

Batik Design: Between Creativity and Social Cultural Identity

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The uniqueness of batik design is a main attraction for the people of the fans. The motif design that is created is an artist's creativity in utilizing the environment as a source of ideas. Visually, the batik design motif of a society is the identity of the creator which contains information, function, values and philosophical character in which the batik was created, which is so interesting to be studied. Formulation of the problem: 1) What is the source of the idea of the creation of batik design batik centers in Sumedang ? 2) How does the visual form of batik design as cultural identity in Sumedang ? The method used in this research is descriptive analytic method. The research is conducted in 'Umy May' Batik Studio and 'An-Nur' Kitchen Batik in Sumedang through interview techniques and observation of the source of the idea, as well as the visual motif forms created as a regional cultural identity. Results of research showed: 1) Sources of idea for the creation process of batik design on growing centers in the District Sumedang are from the natural environment (plants, animals), historical artifacts, philosophical values, local arts, and decorative motifs area. Batik design creation process using the pattern by changing the form: stylized (styling), distortion (composition form), and deformation (simplification of form) applying the composition of symmetric, asymmetric, and diagonal; 2) The form of visual design batik as cultural identity in Sumedang can be found in the form of: motive plants (potato *Cilembu*, *salak* (bark), *hanjuang* trees, *Wijaya Kusuma* flower), historical heritage motif (Motif *Kujang Padjadjaran*, Prince Memorial Rocks & Modifications *Kujang*, *Linga*), philosophical values (*Insun Medal Insun Madangan*, *Dragon Junun Jucung*, *Pakuan* (Lotus), local arts (*Kuda Renggong*), and ornamental motifs area (*Binokasih*, *Kujang*).

Keywords: *Design, Batik, Creativity, Cultural Identity.*

A. Introduction

The uniqueness of batik motif design is a main attraction of the admiring community. The motifs produced are a result of creativity of the artists by utilizing the environment as a source of ideas. Visually, the batik design motif of a society is the identity of the creator which contains information, function, value and philosophical character in which the batik was created, which is so interesting to be studied.

The presence of batik as a value of Indonesian culture has been addressed by the world as a culture heritage Intangible Cultural Heritage of Humanity. Batik was inaugurated as a non-object world heritage by UNESCO on 2nd of October 2009. Besides being addressed as a world heritage, the establishment of batik education and

training in Indonesia has also been awarded by UNESCO as “the best practice”, since the learning materials had already been introduced since elementary school until college, in collaboration with Pekalongan Batik Museum. This was supported by the Republic of Indonesia’s President Decision Number 33 Year 2009, which declares the 2nd of October as a National Batik Day.

The creation of batik motif design is the result of designer’s creativity in presenting the problems that exist and are experienced by the community, including the designers themselves. Therefore, in creating a design, one’s creativity and community’s life values should be considered.

Batik design is an identity that reflects a certain community’s life values which needs to be communicated to other bigger communities. This is in concert with Sparke’s view (Sunarya, 2010: 1), which states that identity is how a material is created into a cultural object, that can be manipulated and used by a group, institution, or a country in building an identity.

The beauty and uniqueness of batik has still become one of Indonesia’s identity that is well known around the world. The admiration of batik are based on its colour and pattern variations, the making process, and also the philosophical and sacral values that are expressed on this piece of fabric (Atik, 2008: 1). Likewise, the beauty and uniqueness of Batik Sumedang represents the identity of its makers, as well as the culture of the admiring community, which is interesting to be studied further.

B. Research Question/Problem?

Based on the introduction emphasized above, the research questions are:

1. What is the source of the idea of the creation of batik design in batik centers in Sumedang?
2. How is the visual form of batik design viewed as cultural identity in Sumedang?

C. Method

Method used in this study is descriptive analytic which is used to describe the phenomenon that occurs, related to the creation process and the visual form of batik motif design. This study is conducted in Sanggar Batik Umy May and Dapur Batik An-Nur in Kabupaten Sumedang. The techniques used in this research were interview and

observation related to the source of idea and the visual form of batik motif that is created as a local cultural identity.

D. Discussion

Like other batik industries in other counties/cities, Batik Sumedang is also a novel occurring batik art. The occurrence and development of batik Sumedang is preceded by several persons who are interested to work on batik art, among them are Hj. May Juariah (Tanjung Sari), Hj. Nafira (Cipada), Hj. Ecin (Dapur Batik An-Nur, Conggeang), and Ina (Wijaya Kusumah, Pamulihan). These four industries were fully supported by the Sumedang government, despite them being newly established. Therefore their development progresses quickly, just like Lembang Batik House/Rumah Batik Lembang that was also fully supported by the Bandung Barat government.

1. Source of Idea of the Creation of Sumedang Batik Motif Design

Generally, the development of Sumedang batik was preceded by the values that are present in the local community. Several batik motifs were derived from the Sumedang City Mayor Regulation Number 113 Year 2009 regarding Sumedang Puseur Budaya Sunda (SPBS) or Sumedang as a Center of Sundanese Culture. Sundanese Culture, according to State Regulation (Perda) Chapter I Verse 8, is all ideas, behavior, and products of Sundanese community, which can be object or non-object, that are derived from the learning process and adaptation to the environment, which is thought to fulfill the expectations and needs of Sundanese living.

Among the several ornament motifs that are regulated by the above State Regulation (Perda) are Mahkota Binokasih, Kujang, Ragam hias Pajajaran, Lingga, Garuda Mungkur, Manuk Julang, Naga, Hanjuang, Kembang Cangkok Wijaya Kusumah, and Teratai. The presence of these ornament motifs in the regulation has become a major reference for designers in the creation of batik motifs.

Based on the observation and study on several motif designs that were present in Sanggar Batik Umy May and Dapur Batik An-Nurin Kabupaten Sumedang, it was identified that the source of ideas of the batik motif design creation in batik industrial centers in Kabupaten Sumedang came from the nature environment (plants, animals), history artifacts, philosophical values, local arts, and local ornaments. This was

supported by an interview with May Juariah (owner of Sanggar Batik Umy May). According to the interview, the process of batik motif design making was done by several ways: a) learn about the Sumedang City Mayor's Regulation Number 113 Year 2009 about Sumedang *Puseur* Budaya Sunda (SPBS); b) Identify several characters that have become the cultural identity of Sumedang community (including the respected values as well as objects and historical sites.); c) Utilize information and experience in fashion in the creation of batik design; d) Learn about market segmentation related to people's interest on the produced batik motifs.

The above findings is in accordance with Kudiya's views (2011: 9-10), where in doing planning or designing batik there should be several considerations: a) *Functional considerations*, related to analyzing and projecting every problem solving of a batik, so that it can be well-functioned and therefore beneficial for its users; b) *Technical considerations*, related to the analysis and calculation of every planning step into consideration of power, utilization of technology, material selection, and production capacity that are related to tools and human source; c) *Economic considerations*, namely analyzing and planning the direction of efficiency, effectiveness and other economic principles, so each product is able to adapt to the existing conditions; d) *Environmental considerations*, namely to consider each product towards the utilization of resources in a responsible and consider the environmental impact factors extensively; e) *Socio-cultural considerations*, namely to consider and adjust each product planning with the existing socio-cultural conditions, and able to adapt to the dynamics of cultural environment; and f) *Consideration of visual (aesthetical)*, which consider and try to improvement of visual quality of a product based on usability and functionality. Sometimes visual considerations is the realization of the buyer's initial interest in batik, batik producer that can display as much as possible in whole or in part to be displayed/shown to consumers.

The creation of a batik motif design is a creativity of the designer in expressing their ideas by art. Therefore, the dimension of creativity can be viewed both as a process and a result. Viewing dimension as a process, Semiawan (1987: 7) defines creativity as: "The capacity to give novel ideas and adapt it in problem solving". A similar view is stated by Munandar (2002: 33), where creativity is: "The general capacity to build something novel that can be applied in problem solving, or as a

capacity to view new connections between the elements that are already present before”.

Besides being a process, creativity is also a result. This is stated by Barron (Munandar, 2008: 28), “Creativity is the capability to create or produce something new”. Perkins (1988: 311) defined creativity as follows: "(a) A creative result is a result both original and appropriate, (b) A creative person—a person with creativity—is a person who fairly routinely produces creative results".

Batik motif design is a creativity of its designer. Based on some information and experiences, a designer exhibits his product to public. Creativity is closely related to one's intelligence. The more intelligence one person is the higher his creativity. This is supported by Starko (2005: 61) that states: the relationship between creativity and intelligence might best be described as "it depends". It depends on the definition and measures used to assess both creativity and intelligence. Perhaps the most common relationship postulated is the threshold theory. According to this theory, below a certain threshold (approximately 120 IQ) there is a strong, positive relationship between creativity and intelligence; the more intelligent the person, the more likely he or she is to be creative. Above the threshold level, however, the relationship is seen as weaker; a highly intelligent person may be highly or only moderately creative.

MacKinnon (1978) identified a minimal relationship between creativity and intelligence in creative architects, writers, and scientists. He found a low, positive relationship between intelligence and creativity in mathematicians. These findings do not mean that the architects and writers were not intelligent, but that the most intelligent subjects were not necessarily the most creative. It was difficult or impossible to predict creativity on the basis of their IQ scores.

Creativity is the mind and the soul that can deliver our existence in this life more meaningful. This was stated by Adair (2007: 8) that: “Creativity is the faculty of mind and spirit that enables us to bring into existence, ostensibly out of nothing, something of use, order, beauty or significance.”

There are three factors that determine one's creative achievement: high motivation and commitment, skill in the related field, and creativity. These aspects interactively create a creative behavior which then produces a creative product (Supriadi, 1997: 130).

This is in accordance with Supriadi (1997: 9) that creativity is also divided by its

definition into consensual and conceptual. Consensual definition emphasizes on creative product that is assessed by a professional observer, whereas conceptual definition is the opposite of a certain concept about creativity that is broadened into criteria that defines what is creative. According to him, a product is creative if: (a) Novel, unique, functional, and functionally valuable; (b) heuristic, which displays a method that is rarely or has never been done by others before.

According to Supriadi (1997: 16-17) there are six assumptions regarding creativity, which are adapted from different theories and studies on creativity, they are: 1) Every person has a different level of creative capability; 2) Creativity is expressed in the form of creative products, both object or ideas; 3) Creativity actualization is a result of an interaction process between psychological (internal) and environmental (external) factors; 4) Within a person and their environment, there are factors that may support or limit the development of creativity; 5) One's creativity is not in vacuum, but is preceded by creative products of previous artists; and 6) Creative masterpiece is not born in coincidence, but through a creative process that demands skills, hard work, and a strong motivation.

Based on the discussion above, it can be concluded that the creation of batik is a creative process of a designer. This is supported by a high commitment and motivation that respects the presence of batik as the country's cultural heritage, technical skillfulness of the related field, and creativity in designing batik motif. Being supported by these three factors, a designer can express their batik motif design ideas to public.





2. Visual Form of Batik Motif Design as a Cultural Identity

The visual form of a batik motif design reflects the cultural identity of the designer as well as the admirers. Based on the findings on two batik centers (SanggarUmy May andDapur Batik An-Nur), it is identified that batik motif design is closely related to the surrounding flora, historical artifacts, respected and believed values in the community, local arts, and local ornaments.

a. Batik Motif Form Derived From Plants

Among the visual form of plants that is developed in batik centers conducted in this study are ubi cilembu motif, salak motif, *hanjuang* motif, and *wijaya kusumah* flower motif.

Table 1
Visualization of Plant Ornament Motifs in Batik Sumedang



Motif Name	Visualization	Description
Ubi Cilembu Decorative Motif		<p>This decorative motif is inspired by a potato that grows in Cilembu kecamatan Tanjungsari kabupaten Sumedang. Cilembu potato that are cultivated in this area has a special characteristic, where it tastes sweet and has a unique aroma. Cilembu potato is very valuable, therefore it is not only sold in Sumedang area but also in other cities in West Java. The motif is non geometric in asymmetric composition.</p>
Hanjuang		<p>A decorative motif that combines several motifs: terate, hanjuang, and kujang. Those motifs are combined on a piece of fabric and used as female's fashion fabric. The pattern is a combination of geometric and non geometric in symmetric composition.</p>
Motif Wijaya Kusumah		<p>Wijaya Kusumah motif derives the idea from Wijaya Kusumah flower. Wijaya Kusumah is a flower that is white colored and is both beautiful and unique, where it only blossoms in the middle of a silent night. The symbol of beauty combined with the bravery of a leader that protects the people. Based on the bravery and fighting spirit, Wijaya Kusumah motif is often combined with Cadas Pangeran motif. The pattern is non geometric in asymmetric composition.</p>
Salak Conggeang		<p>This motif is inspired from a fruit called salak that is commonly cultivated in Conggeang Kabupaten Sumedang. The visualization of the motif reflects the leaf stem and the fruit that is realistically pictured. The background colour is dark and the main object is light green and brown. The pattern is non geometric in asymmetric composition.</p>

Sumber: Dokumentasi Penulis (2013)

b. Motifs that are Derived From Historical Heritage

Among the visualization of motifs that are derived from historical heritage in batik Sumedang are: *Kujang Pajajaran* motif, *Cadas Pangeran Memorial* and *Modifikasi Kujang* motif, and *Lingga*.




Table 2
Visualization visualization motif derived from Historical Heritage

Motif name	Visualization	Description
Padjadjaran and Kujang		This ornament is inspired by a potato-like plant that grows in Cilembu kecamatan Tanjungsari kabupaten Sumedang. Cilembu potato that are cultivated in this area has a special characteristic, where it tastes sweet and has a unique aroma. Cilembu potato is very valuable, therefore it is not only sold in Sumedang area but also in other cities in West Java. The motif is non geometric in asymmetric composition.
Cadas Pangeran Memorial & Kujang Modification		The beauty of batik inspired by a historical event where Prince Kornel (Raden Tumenggung A.A. Surianegara, a city mayor at the time) shook hand with General Daendeles. Daendeles shook hand with his right hand while Prince Kornel with his left, as a form of protest of a wise and brave leader that protects his people, which at the time were forced to build Cadas Pangeran road. The bravery of Prince Kornel showed his refusal when his people were mistreated and died in vain while building the road. In the end Daendeles appreciated the Prince's bravery and provides an army (Zeni) to finish the establishment of the road.

c. Batik Motif Form that are Derived From Philosophical Values

Among the visualization of motifs that are derived from philosophical values that develops in Sumedang community are: *Insun Medal Insun Madangan*, *Naga Junun Jucung*, *Tarate Pakuan*. Visually the mentioned batik motif design is presented in Table 3.



Tabel 3
Visualization of Batik Motif That are Derived From Philosophical Values

Motif Name	Visualization	Description
Naga Junun Jucung		<p>Naga <i>Junun Jucung</i> motif contains complex meaning, among them: Naga (dragon) is an ornament of Kasumedangan that is present in different cultural artifacts that are exhibited in Prabu Geusan Ulun Mueseum. The Binokasih crown motif is also a Kasumedangan motif that is a symbol of power of Pajajaran Monarchy, that was given to Prabu Geusan Ulun. <i>Junun Jucung</i> has several meanings: consistent, process-oriented, brave in facing challenges, not give up easily, and the effort is useful for himself and others.</p>
Tarate Pakuan		<p>This motif is a Kasumedangan ornament that is present in different cultural artifacts that are exhibited in Prabu Geusan Ulun Mueseum. Teratai is used as a source of idea in making batik ornament because it contains a high philosophical value. Teratai plant lives in three natures: in soil (mud), water, and air. The deep meaning is that human with high self-respect should be able to adapt and adjust themselves in all aspects of life. Like the phrase “<i>Ka luhur jujur ngabantu, ka gigir ngais tarapti, ka handap cekas ngabina.</i>” Although teratai lives in dirty water, its flower still blooms beautifully and attractive.</p>
Insun Medal Insun Madangan		<p>This is a motif that is inspired by Sumedang’s motto: “Insun Medal Insun Madangan” which means “I am born to shine light”. The philosophical meaning behind this is that every person in Sumedang should have a high spirit and willingness to give their best effort and contribution for the country and people, whenever and wherever. The pattern is non geometric in symmetric and repetitive composition.</p>

d. Batik Motif that are Derived From Local Arts

One of the famous carnivals in Sumedang is *Kuda Renggong*. This is usually performed to entertain children who will undergo circumscision, where the children will be strolled riding the dancing horse, along with the traditional music.


Table 4
Batik Motif Form That are Derived From Local Arts


Motif name	Visualization	Description
Kuda Renggong		Kuda Renggong is inspired by a form of art that is unique in kabupaten Sumedang. This art is a performance art presented in a carnival form, usually performed when a child is undergoing circumcision. The boy will ride the horse while being strolled and the music is played along. The pattern is non geometric, and the combination of crown motif, horse umbrella, kujang star, spear, and flora are in an asymmetric composition.
Tarate and Kuda Renggong		This motif is inspired by Kuda Renggong performance art and Tarate plant. The addition of Kuda Renggong ornament is inspired by a form of a carnival that is unique in kabupaten Sumedang. The pattern is non geometric in a symmetric composition.

e. Batik Motif Form that are Derived From Local Ornaments

Binokasih Motif is inspired by Binokasih Crown. According to Kartadibrata (1998: 34), Binokasih Crown was brought to Sumedang Larang on 22 April 1578 by *Empat Kandaga Lante (Embah Jaya Perkosa, Terong Peot, Nagganan dan Kondanghapa)* that came from Pajajaran Monarchy. This date is then celebrated as the birthday of Sumedang.

Table 5
Visualization of Batik Motif Derived From Local Ornaments

Motif Name	Visualization	Description
Binokasih		Binokasih ornament is inspired by Binokasih Crown, which is a symbol of Pajajaran Monarchy, that was given to Prince Geusan Ulun on 22 April 1578. This decorative motif is made into the symbol of Kabupaten Sumedang as a <i>Puseur Budaya Sunda (Center of Sundanese Art)</i> . The pattern is non geometric in a symmetric composition.

Kujang		<p>This motif is inspired by an agriculture tool in West Java, which is also the symbol of West Java. The other meaning of kujang is a sharp tool that is used by the people of Sumedang as a weapon against the enemy during the war. The pattern is non geometric in a diagonal asymmetric composition.</p>
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According to the tables presented above, visually it is known that Sumedang batik motif design reflects the identity of its environment and cultural values of the people. The development of this batik motif is influenced by many factors that surrounds the creator. The findings is supported by Djoemena (1986: 1), where ornaments are strongly influenced and are closely related to several factors: geographic location, regional living and characters, cultures and beliefs, surrounding environments including flora and fauna, and the connection between batik-making areas.

The process of batik making is an artist's effort to transvisually express their work to public. Their realistic observations from the surrounding live is the made into an art with style. Based on the data analysis, the design pattern of batik Sumedang motif is likewise other batik motifs from other regions, where patterns are used based on form change: stylized (styling), distortion (composition form), and deformation (simplification of form) adapting symmetric, asymmetric, and diagonal composition. Stylation, distortion, and deformation process can be found on Hanjuang and Wijaya Kusumah motif design (Table 1); *Pajajaran and Kujang* and also *Cadas Pangeran Memorial & Kujang Modification* (Table 2); *Naga Junun Jucung and Insun Medal Insun Madangan* (Table 3); *Tarate and Kuda Renggong* (Table 4); and *Binokasih and Kujang* (Table 5). Meanwhile, the drawing style of *Salak Conggeang* Motif (Table 1) and *Tarate Pakuan* (Table 3) are still near realistic.

The above findings are in accordance with the views of Pamadhi (2011: 107), where the visualization of batik is the reflection of flora and fauna; and seldom about figure. According to him, the historic development of Islam contributes to the transvisual form, which is the transition of realistic form and decorativeness by using abstraction mindset. The second opinion is drawn by Hasanudin (2001: 148-152), which states that ornaments motif design can be elaborated by several ways: 1)

Decoration, which is aimed to show the beauty aspects by selecting or reducing so that repetition from flat ornaments can be gained; 2) *Stylized*, which is the visualization of forms that focus on the style, derived from one's imagination after observing a certain form. The precision of object visualization and the similarity with the original object is not the main goal, but what is most important is the performance that creates an imagination; 3) *Smoothing*, meaning that in creating a batik ornament, it should be done by processing the ornaments, both the main and accessories so that it expresses the thoroughness and hard work of the makers. Batik ornaments reflects values of patience, precision, hard work, feel, and holyness; and 4) *Abstraction*, is the process that aims to find a more essential form of batik beauty by decorating, stylating, and smoothing the batik motif.

Design creation will develop in accordance with the development of skills and creativity of the designer in processing and combining the basic motifs and fulfill consumer's demands. This is supported by Soeparman (1998: 81), which states that batik design is developing by combining the basic motifs that are present and also follow consumer's demands, so variable motifs that are more creative and free are produced. This opinion is also supported by the findings Banawati (Sobandi, 2010: 27) in "Batik Tradisiku" batik center in Bogor, which is done in three ways: motif repetition, colour variation in motif or background, and also motif combining. This method can be done repetitively and may create a different batik motifs.

E. Conclusion

Based on the findings and analysis of the study data, it can be concluded that:

1. The uniqueness of batik motif design is an attraction for the admiring public. The presence of batik motif design does not only reflect the artist's creativity in utilizing the environment as a source of idea, but it also reflects the identity of the creating community that contains information, function, philosophical values, and character of the region where the batik is made.
2. The sources of ideas in batik motif design in batik centers in Kabupaten Sumedang are derived from the nature environment (plants and animals), historical artifacts, philosophical values, local arts, and local ornaments. The process of batik motif design utilizes the pattern based on for changes: stylized (styling), distortion

(composition form), and deformation (simplification of form) adapting symmetric, asymmetric, and diagonal composition.

3. The visual form of batik motif design as a cultural identity of the public in Kabupaten Sumedang can be found in the forms of: plant motifs (*ubicilembu, salak, hanjuang, and wijayakusumah flower*), historical heritage motifs (*Kujang Pajajaran, Cadas Pangeran Memorial & Kujang Modification, and Lingga*), philosophical values (*Insun Medal Insun Madangan, Naga Junun Jucung, and Tarate Pakuan*), local arts (*Kuda Renggong*), and local ornaments motif (*Binokasih, Kujang*).

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