

Innovation of Hand-Drawn Batik in Context of Tourism

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Abstract A Batik center which initially only serves as the center of the batik industry, now, it also serves a role and turns into a tourist destination. Changes in the world of batik has led to different demands on how batik products are produced. This article discusses the innovative design strategies of batik products in the context of tourism. The research was conducted based on data analysis obtained through field research in 2016 until 2017 mainly from batik centers that have developed the concept of tourism. Strategy in batik product innovation in the context of tourism is to create various types of products which must be unique and exclusive, according to the needs of tourists.

Keywords innovation, Batik, tourism

1. Introduction

The world of batik has undergone many changes, especially after the appointment of batik as part of world cultural heritage. Batik center which in the past only served as a production center, now it has turned into a tourist destination and shopping center. In the past, people bought batik by deliberately going to the market that had batik center, such as Klewer or Bringharjo Market. In addition to the batik market, another destination is by going to personal Batik's showroom, like Danarhadi, Batik Keris, Iwan Tirta and so forth. In the present day, many people shop to batik centers.

The changes also affect various things in batik world, especially in batik center. In the past, batik producers in batik centers only sold products to particular marketing agents. However, after becoming a tourist destination and shopping destination, the producers have to manage the buying and selling transaction directly to their consumer user (end user). These changes have made the demand for batik products also changed over time. Innovation of batik products on batik center which become a tourist destination or shopping destination is different from the innovation done for conventional batik center. Manufacturers in conventional batik centers only serve the needs and tastes of marketing agents so the number is limited. Manufacturers in batik centers that are already in the context of tourism should serve the needs and tastes of consumers of users and

tourists.

Innovation of batik product design in the tourism context requires a special design strategy to produce the right product. Strategy is the science of the tactics of war or sense. Thus, if the word strategy combined with the word design can be interpreted as the right way in doing the design process for the design results to achieve the right target. Design is problem solving with a clear target. In a broader context, design is one of the cultural tools that can lead people to become capable of being independent, because the design is a field that is both integral and will be rooted out of something that is in accordance with the potential of self, departing from the values that are believed by the community itself, so that directly will be able to maintain the cultural values because it will always be expressed through the works of design (Masry, 2010).

Bram Palgunadi (2008) explains that strategy is an aspect in one of the planning process which can be very important because it is a thought, concept, or idea. A design work based on a strategic concept, if successful in analyzing the possibilities that will occur in the future, will produce a spectacular, unconventional, innovative, and revolutionary design work.

This paper discusses the design strategies that should be applied when innovating batik products in the context of tourism. This paper is part of the research on the development strategy of Surakarta batik center in the context of the

tourism industry, conducted in 2016 to 2017. Data sourced from informants, artifacts, activities, and documents excavated from batik centers that have become tourist destinations, such as Batik Village Laweyan Solo, Batik Village Jarum Klaten, Batik Center Giriloyo Imogiri Yogya, and Wiradesa Pekalongan.

2. Traditional Culture Preservation

The logical consequences that the nation bears on the recognition of batik as an intangible culture from Indonesia is to preserve batik life in order to exist in various times. In maintaining the culture of non-objects, which do not keep the culture to remain as early as the emergence of the culture, but must always be strived in order to adjust to the development and challenges of the times. Subiyantoro (2011) offers about the concept of art and cultural preservation, among others: 1) Traditional art should be strived as a potential that can prosper the life of the supporting community; 2) The business of developing the artistic potential shall be made, in accordance with internal and external demands by absorbing, accepting, or adopting elements of foreign cultural influences; 3) Rationalize the traditional art with the compaction of shapes, add elements, and memorize the market tastes.

Seeing the existing developments in the world of batik today, the regions where the batik has been growing and successfully exist in the context of tourism hence need to be studied and further become the basis of batik development in the context of tourism. Tourism is one industry that is capable to fasten the kind of economic growth and employment, increased income, and stimulate other productive sectors such as handicrafts industry and souvenirs, lodging and transportation (Pendit, 2002: 32-33). I Made Bandem (1998), a professor of arts, explains the relationship between art and tourism as follows. The rise of the image of Indonesian art and culture in the eyes of the world certainly cannot be separated from the tourism industry in providing a container and support the creativity of artists and art workers. The ability to perform locally and internationally will bring pride and prosperity to artists and art workers. This appreciation and pride can undoubtedly improve the quality and quantity of art and culture creations. Based on these explanations, batik has a big enough opportunity to grow and exist in the context of tourism because the production process, appreciation and consumption will continue to occur.

3. Creating Unique and Exclusive Product

When tourists visit one particular place, they would want to bring home typical goods from it to be used in the form of souvenir. A souvenir can be represented as a disposable object or food that is typical of the tourist areas visited. A souvenir, in general, can be used by someone as a representation or proof that he/she had visited the place.

Given in the context of tourism, batik products are widely used as souvenirs, then batik products must be able to show the uniqueness of the origin of its hand-drawn batik. Batik products in which are typical and difficult to obtain elsewhere will be very attractive for tourists to buy it. A typical batik product from a certain area will have more value for the wearer.

The strategy in creating a distinctive product is to explore the local potential to be lifted into batik products. Local potentials that can be explored and developed in batik products include: local cultural wisdom, natural potential, human resource potential. Local wisdom is part of the culture of a society that cannot be separated from the language of society itself. Local wisdom is usually passed down from generation to generation through word-of-mouth. Local wisdom is in folklore, proverbs, songs, and people's games. Local wisdom as a knowledge found by a particular local community through a collection of experiences in trying and integrated with an understanding of the culture and nature of a place (Padmanugraha A.S., 2010). Innovation of batik design with the source of the idea of designing local wisdom, in the context of tourism, will have a strong appeal.

Excavation and utilization of local natural potentials into batik products to strengthen the exclusiveness and uniqueness of products created. The natural potential that is easily applied in the innovation of batik products is plants. Plants have great potential as a natural dye in batik products. Choosing plants that are easy and grow in the area of batik to be developed as a dye. The colors produced from plants are influenced by the type of plants, soil types, and weather. Thus, batik products that utilize natural dyes from local plants will produce a distinctive color as well.

In addition to products that have uniqueness, batik producers must be able to create unique batik products. Unique means that it should be exclusive and distinctive from other products. Something different will always be more interesting. Successful products will attract the atten-

tion of potential customers, and it is in fact the beginning of a successful step in sales.

In the scale of centers of batik, between one center of batik with the others must have the uniqueness of each product. Centers that do not have uniqueness in the product will not attract the attention of potential customers or tourists. On a smaller scale, in one center, every SME (Small and Medium Enterprise) of batik must create a different product from other batik companies. In Batik Village Laweyan Solo, the number of batik companies is very much and the competition is quite tight. Companies and batik showroom that attract many tourists visit will always innovate the product and successfully create a unique product.

The uniqueness in batik products is very important. Batik is included in the exclusive product category. Hand-drawn Batik through a process that is so complicated and requires high skills so that the price becomes relatively expensive. Users of exclusive products, in general, have their clothing desperate to be different and better than others.

4. Creating Products As per Tourists Need

Innovation of batik product design in the context of tourism is meeting the needs of tourists. In the context of tourism, tourists need batik products in use as a souvenir. A souvenir is something that travelers brought to their home for the memories associated with these objects. A souvenir could remain a person's memory of the place one ever visits. There are four reasons tourists buy souvenirs. First because the product is interesting, unique, and an icon of a tourist destination; Second, quality; Third, the packaging is good and attractive; Fourth, the price¹.

If viewed based on the hierarchy of needs chart, the need for souvenirs is the level of the most recent needs. Maslow (1954) describes the most basic needs hierarchy starting from physical needs, security needs, social needs, honor needs, and self-actualization needs. Tourists buying souvenirs are more likely to be categorized in self-actualization need. Souvenirs as a sign or a means of communication that the person has visited the place related to

the souvenir.

There are three functions in an artifact, which are physical functions, social functions, and personal functions. Physical functions are related to the physical use of an artifact. Social function is related to the influence or social effect of the artifact when used. The personal function is related to the use of artifacts as a medium of expression for the user (Feldman, 1967). In a tourist souvenir, personal functions have more portion than other functions. Thus, when innovating batik product design in the context of tourism, it would be best to direct it as part of the means of personal function to meet the needs of self-actualization than the physical function or to meet physical needs. Products that support the appearance or for display will be more attractive by tourists.

5. Creating a Diverse Product

Designing a product should consider the segmentation of the target consumers. Cultural background, social class, educational level, age, and gender will affect the taste and purchasing power of someone. Therefore, the batik producer must know first who is going to be the potential market of batik products in the context of tourism.

Tourists who visit batik centers are very diverse, both from origin, age, social class, economic level, education level, and gender. All tourists, either directly or indirectly, will bring possible opportunities to become batik consumers in each batik center². Tourists who visited the batik center are also very diverse in terms of their purchasing power. Most of them want to have souvenirs from the center of batik, but not all can afford to buy batik, especially hand-drawn batik. Considering the tastes and purchasing power of the various tourists then will have impacts when innovating batik products in the context of the tourism, the batik producers must be able to create a variety of products, ranging from a fine batik to a simple batik product at affordable prices, such as shawl, hand-held fan, or handkerchief, but still showing its exclusiveness and uniqueness.

¹ Mohammad Kohar "Cinderamata Sarana Kenalkan Daerah Tujuan Wisata" *Jatimpos.co edisi Jumat, 22 Mei 2015* (<http://jatimpos.co/en/pariwisata/681-cinderamata-sarana-kenalkan-daerah-tujuan-wisata>)

² Interview with Alpa Febela, Head of Batik Village Laweyan Solo, On August 2017.

6. Conclusion

Changes that occur in the world of batik centers, in which are initially serves as batik production center and now turned into a tourist destination, demanding changes also on how batik products are produced. The strategy of batik product innovation in the context of tourism is different from batik product innovation in industrial context. Innovation of batik products in the context of tourism should be able to produce exclusive and unique products. Functional products are more directed at personal functions as the fulfillment of actualization needs in tourists. In addition, given the diverse tourist character, the batik producers must also create a diverse yet exclusive products for various tastes and purchasing power.

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