

THE REFLECTION OF THE CITY AS THE IDENTITY OF JAKARTA'S MARUNDA BATIK MOTIF

**Ayoeningsih Dyah Woelandhary^{1)*}, Nuning Y Damayanti²⁾, Yan Yan Sunarya³⁾,
Ira Adriati⁴⁾**

¹ Faculty of Fine Arts and Design (FSRD) Institut Teknologi Bandung and Paramadina
University

^{2,3,4} Faculty of Art and Design, (FSRD) Institut Teknologi Bandung, Indonesia

^{1)*} 37022007@mahasiswa.itb.ac.id,

Abstract

Indonesian batik was named a Humanitarian Heritage for Oral and Intangible Culture by Unesco in 2009, and since the award became a moment for the emergence of the batik industry in each region with local identity, accompanied by the birth of regulations as a form of copyright protection for batik motifs contained in Copyright Law No.19/2000. This paper discusses batik in Jakarta, conceptually its existence, batik in Jakarta is closely related to sociographical and cultural conditions, where Jakarta is the capital city of the country, which also functions as the centre of government while having its regional functions, the centre of economy-commerce-business, political activities, social, cultural, and geographically is a melting pot of various cultural, ethnic, racial, tribal and religious groups. Batik Urban Marunda is one of the batik centres located in North Jakarta, established in 2013, to empower the community and family members from the Pluit reservoir area who were relocated to the coastal area on Marunda Beach. Marunda batik artisans distinguish themselves as an identity in the motifs that reflect the city of Jakarta with a variety of visuals, representing Jakarta's identity differently, outside of government regulations, focusing on storytelling narratives about the condition of Jakarta today, recording various activities and iconic cities, and exploring stories and moments that are not explored from urban stories for the public to know about the city of Jakarta.

Keywords: Reflection of the City, Batik Urban, Marunda

INTRODUCTION

According to its etymological meaning, batik is defined as a patterned cloth, which means pouring night using canting, to form a pattern, consisting of a composition of dots and lines. The process of making batik has a speciality, namely through pemalaman and dyeing, thus technically defined as the process of rejecting the dye from dyeing on the fabric, through the night which functions to apply the pattern on the fabric. Batik is seen as a unifying symbol, a marker of identity until it is recognized by UNESCO as a symbol of Indonesian identity (Febriani, 2023).

After batik was named a Masterpiece on the Oral and Intangible Heritage of Humanity by UNESCO on October 2, 2009, the batik industry has sprung up in every region with their respective regional identities. Related to the award, the government also provides regulations in the form of copyright protection of batik motifs based on Copyright Law No.19/2000 that motifs that are not known to their creators and have become public domain are called traditional motifs, and are protected by the state, and motifs that are known to their creators and become public domain. After 50 years, these motifs will then be protected by the state.

Based on data from the Directorate General of SMEs in Batik Indonesia, Sokoguru Budaya Bangsa (2011: 74), the batik production map has spread across 23 provinces in Indonesia, the largest production in order is as follows: Central Java: 4.665. 240/piece, West Java: 3.581. 350 / piece, DI Yogyakarta: 1.985. 750/piece, East Java: 1,360,440/piece and DKI Jakarta: 647,500/piece with local and export sales.

It is thought that batik in the Jakarta area has been known since the colonial era, in the explanation of Mr Hartono Sumarsono, a batik collector, in an interview session explained that the batik industry had developed rapidly in Karet Tengsin, Palmerah, Kebon Kacang, and Bendungan Hilir, but along with economic growth and several regulations on industrial area governance, finally many areas that were originally batik centres in the Betawi region shifted outside Jakarta. One of the centres located in the northern coastal area of Jakarta is Marunda batik, established in 2013, It stands as an identity that was built by a batik centre established at the initiative of the then Governor, Mrs Iriana Joko Widodo to empower the Pluit reservoir community affected by relocation to the Marunda flat. The artisans are generally residents of the Marunda flat, whose daily activities are as housewives.

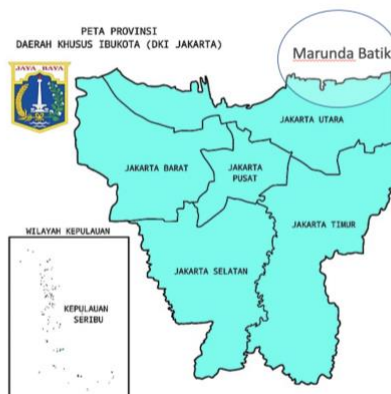


Figure 1. the position of the Marunda batik center in Jakarta (source: jakarta.go.id)

In the aspect of visual characteristics, Marunda batik has the following characteristics:

- a. Has a black and red batik colour base
- b. The motifs produced do not use the language of symbols in batik motifs
- c. Not decorative
- d. Perspective and constructive drawing methods
- e. A random pattern of repetition
- f. Written batik technique

The above points become the differentiating value in the identity of Marunda batik from other batik in the Jakarta area, so it is important to explore, how and what the basis of the crafters to bring up this identity to reflect the city of Jakarta in a batik cloth. The sampling of motifs to be analyzed is focused on 3 motifs that are considered to represent the identity of the city of Jakarta which contains aspects of regional markers, plants, animals, and other supporting elements. This is important to do as a process of reading how the artisans' efforts to build a narrative through image signs and identity so that the representation of Jakarta can be conveyed through batik cloth. The aim is to prove that there is an effort made by the crafters to include elements resulting from the process of analyzing and reading the sign elements around the environment, how the process is poured into a piece of cloth and whether this identity can place Marunda batik as a batik producer that does represent Jakarta in its work.

LITERATURE REVIEW

To understand identity through motifs in batik, the role of motifs in a piece of batik must first be established. Regarding the existence of motifs, the function of an image/illustration arranged based on patterns and provisions in batik has existed since its inception. Batik motifs are generally symbols and stilations of an object in nature and mythology, in which philosophical principles relating to the value of local wisdom are embedded. In the present, where batik is closely related to the industry, Krisnawati (2019) emphasizes that at the beginning of its development, the motifs on batik cloth functioned as the nobility's identity, but it has now developed into a medium to show regional identity, particularly among modern batik craftsmen.

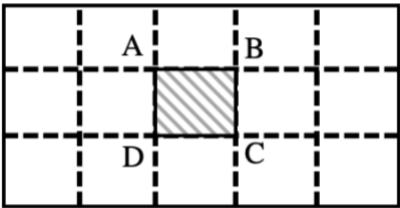
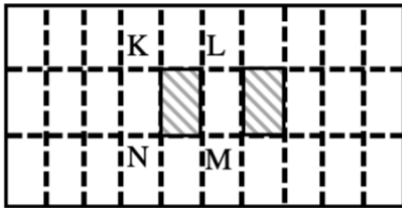
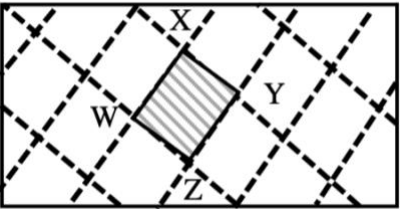
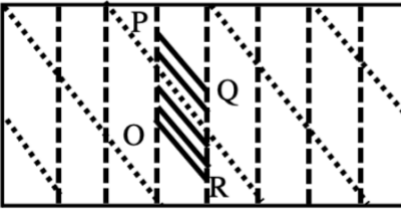
Identity is crucial to investigate and reinforce in light of the presence of Marunda batik in the Jakarta area, which is intimately linked to the Betawi ethnic group. The

relationship between Betawi culture and the culture of immigrant communities is currently heading towards homogenization, as is the situation of local culture, namely Betawi tribal culture and global culture, which derives from the interaction of Betawi culture and the culture of immigrant communities.

In a scholarly project, Ching-Yi Wang (2019) asserts that traditional batik practices continue to be important and that the transmission of knowledge from elders to younger generations is necessary for the process of pewarisan to continue. This indicates that the batik industry continues to play an important role in Indonesia's economic development, despite occasional disruptions caused by changes in technology, society, and culture. Based on this concept, it is important to continue with the traditional process of making batik while also understanding and supporting the batik industry's current state.

Furthermore, the concept of traditional batik composition has different regulations from the concept of Marunda batik layout, this is also the basis, for why the identity of batik produced by artist craftsmen is in a different way of layout, the following are the methods and concepts of traditional batik layout :

Table 1. Batik composition pattern with the traditional aesthetic concept

1 step in all directions is called the Tubruk arrangement system	1/2 step to all right and left, front and back called Onda Ende arrangement system
	
1 step towards the right-left slash, and shift 1 step, Tubruk arrangement system	1 step towards the oblique line and shift 1 step, front and back is called the oblique arrangement system/Parang
	

(Source : Susanto, 1973: 216)

From the analysis of the visual results on batik motifs with a visual language approach, it can be analyzed the narrative and its relationship with cultural structures, and perception patterns, are expected to understand the cultural identity that will be placed on the identity of batik motifs in the Jakarta social field, and to see social identity will be explored in aspects of social structure and social behaviour patterns in Jakarta society,

(Stryker, 2000 in Liliweri, 2003) this framework will help the author explain the social position and narrative in Marunda batik motifs.

In the course of the analysis, aspects of Cultural Cognition can also be considered, how culture and cultural values influence the way individuals process information and shape their beliefs. Culture plays an important role in shaping individuals' views and thoughts on social issues, where several points must be considered, namely: 1. The relationship between cultural cognition and design as social creation, and 2. Design can influence individual understanding and action in a cultural context. Generally, design work that is sensitive to cultural values can influence the way people respond to and interact with designed products or environments (Le Dantec, 2010).

RESEARCH METHODS

The qualitative descriptive method is used to describe the visuals in Marunda batik and read with a visual language approach, with the Space-Time_datar System (RWD) method where various directions, space, and time are reviewed, and the sequence can stand alone and utilize the way of the image (Tabrani, 2005) with a historical, socio-cultural-economic and political approach, with evidence and interviews attached, to those directly involved with the moments and events, photographs, recordings, primary and secondary sources. The conclusions and analysis will support the process of the objectives and formulation of the research. The stages in the research method will use the approach of visual language studies and aesthetics, to conduct visual reading and analyze the local wisdom formed from the conditions and character of the people in Jakarta. The ethnographic approach is used as a qualitative research procedure to describe and analyze various cultural groups that interpret patterns of behaviour, beliefs, and language that develop and are used by a group of people over time. The methods and techniques of data collection are as follows:

1. Interviews: to obtain information and data conveyed verbally by the interview process to batik coaches, batik regulation holders in this case government representatives, and batik expert sources in the Jakarta area.
2. The field observation method was chosen to comprehend various aspects of the presence of batik in Jakarta and its ecosystem in the Jakarta area, as well as to comprehend the situation and the causes of factors that stimulate the emergence of distinct patterns in Marunda batik.

3. Documentation: in addition to literature documentation for reference purposes, there is also documentation in the form of documentary films, clippings, books, batik collectors, museums and other data that will become sources in the general historical approach to the existence of batik in Jakarta.
4. Field surveys, especially direct visits and observing batik production in Marunda and obtaining substantive objects, and the basis for formulating problems so that there are no slices of similarity and solving the same problems as previous researchers.

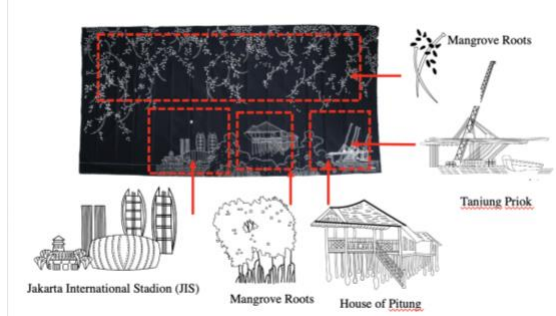
RESULT AND DISCUSSION

Each motif generally includes a narrative that tells the content and description of the object and idea of the motif in batik, formed into a story to be conveyed to buyers/consumers. The representation of the city as an idea in the motif as well as the identity of Marunda batik in Jakarta in a different visual and positional way characterizes Marunda batik. In an interview conducted with Mrs. Irma Sinurat, one of the batik administrators (March 2023) and also a batik motif designer, Wendy Sibarani, August 2023), an artist with a background in landscape architecture, explained that the visual characteristics and concept of batik use dark colours because of the limitations in the colouring process of batik artisans, considering that this skill is very difficult and is generally carried out by traditional batik makers in the Java region who have been carrying out traditional batik activities in their region for decades. Therefore, the lowest-risk colours in production are black and red, which is related to the sustainability of the batik industry in this region.

The justification further explains that the inspiration for creating the original batik theme was to depict Jakarta's natural beauty in a novel way. This process started with investigation, reading, discussion, and manual visual data processing. By taking into account a variety of elements, including the width of the fabric, the layout, as well as the consideration that the fabric would be used as an upper or lower body complement, among other things, ideas and creativity were converted into a composition system. As a result of data analysis on batik motifs, it was discovered that many of the motifs were influenced by parks, buildings, monuments, and other urban locations. This is intriguing since it helps to reinforce identity and traits. The core theme, use, and field filling as ornamentation make up the stylization-realistic visual style of the motif.

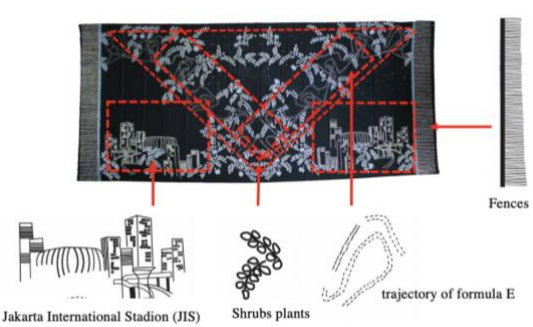
In the analysis's sampling section, we'll use two *Jakarta Kekinian* motifs that will be contrasted with visual language theory. Table. 2 will describe aspects of the motif including visual language, visual form, style, visual narrative, and visual pattern in batik, which will be described as follows:

Table 2. Analysis of Panorama Jakarta Utara of motif



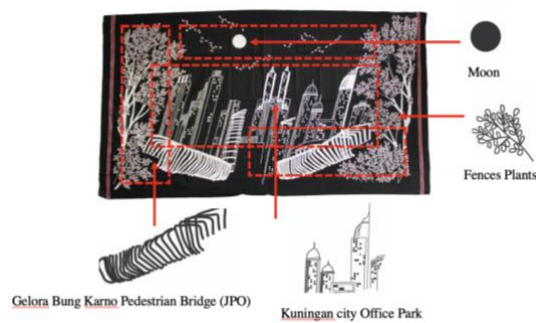
<i>Art Language</i>	<i>Visual Form</i>	<i>Style</i>	<i>Narrative</i>
Stilation, decorative, static, natural-looking. Typical Method: various views, plain background	The Jakarta International Stadium (JIS), a pitung house, a cargo ship with a towering mast, trees, and mangrove roots are all shown.	illustrative, constructive, viewpoint, on the first row. The top side depicts mangrove roots.	portrays various renowned Jakarta landmarks in the guise of modern and historical structures, including the Si Pitung House in Jakarta's northern outskirts. Mangrove trees are very commonly seen in the North Jakarta shore.

Table 3. Analysis of *Jakarta Formul- E* of motif



<i>Art Language</i>	<i>Visual Form</i>	<i>Style</i>	<i>Narrative</i>
Stilation, decorative, static, natural-looking. Typical Method: various views, plain background	JIS and the Formula-E track, with shrubs in the background and spread out in a triangular pattern.	constructive on the image of the JIS building, decorative on the shrubs, and stilation on the trajectory of formula E, the side part has a fence motif, with the shape of lines	Depicts various landmarks of Jakarta in the present, where there is a phenomenal building, JIS, and there is the moment when Indonesia first hosted Formula-E, an international automotive race event.

Table 4. Analysis of *Panorama Jakarta* of motif



<i>Art Language</i>	<i>Visual Form</i>	<i>Style</i>	<i>Narrative</i>
Stilisation, decorative, static, natural-looking. Typical Method: various views, plain background	Office buildings in the Kuningan area that appear to be towering, lush vegetation and the Gelora Bung Karno pedestrian bridge (JPO) in front on the right and left sides. in the upper area, the full moon is seen right above the office building.	buildings and junctions are depicted constructively, shrubs are stylized in stilts, the moon is depicted round like a full moon.	depicts the atmosphere of office buildings in the Kuningan area that appear towering, with lush vegetation and shows the beauty of the city of Jakarta with the very aesthetic Gelora Bung Karno pedestrian bridge (JPO), becoming an attractive icon and identity of the region. The view is even more beautiful when the full moon graces the office area.

Among the three motifs analyzed, there are similarities in which each element shows the atmosphere and iconic city of Jakarta as an identity in batik motifs. The sampling being used is the theme that most offend the identity and representation of the iconic Jakarta landmark. In the course of their professional careers, designers carry out obsessive research on the types of buildings, iconic structures, city landmarks, lifestyles, and characteristics of the local populace in that particular region. Additionally, this chart highlights recent developments in Jakarta and is, at times, adorned with symbols of the region's government.

In Table 2. Analysis of North Jakarta Panorama of motifs provides an overview of the development of Jakarta in the northern region, which was once known as the Port area, now developing into a modern city, has an international standard stadium venue, namely the Jakarta International Stadium (JIS), but the designer also wants to convey a history of the existence of the figure of Si Pitung, a legendary figure from the Betawi tribe, where in the area there is also a hiding house when hunted by the Dutch army. In another area, the container airport in North Jakarta is shown, with a row of poles, a type of crane used to transport crates in the area.

Table 3. Analysis of Jakarta Formula- E of motive, the designer tried to reflect the atmosphere when Jakarta hosted an international event, where at that time there were also busy political dynamics in Indonesia, related to the pros and cons of its implementation. But in the eyes of the designer, it became a moment that must be noted because the existence of the event is important to remember because not all countries can organize it, regardless of the pros and cons that occur. When the motif was presented, there were also pros and cons, because it was associated with the figure of the ruler at that time, which had an impact on consumers who opposed it.

In Table 4. Analysis of Panorama Jakarta of motifs, it is also found that the identity embedded by the designer, namely the cityscape of Jakarta with all the magnificent buildings of skyscrapers and JPO Gelora Bung Karno which from the design aspect is very aesthetic. Coupled with the night view marked by the full moon and the lush trees around the area. The view of offices with buildings of various architectural styles attaches a strong identity of information to be conveyed through fabric media to the audience and consumers of batik. These icons and atmosphere will not be found in other regions, so the expression to be conveyed is how Jakarta is a city that is different from other cities throughout Indonesia, and this uniqueness is revealed through visual media through a piece of cloth.

CONCLUSION

On the visual motif of the batik that is being studied, there is the use of the rupa language by the designer or producer of the batik along with an approach that depicts several very distinct identities, icons, and landmarks in Jakarta. This is not just limited to the use of buildings; several signs are also used to enhance the image of the batik that is produced by Marunda batik manufacturers in Jakarta. Idiom tradisi batik, such as symbolic language or motifs with value and philosophical meaning, have not yet been discovered. This is because designers have been reluctant to offer new incentives to batik users, such as something that is close to Jakarta but is only used in formal ceremonies where the meaning and function of the fabric are preserved.

This visual concept was presented because they realized that Jakarta is a multicultural city, a big city, where indigenous people mix with urban communities and various ethnic groups, so they made several compromise efforts to accommodate the

character and segment of batik users carried out by Marunda batik producers and designers in Jakarta. Because they recognize that Jakarta is a multicultural city with a large urban population, aneka suku bangsa, and a multiethnic population, they have made some compromises to improve the character and segment of people who use batik, which are produced and designed in Jakarta.

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