
THE ROLE OF THE DESIGNER IN FACING THE TRADITIONAL ART AND BATIK INDUSTRY

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Abstract

Batik has been a long tradition in Indonesia, the evolutions is also a long line having up and down struggling to survive. The Dutch bring European bouquet influence to Batik development more colorful, then there is Chinese color and figures on batik. During the Japanese difficult time, batik pruducer even come up with unique style; The Hokokai. This influences brighten up batik into it is best quality. Batik journey proofed existancy within creativity, every era with their own charm. The Dutch, Cinese, Japanese era did no ravage to the sacred one but instead bring new perspective. Tha new tecnhology intoduce new tools, new way of working which fascinate many producer. Technology provide easier way of producing, but also make people less creative Since the industry effected on batik, then batik printing is become populair several new things is made, batik exploited unconditionally tend to be over concurrency. This is not right, batik has it tradition precious meaning, industry and designer disregard of it. Batik home industry cam not compete the speed of industry and going down al the way. Designer should be a link between tradition and industry in a wise and creative way. They should bring batik charm in his era.

Keywords:

Batik, traditional, creative, designer, industry

1. Introduction

The point of view in debating the term art, tradition and its relation to industry seems to be on opposite sides, so it is very difficult to find a consention. Possibly the point of view different and less flexible to the situation make it hard to accept conditions. Apart from that, with globalization, languages and terms are also mixed and often bias the meaning.

Language developed in a community as the need to communicate, so it is based on convention. Thus it is certain that there is a close relationship between a language and civilization level. As an agrarian and maritime society, the Indonesian also has various form of languages traditionally conveyed from generations.

2. Art and tradition

Agrarian and maritime backgrounds play a big role in traditions form because they adapt the pattern of life in harmonizing with the natural pattern. Natural fertility makes the work pattern along the flow of nature cycles. Other activities are carried out in between the main activities of farming or fishing, usually there are times they used for socializing, studying, making art and making home appliances.

The activity of making daily necessities is also a means of teaching or sharing skills within the group. Studying is also carried out in terms of farming, fishing, the process simply flow by, including religious knowledge, rituals, integrally part of everyday life. Wood carving, spinning, weaving, batik, and many more daily activities.

Sculptures, ceramics, textiles were made to express gratitude to nature of providing the material. In addition to increase sensitivity and refinement of the maker, to appreciates the materials ,shapes and forms.

Each item is made with sincerity and hearty, even if one product is not exactly the same as another or if it takes a long time to produce, number of product is not the main goal. The beauty tradition is achievements which often evokes admiration because of the extraordinary quality of the product.

Traditional artworks have symbols and meanings lies in color, proportion and including the naming that should be responsibly maintained.



Figure 1 : Kain Batik tulis Lereng
Source: Private doc.



Figure 1 : Kain Batik tulis Pagi Sore
Source: Private doc.

Example 2 of the batik image above is one of the traditional art products that are done manually, requiring very high work accuracy. The work of this cloth can take up to a month due to the fine and detailed strokes, using a traditional tool; canting.

The batik makers who are able to make such fine works are only who have been well trained, usually above the age 40 years. This is because they need extraordinary perseverance and patience, stable emotions, because it affects the quality of the lines that are drawn. Especially when making batik with a sacred pattern, one must fast for up to 40 days. So that batik as fine product as this is part of meditative process, as people put all senses and concentration. Often batik made contain prayers and wishea, so the product bring a positive effect on its users.

3. Batik Industry

The development of the world economy recognizes a mass production system that makes goods more economical and more people can buy the same product. This requires the work of making goods equally and quickly. The work process has different methods, such as the assistance of machines, robots or a combination of human labor in order to achieve the production target of the designed goods. This system is better known as manufacturing, because the manufacture of goods in one centralized place with integrated supervision, the workflow is organized so as to minimize unnecessary or disturbing movements.

The results of manufactured goods are of course similar and in large quantities, the quality of manufactured goods is maintained stable, so that the selling price is low.



Figure 3 : Batik Print Sido Mukti

https://www.123rf.com/photo_983002_detail-of-a-batik-design-from-bintan-indonesia.html



Figure 4 ; Batik lereng print

Source : <https://travel.wego.com/berita/tips-membedakan-batik-tulis-cap-dan-print/>

The images above shown sample of sacred batik ornament on printing technique. Producing large quantity of materials in shorter period compare to manual way. It is made exactly the same with the traditional batik tulis (manual), including the proportions, colors and everything. This made the traditional batik tulis hard to compete as it not an equal match.

4. Designer's role

Through the long journey of batik development, it is evident that the role of a smart and wise designer is very important to make breakthroughs and innovations that can bring batik exist without destroying traditional arts. Traditional art is not a means to be taken carelessly but truly as a living artifact that cannot be tampered with. Let its existence intact and well preserved. This is important for pure visual reference as a lot of knowledge will be extracted from it. If the existence of traditional art is messed, the value it could be reduced or even lost. These must be used as benchmarks for the progress of a society's thinking, intelligence and creativity.

The designer's responsibility is to bridge the needs of the industry's fast-paced, multitude and quality standards. It may not destroy inheritance but is able to present novelties of a quality comparable to traditional arts. Designers must be active in processing and finding new patterns that can match the needs of society in the industrial era. Instead of being someone who breaks the tradition by taking a visual and then changing it arbitrarily without understanding the values contained. Technology and the invention of designer work tools should open up opportunities for rapid progress, not make people lazy to think and work. It is the duty of an educated person to develop his / her potential to be able to work and be useful for the wider community.

Appendices and Nomenclature

Conclusion

From the development of batik, which has survived conditions in this global era, designers need to step in with full responsibility to find a way out for these loyal perpetrators of traditional arts. And provide fresh ideas for the industrial world, which answer the needs of the wider community. Each of them can walk without silencing the other, because there is actually a value that can never be compared. Traditional art comes with the refinement of handwork which is an advantage, while mass goods from factories are products of economic mass needs. Everyone has their own market share, no need to be greedy or afraid of not having a dive market - each always maintains the quality of work as well as possible.

Acknowledgments

This research is funded by; Hibah Penelitian Terapan Unggulan Perguruan Tinggi dengan No SK Penelitian 8/E1/KPT/ 2020 tanggal 24 Januari 2020. No Kontrak penelitian tahun jamak lanjutan 018/SP2H/AMD/LT-AMAND/LL4/2020.

Conflict of Interest

Tradition in globalization
Designer responsibility
Batik home industry

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