

Research Article

Literature Review of Batik Garutan

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Abstract.

Batik Garutan is a legacy that has been passed down from generation to generation and developed before the independence period. Along with the times, the resulting motifs followed the changing patterns of society at that time; for example, popular trends were used as inspiration in Batik Garutan motifs, for example, Tiga Dara Batik and Apollo Batik. Even though it looks as if anything can be used as inspiration for batik, this is since Batik Garutan does not have a standard of elements required to be present in the manufacturing process. The research process uses the double diamond theoretical framework divided into four creative processes: discover, define, develop, and deliver. The study results show that the motifs in Batik Garutan have characteristics even though they do not have a standard for the motifs. This research can be used as a reference for designers to develop motif designs as inspiration for works so that Batik Garutan can be known more widely.

Keywords: batik, batik garutan, literature review, visual analysis

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1. Introduction

Batik began to be known in Garut due to the formation of a railroad transportation route to transport plantation products and as a logistics supplier for the Mataram Kingdom's army during the reign of Sultan Agung. The batik tradition in the Garut area emerged during the Dutch colonial period. Its existence is estimated apart from its circle; at that time, many indigenous handicraft activities were exported through the VOC. The triumph of Batik Garutan appeared in 1949, which was marked by the increasing effort carried out by several families of craftsmen as a business that was started by their ancestors. This was done because batik in the past experienced a period of decline when there was a government transition from the Dutch East Indies, Japanese occupation to the Government of the Republic of Indonesia [1].

The hallmark of Garutan Batik is that it has patterns and decorations that are naturalistic or stylized, depicting the surrounding flora and fauna. According to (Sartika,1988).



States, Batik Garutan, is grouped into two parts according to the basic decoration patterns, namely geometric and non-geometric. In general, geometric shapes are oblique lines, rhombuses, and rectangles, for example, clung stripes, grey stripes, cigar stripes, *Sidomukti* flowers, *Kumeli* batik, *Sidomukti* paying, and carbon stripes. While nongeometric shapes are descriptions of nature, flora, and fauna, for example, *lung-lung* fringe cement and perks. Batik motifs generally have meanings or depict certain symbols. Still, in Garutan Batik, they do not contain specific symbols but rather are creations of batik artisans to express the shape and condition of the surrounding nature [2].

The decoration of Garutan Batik, which is influenced by the decoration of Solo Batik and Yogyakarta Batik, can be seen in the kawung, machete, limar, and sidomukti ornaments. Garut batik artisans make the *rereng*/machete decoration, which adapts the *rereng*/machete decoration, for example, *Calung Rereng*, *Cerut Rereng*, and *Rereng Pita* as well as the sidomukti decoration which appears in various decorations, for example *Sidomukti*, *Kopi Tutung*, and *Sidomukti Malati*. The influence of Cirebon Batik on the balagbag decoration, which was re-imagined with Garut's distinctive style and color sense, was then called the Papangkah/Papatran decoration. The influence of Indramayu Batik can be found in the decoration of the Merak Ngibing. Meanwhile, the influence of Pekalongan Batik is found in the color composition, as seen in the various moonlit batiks.

The Garutan Batik decoration reflects the socio-cultural life, philosophy of life, and customs of the Sundanese people. Batik Garutan does not recognize prohibited ornaments because these ornaments were created solely for the needs of batik as an everyday clothing material worn as *sinjang* (long cloth) by various groups of people not associated with certain religious teachings or beliefs. Although the *Sundanese* people recognize the *menak* (nobility) and *somah/cacah* (non-aristocrat) groups, in their view of life everyone has the same degree so there is no need to differentiate through the type of decoration or the color of the batik they wear.

2. Research Methods

2.1. Discover

In the first stage within the framework of the double diamond theory, namely the discovery stage, discovery is carried out to know the problems and determine the specifications of the problems encountered [3]. This stage was carried out by collecting

literature study data, visual aspect data through observation and documentation study, maker aspect data collected by interview techniques, and user aspect data collected using a differential semantic questionnaire [4].

2.1.1. Study of literature

Literature study is a method by reading or looking for references from books and journals related to the research topic as the source.

2.1.2. Observation

In this stage, the researcher observed several batik business places in the Bandung and Garut areas. Researchers made observations at three batik business places. There, the researchers looked at the variations in the products produced, the characteristics of the product, the manufacturing process, and the place or workshop for making batik.

2.1.3. Interview

In the discovery stage, interviews are conducted to collect questions and answers to obtain data from trusted and valid sources. In the interview process, the researcher conducted interviews with several sources who were directly related to and influenced Batik Garutan. The first person is Mr. Yan Yan Sunarya. He had the title “Bapak Batik Jawa Barat,” and he was a lecturer at the Faculty of Art and Design, ITB. Next is the West Java Batik Foundation, headed by Mr. Komarudin Kudiya. From these sources, researchers learned several things about the process of batik production and the development of batik in West Java today. The third interview was conducted by the researcher with the craftsmen, who are also the owners of the Batik Garutan business. The resource persons this time were Mr. Wawan Setiawan and Mr. Ruda Pratama. From these two informants, researchers were able to find out the production process, the characteristics of Batik Garutan, the influence of other regions on Batik Garutan, the motif innovations carried out by craftsmen, the potential of Batik Garutan, and the promotions carried out by batik businesses in Garut.

2.2. Define

Clarify user needs by analyzing information from discover results. By comparing the records results, understanding and managing respondents' perceptions [3].

2.3. Develop

Development is one of the stages of thinking or collecting ideas that aim to produce solutions to problems that have been determined at the defined stage. At this stage, the researcher used the brainstorming method to find solution ideas.

2.4. Deliver

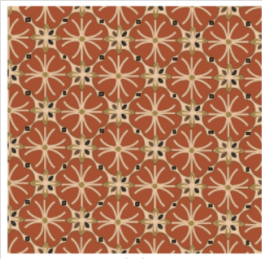
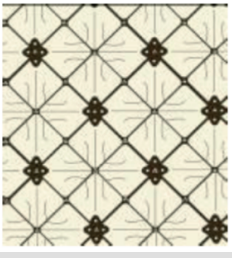
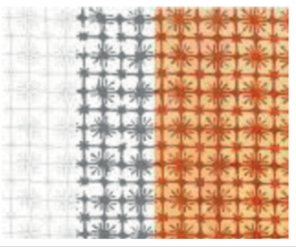



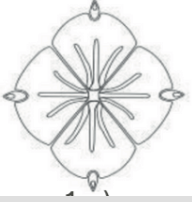


Starting from convergent thinking and focusing on the user. In this stage, measurement tools are usually used for respondents to find out and ensure that the prototype design has succeeded in overcoming the problem.

3. Result And Discussion

The Batik Garutan received two influences, namely the influence of Coastal Batik and Tasikmalaya and Ciamis Batik. The influence of Coastal Batik arose because traders from coastal areas came to offer their batik, including Pekalongan traders who took part in developing Garutan Batik. The influence of Tasikmalaya Batik is quite clear with the desire of consumers to want the form of *rereng* and *kawung* batik which tends to be ivory (*gumanding*). Batik consumers in the *Priangan* area like bright and cheerful colors, such as ivory, light colors, and plain colors.

The typical colors of Batik Garutan are *gumanding* (the color of fruits such as mangoes and so on which start to ripen and turn yellow), dark blue, dark red, dark green, yellowish brown, and dark purple. The color of the *sogan* used in Batik Garutan is light yellowish brown, this color is characteristic. Other colors, such as blood red, rose, light purple, light blue, etc., are the influence of batik from other regions, especially Pekalongan. Most of the background colors for Batik Garutan are *gumanding* colors, but cream-white colors are also often found which become the background for batik cloth, which is known as *lepaan*, which means that the background area of the cloth remains white. *Lepaan* is the process of working on covering the background of a wide batik cloth using batik wax,

TABLE 1: Visual Analysis of Batik Garutan.

Garut	Tasikmalaya	Ciamis
<p>1a). </p>	<p>2a). </p>	<p>3a). </p>
<p>1b). </p>	<p>2b). </p>	<p>3b). </p>
<p>1c). </p>	<p>2c). </p>	<p>3c). </p>
<p>Composition:</p> <ul style="list-style-type: none"> • Most people in West Java, especially East <i>Priangan</i>, belong to an agrarian society (farmers, cultivators), thus highlighting agrarian-themed decorations/patterns such as mangosteen fruit. • No complicated issues • The shape of the mangosteen (mangosteen) fruit with a cross-section that is split to form a square/square, the shape is not bad, and the flat looks harmonious with the positioning in the middle. The position in the middle indicates that there is an interesting phenomenon, namely the tendency of the Sundanese people in achieving their life goals to always be balanced with a certain size, the position in the middle means 'split in the middle' and can be interpreted as a controlled behavior or action to remain reasonable and balanced. • The decoration/pattern of <i>Cupat Manggu</i> batik does not contain a symbol associated with certain symbols, but is a batik creation. 		
<p>Main Color:</p> <ul style="list-style-type: none"> • Chocolate • <i>Gading/Gumanding</i> (the color of fruits such as mangoes that are starting to turn yellow) • <i>Hejo</i> is pale (moss green) • <i>Hideung Santen</i> (Black) <p>Chocolate</p> <ul style="list-style-type: none"> • <i>Gading/Gumanding</i> (the color of fruits such as mangoes that are starting to turn yellow) • <i>Hejo</i> is pale (moss green) • <i>Hideung Santen</i> (Black) 	<p>Main Color:</p> <ul style="list-style-type: none"> • <i>Coklat ngora rada kakonen-gan</i> (light brown) • <i>Hideung manggu</i> (dark purple) • Ivory/<i>Gumanding</i> 	<p>Main Color:</p> <ul style="list-style-type: none"> • Ivory/<i>Gumanding</i> • <i>Pulas</i> brick • <i>Pseudo-orange brown</i> (orange to brown)

or the term *dilepa*. When compared to the yellow color of Batik Garutan gumanding,

it is slightly different from the yellow color of Cirebon Batik, the yellow color of Batik Garutan gumanding looks brighter.



Figure 1: Merak Ngibing Batik 1.

Until now Garutan Batik is still produced by batik entrepreneurs while still maintaining the characteristics of Garutan Batik. Along with the times, the resulting motifs followed the changing patterns of society at that time, for example, popular trends were used as inspiration in Garutan Batik motifs, for example, Tiga Dara Batik and Apollo Batik.



Figure 2: Merak Ngibing Batik 2.

The Garutan Batik decoration reflects the socio-cultural life, philosophy of life, and customs of the Sundanese people. Batik Garutan does not recognize prohibited ornaments because these ornaments were created solely for the needs of batik as an

everyday clothing material. The character of Garutan Batik can be seen from the Tiga Dara Batik which looks familiar among the people, adaptive, straightforward, open, and humorous. The batik produced is an individual expression with a style of presentation that is still a communal work, as art belongs to the community.

4. Conclusion

Batik Garutan does not recognize the prohibition or standard decoration, because the creation of Garutan Batik motifs is based on the expression of individual batik craftsmen. Garutan batik has the most influence from Tasikmalaya, and Ciamis. Batik Garutan is inspired by the surrounding environment and things that are becoming trends, and flora and fauna motifs using geometric and non-geometric patterns. Garutan Batik colors are dominated by deep ivory colors (between beige and *soga*), the patterns use dark colors such as blue, red, *sogan* (dark brown), and dark green.

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