



Larangan's Batik Week: An Effort to Keep and Develop Local Batik in South Larangan-Tangerang in Cooperation with Mayang Batik Community

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Abstract: This Paper is an output of our social empowerment in South Larangan, Tangerang. This program granted by Muhammadiyah higher education through RisetMu batch V year 2022. Our issue why we did this program only caused the reason that the existence larangan's batik has to keep and develop of its motive. We used collaborative method as our approach perspective to run this program. We develop larangan's batik motive namely Holy Water and added some ingredients such as mathematics geometry and Crow motive. For this program run well, we are in cooperation with Mayang Batik Community which is they are community in South Larangan focused to create and making batik especially Larangan's batik. As a result, we are success develop motive Larangan's into 2 new motive Larangan's batik added mathematics geometry, Kowak, and Muhammadiyah logo.

Keywords: Larangan's Batik, Kowak Motive, Geometry Motive, Holy Water Motive, Mayang Batik Community

Introduction

Batik is a cultural heritage of the Indonesian nation that must continue to preserved, especially since UNESCO set this batik to be included in the list of world intangible cultural heritage in 2009.¹ With this, batik positions itself as a brand of the political identity of the Indonesian nation.² The inclusion of batik in the UNESCO representative list as an intangible world cultural heritage, because it has met the criteria, among others, batik is rich in symbols of the life of the Indonesian people and contributes to the intangible world cultural heritage in the present and future.³ Apart from being the

¹ Binti Rohmani Taufiqoh, Ita Nurdevi, and Khusniul Khotimah, "Batik Sebagai Warisan Budaya Indonesia," in *Seminar Nasional Bahasa Dan Sastra*, 2018, 58–65.

² Lutfi Maulana Hakim, "Batik Sebagai Warisan Budaya Bangsa Dan Nation Brand Indonesia," *Nation State: Journal of International Studies* 1, no. 1 (2018): 61–90.

³ "Batik Indonesia Resmi Diakui UNESCO," *ANTARA News*, last modified October 2, 2009, accessed April 4, 2022, <https://www.antaranews.com/berita/156389/batik-indonesia-resmi-diakui-unesco>.

political identity of the Indonesian nation, batik also interpreted as the cultural identity of the Indonesian nation in the current era of globalization.⁴ Indonesian batik found in many areas in Indonesia, for example Solo batik from the solo area, both Yogyakarta from Yogyakarta area, Pekalongan batik from the Pekalongan area and Ciamis batik from the Ciamis area. For Ciamis batik, usually the famous one is batik comes from Imbanagara Ciamis district.⁵ For batik originating from ciamis, the batik is Sundanese batik and in it there are aesthetic elements contained in the batik.⁶

Various motive found in a piece of batik cloth. There are kawung batik motive, broken machete motive, geometric motive and others. The Kawung motive inspired by the Kawung tree, which is a type of palm tree whose fruit is round and oval in clear white or called kolang-kaling. The Kawung motive is also often associated with animals, which are oval in shape, namely kuwangwung.⁷ Furthermore, geometric patterns or motifs are the oldest patterns, not only in batik but also in various forms, for example in weaving patterns, carvings, and others. In geometric patterns, there are philosophical values and the composition is motifs that regularly lined up neatly and have a center or center and as an example is the Kawung motif itself.⁸ Kawung motifs can be in the form of Kawung Picis, Kawung Bribil, Kawung Sen, Kawung Concrete, Kawung Prabu, Kawung Princess, Kawung Putro, Kawung ndil and Kawung geger. Kawung Geger is a Kawung that is large in shape, inside it contains Kawung, the deeper it gets the smaller it gets.⁹



Figure 1. Batik Kawung

In addition to cities in Central Java and Yogyakarta, Tangerang has its own batik called Holy Water batik. This batik takes the idea of the flow of the Cisadane River. Actually, this batik motif is still new so it requires further development. Efforts to

⁴ Iskandar Eny Kustiyah, "Batik Sebagai Identitas Kultural Bangsa Indonesia Di Era Globalisasi," *Gema* 30, no. 52 (2017): 62476.

⁵ Lina Herlinawati, "Batik Ciamisan Di Imbanagara Kabupaten Ciamis (Sebuah Kajian Nilai Budaya)," *Patanjala: Journal of Historical and Cultural Research* 4, no. 3 (2012): 446-466.

⁶ Yan Yan Sunarya, "Adaptasi Unsur Estetik Sunda Pada Wujud Ragam Hias Batik Sunda," *Journal of Visual Art and Design* 10, no. 1 (2018): 27-51.

⁷ Sewan S K Susanto, *Seni Kerajinan Batik Indonesia* (Jakarta: Lembaga Penelitian dan Pendidikan Industri, 1980).

⁸ Kartini Parmono, "Nilai Kearifan Lokal Dalam Batik Tradisional Kawung," *Jurnal Filsafat* 23, no. 2 (2013): 134-146.

⁹ Ibid.

preserve batik in various areas has been develop, for example, batik training for elementary school teachers in East Jakarta.¹⁰ In addition, the development of student entrepreneurial skills through batik training,¹¹ *jumputan batik* training for family welfare empowerment (*Pemberdayaan Kesejahteraan Keluarga - PKK*) in Malang¹² and training on the introduction of typical batik motif designs in South Tangerang at SDN 01 Buaran South Tangerang¹³. Everything that program has done is based on each local wisdom.

Samodro¹⁴ said that local wisdom is a survival strategy for indigenous people with activities that refer to local policies. Local wisdom as an indigenous knowledge system is empirical and pragmatic. It is empirical because the processed products of the local community depart from the facts that occur around their lives. Aims pragmatic because all concepts that are built as the result of thinking in the knowledge system are aimed at solving daily problems (daily problem solving).

Musman and Arini¹⁵ argue that the term batik comes from the Javanese Language that a series of the words "mbat" which means to throw or throw repeatedly and "tik" which means dot. Thus it can be interpreted that batik gives the meaning of throwing dots repeatedly on the cloth medium. Fabrics commonly used in batik usually use mori cloth. Furthermore, the term batik can also derived from the word "amba" which means a wide cloth and the word dot. Based on this, batik can interpreted as dots drawn on a wide cloth medium that produce beautiful patterns. Nian¹⁶ argues that batik is a process of emphasizing the night with canting, so that it forms a match consisting of arrangement, dots, and lines, which are the development of patterns on the cloth as a drawing tool and night as a barrier.

Batik is a work of art that requires perseverance in its manufacture. It known that there are at least four batik-making techniques. Lisbijanto¹⁷ says that batik can be in the form of written batik, stamped batik, combination batik, which is a combination of written and stamped batik, and there also batik with printing techniques. In the making

¹⁰ Novanita Whindi Arini and Kusmajid Abdullah, "Pelatihan Ketrampilan Membatik Bagi Para Guru Sekolah Dasar Di Gugus Sisingamangaraja Kramat Jati Jakarta Timur," *Jurnal SOLMA* 7, no. 1 (2018): 8–18.

¹¹ Nunuk Nur Shokiyah and Sri Wuryani, "Pengembangan Ketrampilan Wirausaha Siswa Melalui Pelatihan Membatik," *Ornamen* 15, no. 1 (2018).

¹² Agung Witjoro et al., "Pemberian Pelatihan Membuat Batik Jumputan Kepada Ibu PKK Untuk Upaya Pelestarian Dan Meningkatkan Ekonomi Masyarakat Di Lowokwaru, Malang," *Jurnal Karinov* 2, no. 2 (2019): 75–80.

¹³ Lyscha Novitasari et al., "Pelatihan Pengenalan Desain Motif Khas Batik Tangerang Selatan Di Sekolah Dasar Negeri 01 Buaran Kota Tangerang Selatan," in *Prosiding Seminar Nasional Pengabdian Masyarakat LPPM UMJ*, vol. 1, 2021.

¹⁴ Samodro, "Potensi Kearifan Lokal Untuk Mensejahterakan Masyarakat Tangerang Selatan Melalui Pengembangan Produk UKM Potensi Local Genius Dalam Meningkatkan Industri Kreatif," *Jurnal Adat : Jurnal Seni (desain) dan Budaya Dewan Kesenian Tangerang Selatan* 2, no. 1 (2019): 37–45, http://p2m.upj.ac.id/userfiles/files/JURNAL ADAT edisi 2 Samodro_compressed.pdf.

¹⁵ Asti Musman, Ambar B Arini, and Martha Nina Kenyar, *Batik: Warisan Adiluhung Nusantara* (G-Media, 2011).

¹⁶ Nian. S., *Batik Dan Mitra Penulis*. (Jakarta: Djambatan, 1990).

¹⁷ Lisbijanto Herry, "Batik" (Yogyakarta: Graha Ilmu, 2013).

a cloth of batik, there are at least four basic batik motifs as stated by Yudhistira¹⁸, the four basic motifs are the main pattern, isen-isen, edge pattern and prohibited patterns. In making a batik there are processes that must be passed. The process can consist of washing the mori cloth or the cloth to be made batik, Nyorek/mola, namely doing a design or pattern drawing, then followed by the process of Batik or menyaning, Medel, Ngerok and nggirah, Mbironi, Nyoga and Nglorot.¹⁹

One of the many Banten batik motifs is the Datulaya batik motif. This motif has a rhombus-shaped base in the form of a flower and a circle in the figure of leaf tendrils, with a blue base color and a variation of the leaf tendril motif in gray, with a yellow fabric base. Quoted from KINA²⁰; Batik Nusantara 2013 special edition regarding Batik Nusantara, Uke Kurniawan said that the name datulaya was taken from the prince's residence. In other words, according to him, the word Datu means a prince and the word Laya means a place to live. Back to the Tangerang batik motif, namely the holy tirta batik. This batik requires development, one of which is by adding animal motifs in the form of birds or the like. Incidentally, in Tangerang there are birds that live in swamp areas. This area can still found on the outskirts of Tangerang. The bird in question is a kowak. Based on this, the idea was born to create a new batik motif for Tangerang by adding a kowak.

Method

The method chosen and carried out in this activity is a community development. The team visited the Mayang batik studio to find out the existing batik motifs. It turns out that the existing batik motif for the City of Tangerang is the tirta sacred motif. This motif based on water, namely water, because Tangerang City crossed by the Cisadane's river. In addition, sacred represented by a lotus flower. Furthermore, the team had the idea to develop the holy tirta batik by adding kowak as fauna in Tangerang City. This bird can still found in several areas in Tangerang City, especially in swampy and watery areas. As it known that at several points in Tangerang City, this kind of area can still found. Furthermore, it also tried to apply the geometric aspect.

For the manufacture of batik motifs, generally begins with making designs on paper, then the designs are traced on mori cloth. After traced, it is copied and finally colored. The coloring technique here uses the colet technique, which is the direct affixing of color to the decanted batik motif. The colors used are chemical dyes remasol and

¹⁸ Yudhistira, *Dibalik Makna 99 Desain Batik* (Bogor: In Media, 2006).

¹⁹ Wisnu Pamungkas Riyanto and Muhammad Amin Ja'fat, "Katalog Batik Indonesia," *Yogyakarta: Balai Besar Penelitian dan Pengembangan Industri Kerajinan dan Batik, Proyek Pengembangan dan Pelayanan Teknologi Industri Kerajinan dan Batik* (1997).

²⁰ I Maria, "Karya Indonesia (Kina) Edisi Khusus 2013: Batik Nusantara Batik of the Archipelago," *Jakarta: Pusat Komunikasi Publik, Kementerian Perindustrian Republik Indonesia* (2013).

finishing using waterglass. The collection of documentation for this community service activity presented in Figures 2 and 3 below.



Figure 2. Designing batik



Figure 3. Coloring batik.

In Figure 2, it seen that the Team did batik designs on the mori cloth and then in Figure 3 it was printed using wax for further coloring. Seen in the picture 3 fabrics that have been colored. After all this done, then boiling carried out to remove the wax from the casting process for further drying.

In this part, we can concluded that the batik process starts from making designs and then production is carried out at the batik mayang center, the prohibition of the city of Tangerang for further production in the form of sheets of cloth purchased or distributed by the charity business PDM Tangerang City. These fabrics can sold at the Muhammadiyah store or Aisiyyah store in the form of batik cloth or already in the form of clothing.

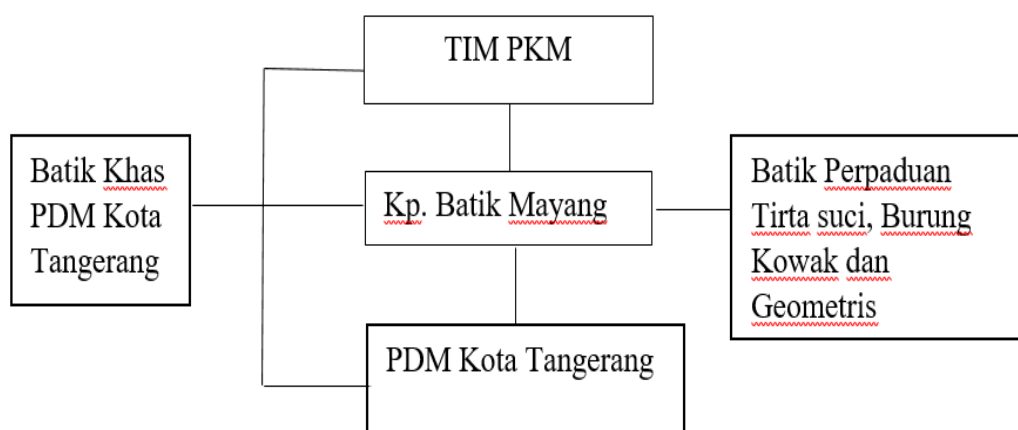


Figure 4. Scheme Social Empowerment

Figure 4 above explains that the PKM team will work together with the ban batik village of Tangerang city to develop batik innovations that combine holy water, kowak and geometric patterns. The result is a batik blend of these three elements and then mass production can carried out. In addition to working with the prohibition batik village, the team will involve the Tangerang City PDM to develop batik typical of the Tangerang City PDM. The development of this batik is for or intended for PDM Tangerang City. The involvement of the Tangerang City PDM including the design and production will carried out by the crafts men of the prohibition batik village. The results of this batik can sold by PDM Tangerang City through muhammadiyah charities.

Result

This community service activity resulted in two new batik motifs typical of Tangerang City. Tangerang's typical batik characterized by elements of holy water, kowak and geometric elements, both batik motifs presented in Figures 4 and 5 below.



Figure 5. Motive Batik Tangerang A (left) and Motive Batik Tangerang B (right)

In Figure 5 (Motive Batik Tangerang A) it can be represented that the holy water motif can be seen there with aspects of water flow and lotus flowers. Furthermore, geometric aspects can be seen on the back or background of the lotus flower and can be in the form of a square or rhombus. Furthermore, the kowak depicted implicitly by symbolizing the beak of the kowak. Based on this, the product has also created in this motif as shown in Figure 6 below. Furthermore, Figure 5 (Motive Batik Tangerang B) above represents the holy tirta motif depicted with elements that have a purple color and the geometric aspect is green and the kowak implied by the flapping of a pair of wings, and the product can be seen in Figure 7 below and other documentation can be seen in figure 7A.



Figure 6. Product batik Tangerang A



Figure 7. Product Motif Tangerang



Figure 7A. Other result of new batik

Furthermore, the pictures below show a collection of photo documentation during the activity. Figure 8 and Figure 9 sequentially show the waxing of the mori cloth, and the application of water glass as a color enhancer.



Figure 8. Waxing Process



Figure 9. Coating with water glass

Figures 10 and 11 below are the closing ceremony of the activity with the Mayang batik studio in the Prohibition sub-district. Figure 10 shows representatives from the Mayang Batik Studio giving a certificate for the activities that carried out and Figure 11 shows a group photo between the activity implementation team and the Mayang batik studio team.



Figure 10. Appreciation



Figure 11. Photo Documentation

In this activity, the team plays the role of providing knowledge about geometric transformations including flat plane translation, flat plane rotation, plane reflection, flat plane dilation that can be applied to batik cloth. Furthermore, the Mayang batik studio contributed in the form of a place to carry out batik activities, the use of batik equipment and socialization in the media.

This activity can provide benefits for the Mayang batik studio with the knowledge that in batik cloth you can add geometric elements such as squares, rectangles, circles, triangles, etc. Besides that, batik combinations can also done that apply the theory of geometric transformations such as translation, rotation, reflection and dilation. Batik development activities can continue to carried out in order to foster people's love for batik making while preventing Indonesian batik from extinction.

Discussion

In this discussion section, several important aspects can be explained, namely the batik that was developed was the new batik of the city of Tangerang with the elements of kowak and holy water. However, further than that, every batik cloth in general still keeps geometric aspects such as squares, rectangles, rhombuses and circles. In the developed batik, this is done, namely including the geometric aspect. Not only that, this batik, the main geometric transformation is applied, which is reflection. For further studies, the Tangerang batik motif can be redeveloped by adding other elements that can enrich the typical Tangerang batik itself.

In this discussion, we will discuss further about the results that can be discussed together. First, Batik that already exists in the prohibition area of the city of Tangerang is a batik that has an element of holy water. This batik is a representation of the flow of cisadane water and holy water according to the batik administrator, symbolized by a lotus flower. In our opinion, this type of batik is still simple batik because it only has one element motif. On the other hand, in order to attract young people, batik needs to be developed by adding other elements or motives.

The motive that we offer are batik with mathematical geometric motifs. This geometric motif is not only an application of two-dimensional flat data, but also applies elements of geometric transformation. This plane transformation can be in the form of plane translation or shift, plane rotation or rotation, plane reflection or mirroring, plane dilation or enlargement. The fields here are two-dimensional flat areas such as circles, squares, rectangles, trapezoids, kites, parallelograms. The resulting batik will be interesting because it contains elements of applied mathematics.

To beautify the resulting batik, other elements are added, namely elements of fauna. Like typical batik from an area that displays local fauna, in this case an element of local fauna is added, namely the kowak. The kowak is a type of bird that is commonly found in swampy areas and makes a kwak sound. This bird can be found on the coast of the city of Tangerang, which is still a swamp.

The process of making batik involves elements of the Mayang batik group. The batik process is done by first drawing a batik pattern on paper and then drawing a pattern on the mori cloth. If you have mastered this technique, the depiction of batik motifs can be directly applied to the mori cloth. After carrying out the process of designing the batik motif on the mori cloth, the next step is to apply it using wax or batik wax. The use of the mini night uses a tool called canting with various sizes, namely for isen and for blocking.

After embedding, the process continues with coloring. This coloring can be done using brushes of various sizes. After the coloring is done, the dried cloth is dried from the color that is still wet before proceeding to the process of continuing the color. The process of strengthening this color uses a chemical liquid that can strengthen the color of batik so

that the colors that appear do not fade easily. The cloth that has given a color boost left to stand so that the liquid will seep into the cloth.

After the cloth deemed sufficient to continue the color, the cloth will find it to remove the wax or batik cloth that attached to the cloth. The water has to boiled condition that makes the wax fade easily. After boiling, the cloth washed with clean water and make sure there is no batik wax still attached. The cloth dried by placing it in a shady place. Dry cloth can ironed to make the cloth neat. The results we got were that the batiks found approximately 5 batiks with the motifs of sacred water, geometry and kowak. These batiks are prototypes and can reproduced if desired.

Conclusion

The conclusion of this community service activity is that 2 new batik motive from the city of Tangerang have been created. The two batiks characterized by sacred water, kowak and geometric patterns. Tirta Suci is a batik motif in Tangerang City. This batik motif is only characterized by the flow of water as a representation of the City of Tangerang is passed by the Cisadane river. With the addition of a kowak and geometrical aspects, this batik motif becomes more varied. While the geometry of the batik motif is an application of mathematics. As for further studies on this batik motif, it is still open and can developed by adding other elements so that it is hoped that it can enrich the typical batik motif of Tangerang City

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