

Strengthening the Identity of Geopark Ciletuh through Creating Various Batik Motifs Using Beautiful Natural Environment

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Abstract—Pakidulan Batik development is an effort to support the position of Ciletuh Palabuhanratu as a Global Geopark given by UNESCO. The nomination as a global geopark represents a part of inheritance and educational process to Indonesian citizen through cultural diversity. Therefore, this study aims to describe the design of Pakidulan Batik motifs which are inspired and developed from the natural environment icon and identity of the region. A descriptive analysis method was used to analyze batik motif objects taken from several beautiful materials in surrounding environments. Meanwhile, the batiks were found in batik center located in Purwasedar, Ciracap Sub-District, Sukabumi. The results of the study showed that the batik designs were originally derived from the beauty of environment such as Centreng, Rereng Cimarunjung, Tegal Sabuk, and Karang Bolong. The visualization of Pakidulan Batik motifs with the theme of natural beauty can strengthen the identity of the Ciletuh Geopark area and cultural diversity. Pakidulan batik as an identity can function as a use of art, memories and souvenirs. Visualization of design and batik works also introduces information about the names of batik motifs, as well as the beauty of techniques and values of batik originating from local wisdom that describes the character of the maker. Thus, batik can strengthen the cultural diversity of the Ciletuh Palabuhanratu Geopark area in West Java, Indonesia.

Keywords—area identity; cultural diversity; Geopark Ciletuh; natural environment; Pakidulan batik

I. INTRODUCTION

Recognition of the UNESCO Global Geopark (UGG) at the 204th Executive Board of UNESCO meeting by the Program and External Relations Commission on April 14 2018 in Paris, France needs to be welcomed by the public. Geopark is a management concept of sustainable regional development that harmonizes geological, biological and cultural diversity through conservation principles and existing Spatial Planning.

There are three main elements of the world geopark that have been fulfilled by Ciletuh, from geodiversity, biodiversity, and culture diversity. Cultural diversity developed in the Ciletuh geopark area includes: traditional

handicrafts and food, history and cultural sites, as well as traditions and arts. Cultural diversity can be used to improve the identity of tourist destinations.

A new vision of geotourism and geoparks, through innovation and some strategies, attempt to develop the local economy: 44% of geoparks generate direct income by selling entrance tickets; some of them try to involve visitors in geopark tours (80%); and 80% of geoparks authorities encourage tourists to buy souvenirs. In addition, 48% of geoparks strive to engage visitors in workshops and conferences [1]. The tourist satisfaction with souvenir shopping experience is an important determinant of tourist perception on destination image and tourist loyalty toward a destination [2].

The presence of Pakidulan Batik can strengthen the cultural identity of the people in the Ciletuh geopark region. One of the supporting factors of the tourist destination is the presence of souvenirs at tourist sites. The development of souvenirs in the Ciletuh Geopark area, Palabuhanratu needs to be explored from local cultural values to strengthen Cultural Diversity. This study will discuss how to strengthen the identity of the Ciletuh geopark area through the creation of a variety of designs of batik motifs originating from the beauty of the environment.

Pakidulan Batik is a work of art that is developed from the values of local wisdom that become regional identity. According to Noviana and Sujoko the development of batik design is one of the efforts to strengthen the identity and superiority of Indonesia's creative industries as well as to preserve batik as the cultural heritage of the nation [3].

According to Indrojarwo in his research entitled "Development of Indonesia New Batik Design by Exploration and Exploitation of Recent Context", batik design is related to pattern or patra, motif, variety, color, scale, and composition. The development of batik design can be classified by the type of patra, production process, location, and era. Batik design development has quite an opportunity in the derivation of ancient batik designs into thousands various colors, scale, and proportion. Batik designers also use a voice of consumers regarding the wants of consumers in design. It is important to

analyze the affective value of consumers such as feelings or emotions and transform them into an appropriate design in new product development [4].

Based on the description above, the problems raised are: 1) whether the natural beauty in the Ciletuh geopark region is the inspiration of designers in creating batik motif designs? 2) How can Pakidulan batik motifs inspired by natural beauty strengthen the identity of the Ciletuh Geopark area?

II. METHOD

This study used a qualitative approach with descriptive methods on the subject of the research in the form of batik motif design in Ciletuh Geopark Region. The design of batik motifs is analyzed based on the elements and design principles that include aspects: visualization of object figures, colors, rhythms, balance, decorating techniques, layout of batik motif designs.

The research site in Kampung Batik Purwasedar, cilacap sub-district, Sukabumi district with the subject of research is the design and batik works of batik artisans. Data collection techniques were carried out through interview observation and documentation study.

III. RESULTS AND DISCUSSION

A. Results

The process of creating batik designs is generally inspirational from the surrounding environment such as plants, animals, and the desires of batik consumers. This condition is found in the creation of Pakidulan Batik motif designs in the Ciletuh Palabuhanratu Geopark area. Based on the results of a field survey, it was found that the beauty of the surrounding environment inspired designers in the process of creating Pakidulan batik motif designs.

The results of the study showed that the batik designs were originally derived from the beauty of environment such as:

1) Centreng motif



Source: Author's documentation

Fig. 1. Centreng motif.

Figure 1 above illustrates the natural beauty of the Panenjoan plateau, visible in white clouds, lush green trees, houses and rice fields. The Centreng motif is inspired by the natural beauty of Panenjoan (see photo below left of batik motif).

Color selection uses complementary colors between red and green colors, the use of black adds to the contrast between the two colors. The application of the rhythm principle is found in repeating decorative motifs such as leaf objects formed by tendrils. The balance of objects applies diagonal

balance. Ornamental repetition techniques use reverse (face to face) and intervals.

2) Rereng Cimarinjung motif



Source: Author's documentation

Fig. 2. Rereng Cimarinjung motif.

Figure 2 above, visually depicts cliffs and waterfalls and the natural beauty that surrounds it. Cimarinjung as one of the tourist destinations in the Ciletuh Geopark Area (see photo below the batik motif).

Color selection uses primary colors, namely red and blue. The application of the rhythm principle was found in the repetition of decorative motifs in the form of stylization of waterfalls in a mixture of basic ornaments and tendrils. The balance of objects applies diagonal balance which is arranged in a slant. Ornamental repetition techniques use reverse (face to face) and intervals.

3) Tegal Sabuk motif



Source: Author's documentation

Fig. 3. Tegal Sabuk motif.

Figure 3 above depicts a historical place in Sukabumi visually which was once inhabited by bull animals (see photo at the bottom left of the batik motif design).

The choice of colors uses a red primary color, the bull's head silhouette is blackened so that it is more contrast. The application of the rhythm principle is found in the repetition of the main decorative motif in the form of a bull's head, *isen* on the main motif, and background *isen*. The balance of objects applies symmetrical balance arranged in full space. Ornamental repetition techniques use reverse (face to face) and intervals.

4) Karang Bolong motif



Source: Author's documentation

Fig. 4. Karang Bolong motif.

Figure 4 above illustrates the beauty of Karang Bolong, a historic area located on the Cicaladi beach in Sukabumi, West Java, whose depict large motifs, hole-shaped corals on the beach. (see photo at the bottom left of the batik motif design).

The application of the rhythm principle was found in the repetition of the stylized decorative motifs of the Karang Bolong beach. The balance of objects applies diagonal balance which is arranged in a slant. Ornamental repetition techniques use reverse (face to face) and intervals. Maintaining the Integrity of the Specifications

B. Discussion

1) *Natural beauty as an inspiration for creating Pakidulan Batik motif designs:* The existence of geopark should be used to promote tolerance and culture. Geopark can promote cultural diversity and artistic changes that are carried out through promotion with education, science, information delivery and creativity; through effective participation to preserve and strengthen natural and cultural resources through educational processes that bring a comfortable environment; through participation and various activities that can improve the population and environment [5].

According to Atik, the beauty and uniqueness of batik cloth is still one of Indonesian identities known in various countries. Admiration for batik is based on the beauty of the color and pattern, the process of work and the philosophical and sacred values depicted in a piece of cloth [6]. If we examine batik designs in general, they are oriented to the nature around us, using plant and animal forms, such as leaves, flowers, birds, butterflies, etc. Furthermore, the batik design continues to evolve by combining the basic motifs that exist and following the taste of consumptions, so that other motives appear more free and creative ... [7].

Pakidulan Batik artwork created by designers Aliyudin was inspired by the natural beauty of the Ciletuh Geopark area. Based on the results of the study, it is known that Batik Centreng motifs, Cimarinjung Rereng motifs, Tegal Sabuk motifs and Karang Bolong motifs. All these motifs contain information about tourist attractions in the Ciletuh Palabuhan Ratu Geopark Region. Through visualization of batik motifs are known the names of tourist destinations so that it becomes information and attraction for tourists. Through batik motifs batik designs are documented information of a place so that it becomes a special memory for tourists.

The tourist community wants the traditional craft-based art of souvenirs and the resources of the local community to occur acculturation so that the art of souvenir craft appears as art tourism (tourist art) which reflects five special features [8].

Furthermore, the process of interaction between tourists and the existing culture will give birth to the art of tourism which contains five special characteristics, namely: (1) imitation of the original; (2) miniature form; (3) full of variety, innovative, and creative; (4) abandonment of its sacred, magical and symbolic values; and (5) cheap price [9]. Batik works as a support for tourism can function as souvenir items that can enhance the identity of tourist destinations.

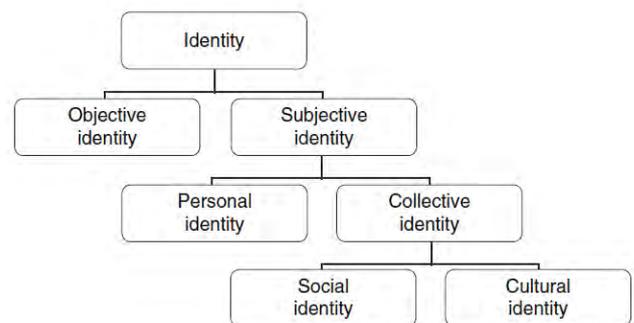
2) *Creation of Pakidulan Batik Motif design to strengthen the identity of Ciletuh Geopark area:* Batik is a process and the work can be a cultural identity of a particular nation, ethnic group or region. As an identity, batik has various information, functions, philosophical values and characters in which batik is made. "An identity helps manage the perception of a company and differentiates it from its Competitors. ... An effective identity encompasses such elements as a name that is easy to remember or a distinctive package design for a product [10].

In epistemology, the word identity comes from the word identity, which means (1) the condition or reality of something in common, a condition that is similar to one another; (2) conditions or facts about something that is the same between two people or two objects; (3) conditions or facts that describe something that is the same between two people (individuality) or two groups or objects; (4) At the technical level, the definition of epistemology above only shows a habit of understanding identity with the word "identical", for example stating that "something" is similar to one another [11].

The presence of batik in the Ciletuh Geopark Area can strengthen regional identity to the community. Besides being introduced to the names of batik motifs, through the skills and creativity of batik craftsmen, local cultural values are also presented in the form of motif designs and batik works. Thus the existence of batik can be a cultural identity. According to Jameson mentions that cultural identity has the following attributes:

- Cultural identity is affected by close relationships.
- Cultural identity changes with time.
- Cultural identity is closely intertwined with power and privilege.
- Cultural identity may evoke emotions.
- Cultural identity can be negotiated through communication [12].

Visually, the concept of identity based on the views above is presented in figure 5 below.



Source: [12].

Fig. 5. Classification of individual identity.

In developing Ciletuh Geopark attractions, Paguyuban Alam Pakidulan Sukabumi (PAPSI), relationship marketing activities: 1) customer service, carried out by providing friendly and polite service to tourists. 2) Loyalty program, carried out by providing tour packages for tourists who make a second visit. 3) Community building, done by creating a PAPSI website that can be accessed at any time by tourists [13].

Product quality and product promotion have an influence on consumer decisions to buy a souvenir product. Results of Poli Research, Kindangen and Ogi show that product quality, product promotion, and product uniqueness simultaneously have a significant effect on purchasing decisions. Product quality is the most dominant variable affecting purchasing decisions in this study. Promotion quality is the second variable which most influences consumer purchasing decisions in this study. The uniqueness of the product partially or singly does not have a significant effect on purchasing decisions in his research [14]. Consumer perceptions of the product want handmade batik with comfortable fabric, neat canting footprints, attractive motifs, and quality coloring, so that this needs to be required and fulfilled by the manufacturer [15].

Based on these findings, the craftsmen, the community and the tourism management of the Ciletuh Geopark area need to make efforts to improve the quality of production and promotion of souvenirs in a comprehensive and well planned manner.

IV. CONCLUSION

Based on data analysis and discussion in this study, it can be concluded:

The beauty of the natural environment is one of the inspirations for designers to create batik motif designs through explorations of the beauty of tourist destinations and exploration techniques of batik creation. The results of the study showed that the batik designs were originally derived from the beauty of environment such as Centreng Motif, Rereng Cimarunjung Motif, Tegal Sabuk Motif, and Karang Bolong Motif.

The visualization of Pakidulan Batik motifs with the theme of natural beauty can strengthen the identity of the Ciletuh Geopark region and cultural diversity. Pakidulan Batik as an identity that can function as a souvenir. Visualization of batik designs and works in addition to introducing information on the names of batik motifs also presents the beauty of local wisdom techniques and batik values that describe the character of the maker. Thus, batik is a product that can strengthen the cultural diversity of the Ciletuh Palabuhanratu Geopark area.

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