Strengthened by distributing questionnaires by batik users.

V. CONCLUSION

The conclusion from the results of the first motive exploration is that motives still need development so they don't look stiff and seem monotonous. The conclusion of the second exploration is that in terms of concept, monochrome colors still look less contrasting and vague, so they don't show enough motifs. Motifs still require development in terms of color and combining stamping and writing techniques so that batik motifs can look more attractive and not stiff. Conclusion The most appropriate exploration is the exploration of the 3rd motif. According to the partners, this 3rd motif already looks more interesting and flexible. The floral theme of the motifs is in accordance with the collection concept which carries a feminine style but with a masculine black background color combination. The use of different colors in each cloth can be a variation on the collection so it doesn't look monotonous. Batik motifs can be realized with a combination of stamp and writing techniques. This Kujang Pena Kunara motif design can add to the repertoire of Depok City Decorative Variety batik motifs by characterizing the Depok City Logo.

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