

## DEVELOPING BATIK CIMAHY BY RE-DESIGNING COLOR AND BATIK MOTIF OF TRADITIONAL VILLAGE CIREUNDEU, CIMAHY, WEST JAVA, INDONESIA

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### Abstract

Cimahi introducing its trademark Batik as the identity of the city on 8<sup>th</sup> anniversary which is on June 21<sup>st</sup>, 2009. Basically batik cimahi inspired by the cultural and nature resources that owned by Cimahi. One of pattern that characterizes batik Cimahi is Cireundeuy pattern. The people of *Kampung Adat* Cireundeuy was known as the consumer of cassava since long time ago and also their beliefs which is *Sunda Wiwitan*. Up until now, Cireundeuy batik pattern development was just the pattern development with cassava as the inspiration meanwhile in *Kampung Adat* Cireundeuy there are still other potential that can be used as batik pattern inspiration and also can be used as batik color inspiration.

In this study, the researcher made observation to *Kampung Adat* Cireundeuy to see the potential of culture and nature resources that owned by *Kampung Adat* Cireundeuy and to make batik color scheme. From the existing potential the batik pattern was done with stylized and pattern composition inspired by annual Satu Sura tradition that routinely the people do and cassava as a staple food the people of *Kampung Adat* Cireundeuy.

Output of this study is the development of batik Cimahi's pattern inspired by *Kampung Adat* Cireundeuy with batik tulis and stamp technique. *Kampung Adat* Cireundeuy as an inspiration is to develop culture and nature resource potential from *Kampung Adat* Cireundeuy and also to develop batik Cimahi as the identity of the city.

**Keywords:** Batik, cimahi, motif, re-design.

### 1 INTRODUCTION

Cireundeuy is one of villages in the southern city of Cimahi, which name is derived from plants *Reundeuy*. It used to grow at this village, in a very huge number. Another meaning of the origin name of Cireundeuy is derived from the word *Reundeuy*, it is a *sundanese* language which means 'living together and work together'. It tells us that the philosophy in everyday society of Cireundeuy always conduct their activities in working together and help each other. The village is located at district of South Cimahi, Cimahi City, West Java, Indonesia. It is recognized as a 'traditional heritage village' by local government. There are 50 families or 800 people living there, most of them are cassava farmers and still live with their ancient belief

Indigenous people of traditional village in Cireundeu have the principle belief of "*Ngindung Ka Waktu, Mibapa Ka Jaman*". It's a *sundanese* language, which means the villagers have their own ways and characteristics of specific beliefs from their ancestors and still holding it until now, but in the other way they will not resist the changing of times, and still following the influence of technology such as, television, cellphone, and electricity.

Because of the unique characteristic of Cireundeu village and its society, in December 2008 Cireundeu served as one of the Batik motif creation of local Batik, the Cimahi Batik. Along with the other unique symbol and region in Cimahi. The local government officially announced the Cimahi batik as local special identity, and Cireundeu has been named as one of its motif batik, the Cireundeu Motif Batik.

Unfortunately, the development of Cireundeu Batik is not growing significantly. The motif inspiration only limited with one shape and less combination. Mostly it comes from the shape of the staple food on Cireundeu traditional village, which is the cassava leaves. While in the traditional village itself, it has a lot of potential nature and culture that can be used as inspiration motif. Some of them are the inspiration shape from the characteristic of the houses, typical plant such as reundeu trees, and the most interesting is from the annual ceremony there; the *Satu Sura* traditional ceremony. On the other hand, Cireundeu motif still do not have a particular character colors that represents a soul of Cireundeu, due at the beginning of its design was only focused on the shape of motif not the color.

This is exactly being the focused of the research to develop Cireundeu Batik, by re-designing motif and the color. It would be very unfortunate if of the many natural and cultural potential of traditional villages Cireundeu only create from limited shape. Therefore, it needs further exploration that elevates the traditional village Cireundeu as one of the part of Cimahi Batik, then the Cireundeu elements of nature and culture could reinforce the identity of the Cimahi city.

## 2 THEORITICAL BACKGROUND

### 2.1 Batik

According to Sylvia Fraser (1986) in a book entitled *Indonesia Batik Processes, Patterns and Places*, she said that "*Batik is the tick suffix means 'little dot', 'drop' or 'point' but it can also denote a ticking or tapping sound. This root meaning may be seen also in words such as tritik, nitik and klitik*". According to its technique, Batik could explain as a technique to make motif on the surface by resist the color on the fabric using wax (Ramadan, 2013).

Garret Pieter Rouffaer, a researcher from the Netherlands who worked for Ethnographic Rijk's Museum in 1914, wrote the book "*De Batik - kunst in Nederlandsch – Indie*" and identified more than 1,500 variants Batik motif in the Indonesia. In October 2009, UNESCO designated Indonesian Batik as Cultural Heritage Humanity's Oral and non-material to be preserved.

### 2.2 Cimahi's Batik

Batik Cimahi was originally created as an effort to reinforce the city identity. The Batik Motif Competition held by the National Crafts Council (Dekranasda) part of local government of Cimahi city on December 19, 2008, in order to find artisan motif to make Cimahi Batik Motif. Batik is believed as one of cultural heritage and also as a national asset that must be maintained and preserved, because the cultural heritage of a community containing intellectual property. Batik is also believed one of the national cultural icon that has been known widely in foreign countries. (<http://dekransadajabar.org/21March/2016>).

Dekranasda Cimahi city receives 89 batik design followed by students, art galleries and culture, as well as the general public outside of Cimahi and Cimahi. According to archive data Dekranasda Cimahi, assessment of Cimahi batik design competition conducted by the expertise judge: H. Komarudin Kudiya SIP, M.Ds. (Batik expert and owner of Batik Komar), Ken Atik (Batik Expert, fashion designer and lecturer) and also Drs. Adang Kosasih, MM. (Vice Chairman of Dekranasda's Cimahi).

Based on the results of the judging, determined the winners as follows:

- 1 st winner: Didi Sahadi from West Bandung district with woven bamboo design (*Ciawitali*).
- 2nd winner: Muhammad Yaser from Cimahi, with *lereng kujang* motif design.
- 3rd winner: Dadang from Cimahi, with cassava leaf design (*Cireundeu*).
- Favourite (people choice): Yudhi Halyanto from Bandung, with the design of bamboo trees.

Batik Cimahi continues developing the motif still refers to the five major themes from The Batik Motif Competition. Every batik craftsman in Cimahi, has distinctive features of each in terms of color, motif and materials. There are currently 3 well-known Cimahi batik makers, whose are *Lembur Batik*, *Batik Anggraini*, and *Batik Sekar Putri*.

### 2.3 Cireundeu's Batik Motif

Cirende motif created by Dadang (the 3rd winner of Batik Motif Competition) more representative of indigenous peoples Cirende village located in the area Leuwigajah, South Cimahi. Cassava which is a substitute for rice the staple food for the local community for 80 years, has been the inspiration for Dada to create the motif. So, in this Cirende motif, cassava and cassava leaf motif dominates (Ramadan, 2013).



Fig 1. Cireundeu's Batik Motif  
Source: Personal Documentation (Rizky,2016)

### 2.4 Cireundeu Traditional Village

Cirende indigenous villages are still holding its ancestors beliefs, it is known as *Sunda Wiwitan*. *Sunda Wiwitan* is not describing their worship but it means of the way that they applying the rules of life. The particular ceremony that they apply to their life is the *Satu Sura (Suraan)* traditional ceremony.

Villagers annually routinely perform rituals *Satu Sura* as described by Rachmandika (2013) that:

*"Islamic New Year coincided with the first of Muharram. ... According to Abah Emen, Chairman of Kampung Cirende, ritual 1 Sura were routinely held since the epoch, is one of the symbols of the philosophy. Suraan ceremony, thus Cirende residents call it, has a deep meaning. That man must understand when it coexist with other human beings. (Rachmandika, 2013: 7)*

When the ceremony was held *suraan*, traditional village communities Cirende provide decorations in the village hall as a form of gratitude for what nature gave. *Gunungan*: In the next stage, there is a gazebo decorated with a mound shape (resembling an triangle shape) which is formed of several steps. (<http://budaya-indonesia.org/Filosofi-Dekorasi-Upacara-Suraan-Kampung-Adat-Cirende/21 March/ 2016>).

1. *Gunungan*: On the pole on the stage there are some crops that are composed by a grow its fruit. In order from top to bottom, namely coconut, banana, corn, long beans, carrots, eggplant, radish, peanuts and cassava.
2. Leaves: In addition to food, there are some plant leaves are also used for decoration such as *hanjuang* t and *caringin* tree. Those are traditional plant there.
3. *Janur*: The leaves are used to make the leaf is taken directly from Cirende. The manufacturing is not only done by adults, but also the youth. Making the leaf is deliberately taught as early as possible so that the next generation quickly familiar with the culture.
4. Flag: The flag is associated in bamboo and installed along the village road, as well as associated in the ceiling of the stage, symbolizing the four elements of life. Red means fire, white means water, yellow means the air, and black means the land. No one of the most special, everything has meaning adjoining each other. It membuktikan that life must be balanced.



Fig 2. Gunungan *Suraan*

Source: budaya-indonesia.org (accessed on March, 21st 2016)

### 3 THE RESEARCH METHOD

The method used in this research is qualitative method, the method of data collection is done as follows:

- a. Study literature: The collection of data by collecting literature books, articles, and websites to get teroti-theory that strengthening research.
- b. Observations: Conducting a survey to Indigenous Village Cireundeu to Cireundeu Indigenous Village elders, and also to some cimahi batik craftsmen.
- c. Interview: Conducting interviews for Indigenous Village elders Cireundeu, Cimahi batik artisans, and Dekranasda Cimahi.
- d. Exploration: Conduct exploration development motif and color with inspiration Indigenous Village Cireundeu.

### 4 RESULT AND DISCUSSION

#### 4.1 Image Board

The theme of the development of Cimahi batik motif is "Batik Cireundeu's Story" which inspired motif taken from the *Suraan* traditional ceremony and the cassava tree. *Suraan* been selected for the *Suraan* tradition part of the public trust that is indigenous villages Cireundeu the *Sunda Wiwitan*. And cassava was chosen because its own cassava has become the inspiration early on Cimahi batik motif Cireundeu. But in this design for cassava take inspiration from the leaves, stems, and flowers that grow cassava when cassava is old.

The theme "Batik Cireundeu Story" is represented by the image board that represents the forms of traditional village communities Cireundeu tradition that has been set in advance and then used as a reference design.




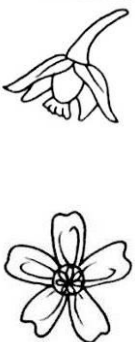

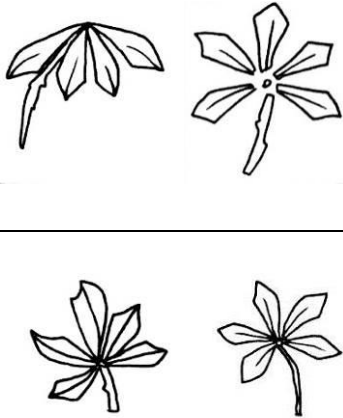

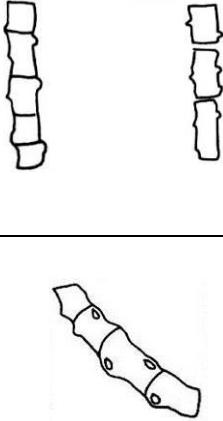
Fig 3. *Image Board* "Batik Cireundeu's Story"

Source: Personal Documentation (Rizky,2016)

### 4.2 Motif Exploration

Motif exploration is made by processing the natural elements of the smallest element in the traditional village Cireundeu. Processed forms such as: relationship cassava, cassava leaves, cassava stems, elements ceremonial mound on one sura. Processing was done by using stylized motifs, namely by simplifying the original form, the following stylized process that has been carried out:

Table 1. Motif Exploration (Stilation)

Figure	Exploration (Stilation)	Explanation
 <p>Fig 4. Cassava flower buds Source: <a href="http://jepretanhape.wordpress.com">http://jepretanhape.wordpress.com</a> (accessed on November, 2nd 2015)</p>		<p>Simplification of the flowers that bloom cassava is depicted from a side and bottom. And also a side view of the core interest cassava.</p>
 <p>Fig 5. Cassava Leaf Source: <a href="http://wikipedia.org">http://wikipedia.org</a> (accessed on, Maret 6th 2016)</p>		<p>Simplification of cassava is described from the leaves and stems of cassava from a side view and top.</p>
 <p>Fig 6. Cassava Stem Sumber: <a href="http://123rf.com">http://123rf.com</a> (acesed on March, 6th 2016)</p>		

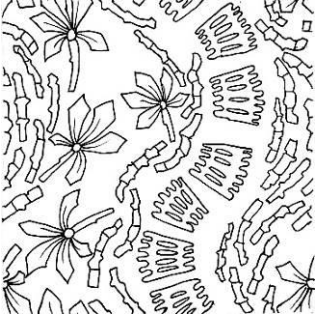
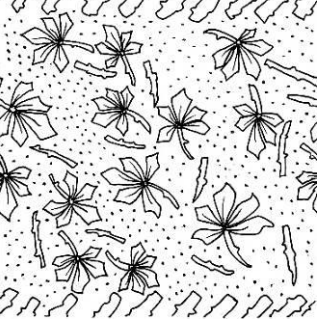

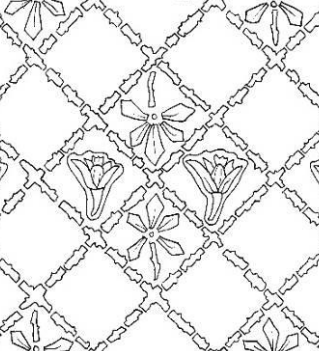


		<p>Simplification of Suraan decor is described on the form of the leaf, mountains, weaving, and other forms of decoration from several sides.</p>
<p>Fig 7. <i>Gunungan Suraan</i> Source: <a href="http://budaya-indonesia.org">http://budaya-indonesia.org</a> (accessed on March, 21st 2016)</p>		
		
<p>Fig 8. <i>Janur Suraan</i> Source: <a href="http://budaya-indonesia.org">http://budaya-indonesia.org</a> (accessed on March, 21st 2016)</p>		
		
		
		

### 4.3 Re-designing Motif

Re-designing is done by applying the elements of *Suraan* decorations of traditional ceremony and also the shape of cassava. Those elements are re-created and arrange in a new composition, to make the harmony. The composition should consider the principal of visual basic, to produce harmonious composition motif. (Shaik, 2005: 6)

Tabel 2. Re-designing Motif

Motif Composition	Elements	Technique
	<ul style="list-style-type: none"> <li>- Cassava Leaf</li> <li>- Cassava Stem</li> <li>- <i>Janur</i></li> </ul>	<ul style="list-style-type: none"> <li>- Make the curvaceous pattern from those elements.</li> <li>- Arrange it with dynamic row, considering balance and harmony.</li> </ul>
	<ul style="list-style-type: none"> <li>- Cassava Leaf</li> <li>- Cassava Stem</li> <li>- Dots</li> </ul>	<ul style="list-style-type: none"> <li>- Use the dots as an supporting elements</li> <li>- Random elements repetition, still considering balance.</li> </ul>
	<ul style="list-style-type: none"> <li>- <i>Janur</i></li> <li>- <i>Gunungan</i></li> <li>- Dots</li> </ul>	<ul style="list-style-type: none"> <li>- Random elements repetition.</li> <li>- Place the elements sideways to create a skewed impression.</li> </ul>
	<ul style="list-style-type: none"> <li>- Cassava Leaf</li> <li>- Cassava Stem</li> <li>- Cassava Flower</li> </ul>	<ul style="list-style-type: none"> <li>- Geometrical pattern.</li> <li>- Create the simetrical path of from those elements.</li> </ul>

#### 4.4 Color Board Concept



Another objective of this research is to create the characteristic color of Cireunde's Motif Batik. To develop the color it should represent Cireunde well, source of inspiration is from the traditional village Cireunde. After conducting observations and interviews to village elders customary Cireunde, it is finally defined the color board concept. Color board taken from the color of *Gunungan Suraan* (fruits, vegetables, and tubers), cassava stems, and the top peak of the *Gunungan Suraan* decorations. The color board are shown as follows:

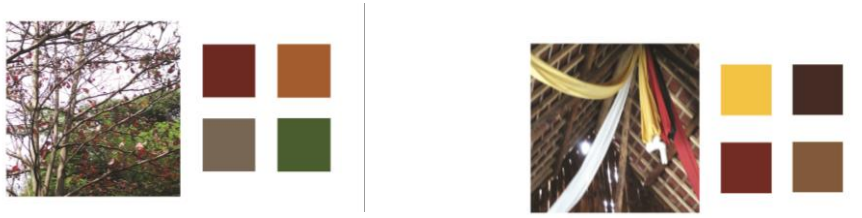


Fig 9. Color Board

Source: Personal Documentation (Rizky,2016)

Then the color concepts applied the Cireunde's Motif, as shown as follows:

Table 3. Color Application on Motif

Motif Composition	Color Image and Scheme	Application









#### 4.5 Final Composition Color and Motif

Final part to developing the motif is done by the composition of the technical textiles chart; the techniques are one step and half-step technique. Repetition motif with one-step technique. It's a continuous pattern which repeating the motif up-down, left-right in one-step. Whereas, the half-step technique is a composition motif when the motif repeats like a bricks structure, it's a half-step repeat up-down or left-right.

The purpose of this step is to show the overall motif in a larger size. Here are the final table composition color and motif:

Table 4. Final Composition Color and Motif

Explanation	Final Composition Color and Motif
<p>Name: Motif Cassava-Suraan</p> <p>Technique: One-step repetition technique.</p>	
<p>Name: Motif Cassava 1</p> <p>Technique: One-step repetition technique.</p>	

<p>Name: Motif Suraaan</p> <p>Technique: Half-step repetition technique</p>	
<p>Name: Motif Cassava 2</p> <p>Technique: One-step repetition technique.</p>	

## 5 CONCLUSION

Cireundeu has much natural and cultural potential as inspiration motif. Inspiration forms that can be processed include cassava leaf and cultural elements of the sura.

Re-design motifs done by processing and menstilasi smallest elements of the form (1) cassava leaf, (2) cassava stem, (3) suraan decoration of mountains suraan smallest element, namely coconut.

Apart from the motif, color processing for Batik Cireundeu also necessary because since the beginning of the batik made no special color identity. The concept of color is determined from the color elements of nature that exist in Cireundeu: (1) The color of the mountains as an Cireundeu landscape, (2) Suraan decoration (fruits, vegetables, and tubers), (3) cassava stems and leaf of the decoration Suraan, and the last is (4) Cireundeu flag.

Of the two concepts stylized shape and color concepts created four main compositions of the re-design batik motifs and colors Cireundeu. Processing of these motifs can enrich culture and remain strengthen the identity of the city of Cimahi. Application of this motif can be done with batik technique, technique and technique canting cap

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