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## The Design Motif of Batik Grafika Indonesia (Batik Pusgrafin) in National Batik Diversity Through Application Subject Nirmana Dwimatra-Trimatra

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### Abstract

This research is a continuation of the dissertation on 'Transformation of the Indonesian Graphics Center/Pusgrafin in the Renewal of Educational Media in Indonesia, 1969–2008'. As a government institution in the field of graphics, one of its tasks and functions is to develop non-formal education through graphic training throughout Indonesia. This research aims to memorize pusgrafin as a renewal of educational media through the concept of creating pusgrafin batik motifs or Indonesian graphic batik so that it can enrich the diversity of batik motifs in Indonesia. Motifs with the philosophy of graphical batik motifs from local wisdom become one of the national batik diversities and support the program to increase the creative industry in Indonesia, both in books, journals, and scientific studies. The novelty of this research is that the existence of Indonesian graphical batik motifs as the embodiment of pusgrafin as one of the media to display a new identity or characteristics of a product will be able to contribute value to regional socio-economic growth, especially in the tourism and creative industry sectors. The locus at Politeknik Negeri Media Kreatif (PoliMedia Kreatif) is one of the vocational education institutions and the only state polytechnic in DKI Jakarta Province. As a revitalization of Pusgrafin, it has a role in developing various superior products, both produced by each study program and through collaboration between study programs. This research uses an art history/historiography research method with a methodology of social science, culture, and creative industry approaches. This research uses the subject matter of Indonesian Batik Grafika motif design in advanced courses: two-dimensional nirmana and three-dimensional nirmana. The results of batik motif design in the future will be applied to fashion products, especially batik clothing and merchandise/gimmicks.

**Keyword:** Batik Motif Design, Indonesian Graphic Batik, Pusgrafin, Merchandising, Nirmana Dwimatra-Nirmana Trimatra

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Received 24 June 2023; Received in revised form 20 July 2023; Accepted 04 October 2023; Available online 07 October 2023

<https://doi.org/10.63924/jsid.v5i1.25>

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The paper is in collaboration with Politeknik Negeri Media Kreatif, Indonesia

## INTRODUCTION

The establishment of pusgrafin began in 1966. Dr. Sarino Mangunpranoto, Minister of Education and Culture at the time, submitted a request for assistance to the Dutch government to meet the needs of school books and notebooks for students in Indonesia. The request received such a positive response that in May 1967, the Dutch government assigned an international graphical expert or figure as well as an official of the Director General of Publishing and Printing of the Netherlands, Th. H. Oltheten, to conduct a survey. Afterwards, Th. H. Oltheten and his team concluded that Indonesia needed book aid, but preferably not in the form of books because they would run out quickly. This was based on the idea that the graphic facilities and infrastructure in Indonesia were still very minimal. The results of this survey became the forerunner of the idea of establishing a Graphic Development Center, which at that time was called PGI (Indonesian Graphics Center) before becoming Pusgrafin (Indonesian Graphics Center).

In 1968, Minister Sarino Mangunpranoto and Th. Oltheten agreed to organize the Indonesian Graphic Project. All activities of the institution were financed by the Dutch government. The Indonesian side provided the premises at Jalan Gatot Subroto Kav. 42-43 in South Jakarta. The agreement was followed up by the next Ministers of Education and Culture, Prof. Sanusi Hardjadinata and Mashuri, SH. In October 1968, machinery and graphical experts from the Netherlands, led by Ir. H.J.C., began to arrive. Voorwald.

In 1968, a Mobile Printing Unit (MPU) was also brought in, equipped with an IT3c brand paper plate making machine, a small offset machine, and other aids for mobile printing. MPU was active in the Java Island area. On April 26, 1969, the cooperation agreement for the Indonesian Graphics Project was signed by Minister of P & K Mashuri, S.H., and Dutch Ambassador to Indonesia Hugo Scheltema. After that, the Dutch provided training in mobile graphics so that it could be easily moved according to the place to be addressed using the Mobile Printing Unit (MPU).

On October 17, the Minister of P & K issued Decree Number 0114 of 1969 concerning the Establishment of the Advisory Council of the Indonesian Graphics Project. This date became an important milestone in the study of the history of the Indonesian Graphics Center, or PGI. The second phase of the cooperation agreement was signed on April 26, 1973, by the Minister of P & K Mashuri, S.H., and the Dutch Ambassador at the Indonesian Graphics Center. On August 20, 1973, the Pusgrafin Building was inaugurated by the coordinating minister for welfare, Prof. Sunawar Sukowati, because the Minister of P & K, Prof. Dr. Ir. Sumantri Brodjonegoro, was unable to attend due to illness.

Pusgrafin's transformation has become a common concern and lesson learned during the Industrial Revolution 4.0. This is in line with the government's revitalization policy for New Pusgrafin. This step is a government policy for implementing good corporate governance in institutions or centers under the ministry. There are several considerations involved. First, the principles of good corporate governance have not been applied to state-owned enterprises or government agencies. Second, the principles of good corporate governance are indispensable in managing state-owned enterprises. Third, the principles of good corporate governance are believed to improve performance in state-owned enterprises.

The importance of the Indonesian Graphics Center is that this institution is one of the government institutions engaged in the field of graphics or printing that has ever existed in Indonesia. As intended by the Minister of Education and Culture, Dr. Daoed Joesoef, at that time, 'civilization' is written culture' as the nation's cultural values passed down from previous generations to future generations. This dissertation will focus on the perspective of historical science with the following research questions:

Politeknik Negeri Media Kreatif (PoliMedia Kreatif) is one of the vocational education institutions and the only state polytechnic in DKI Jakarta Province. The establishment of PoliMedia Kreatif departed from the revitalization of the Indonesian Graphics Center (Pusgrafin) and was based on the mandate of President Susilo Bambang Yudhoyono at the Indonesian Cultural Products Week (PPBI) at JCC on June 4, 2008. The revitalization of Pusgrafin was outlined in the Decree of the Minister of National Education No. 60 of 2008 concerning the Establishment of Politeknik Negeri Media Kreatif.

Currently, PoliMedia Kreatif Kreatif has a central campus in South Jakarta with 13 study programs as well as several study programs outside the main campus (PSDKU) in Medan and Makassar. PoliMedia Kreatif Kreatif, as the only polytechnic engaged in the creative industry, which is also stated in its vision, namely "Becoming a leading and superior vocational higher education institution in the field of creative industries," with one of its missions, "Developing, applying, and disseminating technology in the field of creative industries based on the needs of society, business, and industry," makes many real contributions to the development of the creative industry in Indonesia, especially in the city of Jakarta, through superior products produced both by each study program and by collaborating between study programs.

In connection with efforts to support the creative industry and regional socio-economic growth through the development of distinctive batik motifs that are widely promoted by a number of local governments today, PoliMedia Kreatif, as a state polytechnic in DKI Jakarta Province, also supports this movement through the Contemporary Batik Motif Design Program. Especially at this time, in the environment around PoliMedia Kreatif, there are regional batiks such as batik betawi and depok batik, so that it can simultaneously support regional superior potential and local wisdom.

The design of the batik motif of Grafika Indonesia/Batik Pusgrafin aims to memorize the presence of pusgrafin from 1969–2008 and, at the same time, provide color and identity to the batik course at the D4 Fashion Design study program of PoliMedia Kreatif so as to inspire and enrich the diversity of Indonesian national batik. Batik Grafika Indonesia, as a continuation of Pusgrafin, preserves the printing technique of both manual and digital printing, namely by using the techniques of batik tulis, batik cap, and modern batik printing.

The design of Pusgrafin and Indonesian Batik Grafika batik motifs, in addition to providing a characteristic or identity of national batik diversity, also serves as an identity or blueprint for Creative Media Poli, for merchandise and gimmicks, as well as commodities for the surrounding community, including small and medium enterprises (SMEs) in the field of Batik Betawi in DKI Jakarta Province and the city of Depok, and does not rule out the possibility of development based on the characteristics of the cities of Medan and Makassar as PSDKU.

Talking about batik in Indonesia, which has been recognized as a work of Indonesia, batik cannot be separated from the life of the Indonesian people because it is the identity of the nation. It was recognized by UNESCO on October 2, 2009, as the cultural heritage of the Indonesian people and then became Indonesian Batik Day. Batik in Indonesia has many varieties of both

motifs and techniques used. Batik is found in Indonesia in almost every region as a historical heritage, in addition to historical evidence such as buildings, temples, gates, and other architecture. Batik, as one of the regional identities, is spread in almost all parts of Indonesia, from Sabang to Merauke, such as Solo, Wonogiri, Bayat Klaten, Pekalongan, Banyumas, Tegal, Kebumen, Purworejo, Brebes, Kudus, Jepara, Demak, Semarang, and Rembang Batik in Central Java. There are batiks in Cirebon, Tasikmalaya, Ciamis, Indramayu, Garut, Kuningan, Sumedang, and Bandung in West Java. There are batik Mojokerto, Tulungagung, Jombang, Trenggalek, Ponorogo, Pacitan, Magetan, Tuban, Kediri, Sidoarjo, Surabaya, Malang, Madura, and Banyuwangi in East Java. And there are in other areas such as Batik Banten, Jakarta, Betawi, Aceh, Riau, Jambi, Palembang, Kalimantan, Sulawesi, West Nusa Tenggara, Papua, and so on.

Batik motifs, according to the region that produces batik products or works, consist of various ornamental motifs and contain their respective philosophies according to what is believed to be the basis for making the batik motif. Batik Grafika Indonesia is motivated by the establishment of a graphical institution in Indonesia, namely the Indonesian Graphics Center (Pusgrafin), on April 26, 1969, until it was revitalized by the government on October 8, 2008.

The Indonesian Batik Grafika technique can be done by continuing the printing techniques that have been carried out by Pusgrafin, which at that time were mostly applied to paper media. However, in the current era, it has become a necessity to print on all media other than paper, such as plastic, rubber, fabric, aluminum foil, and so on, as well as develop other media.

In its implementation, this research activity can be realized in various collaborations with several parties, such as the industrial world (dudi), MSMEs, and also students in the classroom. especially for graphic design students in the Nirmana Trimatra course in semester 2 of 2023-2024. Actually, the graphical reproduction method, especially regarding woodcut high print, is an application in the Nirmana Dwimatra course, but because in the implementation of the curriculum, Nirmana Dwimatra is given in semester 1 and Nirmana Trimatra in semester 2, this becomes a continuity between theory and practice lectures. It is more appropriate to be implemented in the Nirmana Dwimatra course because it is a two-dimensional (two-sided) work. (government), companies (corporate), society (public and community), and strengthened Today, some opinions regarding novelty and development as three strands that must be displayed by the implementers and those responsible are termed the quadro helix, consisting of government and universities (academic). It can also be just three groups, a tripelhelix, or even a pentahelix in its implementation.

In this context, it is possible that the importance of the concept of Indonesian Batik Grafika in collaboration with various parties in realizing the works or products of Indonesian Batik Grafika in providing identity and nuances of Indonesia's national cultural diversity and wealth.

### 1.1. Problem Formulation

Based on the above background, the following problems can be formulated:

- a. How to design the motif of Indonesian Batik Grafika / Pusgrafin Batik as an effort to memorize Pusgrafin while displaying the characteristics and character of the Creative

Media State Polytechnic institution?

- b. How do I apply the implementation of the concept of designing Indonesian graphic batik motifs to 2nd semester students in the Nirmana Trimatara course?
- c. How do I apply the Indonesian Batik Grafika motif to local policy content on merchandise products and on gimmicks for Politeknik Negeri Media Kreatif Jakarta campus products? How do I apply the Indonesian Batik Grafika motif to local policy content on merchandise products and on gimmicks for Politeknik Negeri Media Kreatif Jakarta campus products?

## 1.2. Problem Limitation

This research covers the design of contemporary batik motifs for writing, stamping, and printing techniques by raising the characteristics and characters of Indonesian Batik Grafika and Pusgrafin, using elements of graphic machinery motifs as the main design concept. Especially pre-press, print, and post-press machines, in classes A, B, and C with the Nirmana Trimatra course, Semester 2 of the 2023-2024 academic year at Politeknik Negeri Media Kreatif

## LITERATURE REVIEW

### 2.1 Decorative Variety

Ornamental variety as the main ornament in batik is important in addition to fabrics, types of fabrics, techniques, finishing, demographics, quality, and distribution. Ornamental variety becomes a sign of a batik work, especially in studying the philosophy of batik motifs based on the background and identification of the birth of the motif. The decorative variety in batik cloth motifs becomes the identity of a chronology of the birth of batik motifs in a region, so that it becomes a characteristic or specificity as well as a specialty of the motif.

The decorative variety in batik cloth motifs in Indonesia develops from era to era, from traditional to modern to postmodern. Civilization is the cultural turnover that humans go through in interacting, relating, collaborating, synergizing, and acculturating with nature and different cultures. Thus, it gives birth to the unity of decorative motifs that are realized in the patterns displayed.

Wulandari, in 'Batik Nusantara' (2011: 75), explains that even the Europeans took an interest in batik so that it influenced the batik style at that time, where there were previously unknown flower patterns, such as tulips, and objects brought by the colonizers (buildings and horse-drawn carriages), even their favorite colors, such as blue.

#### 2.1.1. Definition of Decorative Variety

The definition of ornamental variety, commonly referred to as ornament, in the science of art and design, according to several sources, is defined as a decorative image or motif consisting of various types of patterns. Ornamentation is usually found in works such as batik cloth, jars, wooden furniture, pottery, leatherwork, metalwork, and so on. Ornamental patterns that are repeated, repetitive, or repetition of forms make ornamental patterns that represent unity, strength, and balance in design unique because of the diversity of repetition, which is intact and harmonious.

Ornamental variety can also be interpreted as a picture that has meaning, which can tell a story if the decorative motif characterizes a chronicle, is philosophical, and has a semiotic sign or symbolism in it through the elements displayed in the pattern.

### 2.1.2. Decorative Motifs

A motif is an image pattern that has a meaning, sign, symbol, or emblem in it. Motifs consist of elements of points, lines, fields, colors, and so on, and design principles such as unity, contrast, repetition, proportion, emphasis, and so on, which form a pattern.

Decorative patterns or motifs in batik are the main pattern in batik, which will later become the blue print of the batik. The diversity of decorative motifs or batik patterns in Indonesia is very diverse because it is influenced by the diversity of ethnic groups and Indonesian culture. Regions outside Java, such as Kalimantan, Sumatra, Sulawesi, and Papua, have their own patterns and uniqueness in making batik because they are influenced by the natural environment, philosophy, customs, mindset, science, and technology, each of which is not the same.

### 2.2. Definition of Motive

Motifs are images of batik patterns or patterns as described above. Now batik motifs or patterns develop following the times, including philosophy, science, and technology. Batik in each region has the following main patterns or motifs: (1) sri katon pattern, semen rama pattern (some are classic and some are new), sido mukti pattern, semen remeng/garuda bird pattern, lung-lungan/ulur babon angram and gragah waluh pattern, inland klewer semen pattern, coastal klewer semen pattern, huk bird/peacock pattern, kawung pattern, parang/lereng pattern, parang rusak baron pattern, nitik, and abstract patterns.

In the end, the patterns and motifs are combined, forming a pattern that is characteristic of each region in Indonesia because batik patterns are strongly influenced by society, such as the method of making, beliefs, the natural environment, flora, and fauna, so that they become batik motifs.

The patterns and motifs of written batik are different when compared to other types of batik. The type of hand-drawn batik in the form of scratches generally has no repetition. If there is a repetition of the pattern, it will usually never be the same, both in shape and size. In written batik, the shape of one ornament and another is not exactly the same; the shape of the isen-isen in written batik is relatively tight, neat, and not rigid.

Based on the manufacturing technique, batik patterns and motifs can be made by writing, jumputan, stamping, printing, and screen printing. Based on the pattern, batik can be divided into primitive batik patterns, palace batik, classical batik, coastal batik, saudagaran batik, and peasant batik. And based on their regional origin, batik patterns or motifs can be used as regional characteristics, such as batik yogyakarta, batik pekalongan, batik solo, batik cirebon, and so on.

### 2.3. Types of Motifs

Patterns in batik are divided into two things, namely the main ornament, namely the pattern that determines the meaning of the motif and serves to name the motif based on the symbol in the ornament. If the main pattern is parang, it is called parang batik. And others such as meru (mountain), fire, dragon, bird, garuda, tree of life, plant, building, and so on. And isen-isen, which are various patterns as backgrounds or fillers of empty fields, which are small and complex, in the form of dots or lines. Background fillers include galaran, prone, ukel, udar,

belara sineret, anam karsa, debundel or cebong, kelir, pebbles, melik scales, uceng mudik, kembang jati, and gringsing. Isen-isen filling empty fields include cecek, orange flowers, suruh flowers, clove flowers, sawat, sawut flowers, srikit, kemukus, serit, and untu walang.

Meanwhile, based on the motif, batik is divided into two types, namely geometric batik motifs and non-geometric batik motifs.

a. Geometric Motifs, Symmetrical-asymmetrical.

Geometric ornamental patterns are patterns that contain elements of lines and shapes such as oblique lines, squares, rectangles, trapezoids, rhombuses, rows, circles, and stars that are arranged repeatedly. such as ceplik or ceplokan patterns, in which there are circular shapes, rosettes, and animals; for example, ceplik nagasari, ceplik supit urang, ceplik truntum, and ceplik cakra kusuma. Meanwhile, Ganggong is a pattern that is similar to ceplik but not the same because of the difference in the shape of the isen, which consists of a line of unequal length, and the longest end is shaped like a + sign. The names of Ganggong patterns include Ganggong Arjuna, Ganggong Madusari, and Ganggong Sari.

A parang pattern is a sloping line pattern consisting of one or more ornaments composed of parallel lines with an angle of 45', such as broken parang and ukel slopes. Furthermore, the banji pattern is based on swastika ornaments, formed from lines that connect one to another to form a swastika, depicting the violence received by the community during the Japanese occupation of Indonesia. and it is depicted to symbolize the struggle against injustice. The names of banji patterns such as banji guling, banji bengkok, banji kerton, and banji lancip.

a. Plant motifs/Biomorphixes.

It is a non-geometric motif consisting of several categories: (1) creeping plants, symbolizing the harmonization of humans with nature; for example, Semen, Cakrak-cakrik, and Luwung Klewer. (2) water plants, such as ganggong sari; (3) flowers and leaves, such as kenikir flowers and truntum, symbolizing the descent of God's revelation to reach noble ideals. In some references, this style is often referred to as buketan.

b. Animal motifs/Mimesis.

It is a motif that has different meanings, such as birds symbolizing freedom or independence or tiger motifs symbolizing strength and courage. These motifs include the Peacock, Gurda, Gringsing, and Sido Mukti motifs.

c. Dynamic/creative/imaginary motives

It is a combination motif between classical patterns with traditional ornaments and modern patterns. This pattern enriches the repertoire of existing patterns with combination and creativity.

d. Contemporary Motifs

Contemporary batik, in general, is batik with contemporary motifs. like the meaning of the word contemporary, which means current, in accordance with the times.

According to Priyadi (1979), 'contemporary batik is batik whose motifs are heavily influenced by the batik artists themselves. In general, batik artists, or contemporary batik designers, initially aim only for their inner satisfaction in expressing their aesthetic

emotions. Their works are mostly for wall decoration. The motifs chosen are free-style, not bound by previous forms that are bound by the rules or references of batik making'.

Batik with contemporary motifs during the 1970s in Indonesia was pioneered by artist Amry Yahya and was very popular among artists and culturalists. In addition, there were other artists such as Abas Alibasyah, Suyanto, Bagong Kusudiharjo, Ida Hajar, Kuswadji, Mahyar, Mustika, Suhardo, Tulus Warsito, and others. (Soedarso: 1998).

Batik works with contemporary motifs in the history of development in the 1970s and 1980s in Indonesia were pioneered by Amry Yahya, which, when viewed visually, has its own unique work. The color combination is contrasting yet harmonious, religious in nature, and always maintains consistency. Until his death on December 19, 2001, Amry Yahya's gallery became Amry Yahya's family museum.

#### 2.4. Aesthetic Theory

The definition of aesthetics according to various experts' opinions includes the following:

According to Jakob Sumarjo in Philosophy of Art, 'Aesthetics questions the nature of natural beauty and works of art, while philosophy of art questions only works of art, art objects, or artifacts called art'.

Agus Sachari, in Applied Aesthetics, 'Aesthetics is a philosophy that discusses the essence of the totality of aesthetic and artistic life in line with the times.

Aesthetics, according to A.A. Djelantik in Aesthetics: An Introduction, 'Aesthetics is a science that studies everything related to beauty, studying all aspects of beauty.

According to the Big Indonesian Dictionary (KBBI), 'Aesthetics has two meanings: aesthetics is a branch of philosophy that discusses art, the value of beauty, and human responses to it. Aesthetics can also be defined as human sensitivity to art and beauty.

#### 2.5. Color Theory

Color theory is indispensable in any discussion of research on pure art and applied art. Because color is one of the elements in art that must be present in it, without color, artworks are only monotonous and easy to translate. Artworks and colors are not absolute, but their presence can add interest and, at the same time, appreciation of the general public to works of art, compared to works of art that only rely on the power of two colors, or black and white, which are actually only the appearance of the dimensions of space. Based on the color theory, a visual work will be able to be studied as a whole and not compartmentalized into individual perceptions alone. On this occasion, we will discuss the theories according to several experts who produced color theories that have been applied in batik works.

Color is not only an addition to the value of art, but not only color in this case because color is one of the elements of design. But also design elements such as point, line, shape, texture, size, darkness or intensity, volume, value, and so on.

Line as contour and model, pattern and texture maker, shape and model maker, pattern and texture maker, shaper, marker and symbol, and director and stressor Line expression

includes several aspects: (1) thick, thin, long, and short; (2) horizontal, vertical, and diagonal; (3) motion, straight, curved, wavy, and broken.

Color gives an aesthetic and attractive impression to the batik that will be made. Colors also represent the feelings of the batik maker. For consumers, color becomes a choice or taste. And in it, there are implied meanings and symbolic values agreed upon in the group. Color hue, which means the distinctive nature of a color that shows its position in the color spectrum or indicates the type of color such as red, yellow, green, blue, and so on, Furthermore, hue, or nuance, means the level of color; for example, the hue in the blue group is dark blue, light blue, sky blue, and so on. Color related to the value or level of dark light according to the color sequence is called tone or value. The term "color tint" is part of the value or color tone expressed for the lightness and paleness of the color due to the mixing of white. Shade is a term in color to indicate the darkness of light due to mixing with black. Chroma, or color intensity, is a color quality related to the level of strength and weakness of the color. Isaac Newton put forward a color theory based on the source of color, namely the seven colors of the light spectrum, or rainbow. Munsell explained the main colors, namely red, blue, yellow, green, and purple. Next is the intermediate color.

The perception of color in artworks also affects their usefulness in society. Color in the context of batik is to adjust to local content or local culture. And this agreement cannot be equated with each region because each has its own agreement regarding color.

## 2.6. Semiotics

Semiotics, as the science of signs and symbols, is an interesting discussion in itself after the discussion of the main theories in the concept of artwork. Semiotics cannot be separated from the relationship between the work, the artist, the designer or batik maker in this case, the owner of the batik house or others, and the community.

Semiotics is mainly related to the philosophy of the work, so it is full of meaning and symbolism. In this case, applying semiotics to contemporary batik means translating the meaning of a batik motif and its philosophy. And of course, it is not the same from one to another; semiotics becomes part of the uniqueness of the work being translated. The semiotics blend in the colors, shapes, elements, and principles applied in the making of the batik motif.

## METHOD

### 4.1 Research Method

The research method in this study uses a historical, scientific-based research method with the stages of heuristics, criticism, interpretation, and historiography. The methodology used is a scientific approach to art and design with decryption, formal analysis, interpretation, and also criticism of the design works that will be produced in this study.

This research will be planned to design Indonesian graphical batik motifs or will be named Batik Pusgrafin which is phylosophically derived from the footsteps of Pusgrafin as one part of the Indonesian government, in the field of graphics or printing. The design of Pusgrafikn Batik motifs and distinctive colors that lead to the philosophy of graphical printing colors, will provide a strong identity or characteristic of the birth of the identity of the Creative Media State Polytechnic Batik Motif as a result of the revitalization of the Indonesian Graphics Center (Pusgrafin).

## 4.2 Research stage

The stages of the Indonesian graphical batik history method include the following:

### 4.2.1. Heuristic Stages

- a. Field observation of the Indonesian Graphics Center, which has become the State Polytechnic of Creative Media
- b. Observation of batik motifs and various wastra of the archipelago, especially around Depok and South Jakarta, especially Depok Batik and Betawi Batik
- c. Introduction to the types of batik that developed historically in Depok and Betawi
- b. Recognize the elements of design, design elements, and design principles used in graphical batik design.

### 4.2.2. Critique/analysis stage

- a. Analyzing visual elements in a creative multimedia graphics environment.
- b. Examine the philosophy of visual elements (shapes and colors) in the creative polimedia graphical environment.

### 4.2.3. Design

- a. Experimentation of batik motifs with the development of visual elements based on the characteristics of Politeknik Negeri Media Kreatif and inspiration from the scope of the world of graphics.
- b. Experimentation with textile materials and dyes
- c. Fashion (uniform) design experiments with the application of batik motifs.
- d. Sketches of graphical batik designs
- e. use of tools and materials.

### 4.2.4. Design Results

- a. Design batik motifs on fabric with the application of textile dyes.
- b. Design on long cloth, t-shirt, goodie bag, paper, and mica.

## 4.3 Research location

The research was carried out in the South Jakarta Creative Media State Polytechnic Education environment, especially in the Graphic Design Study Program Semester 2 class ABC.

### 4.3.1. Variables observed/measured

- a. Designs that are on the market and have the characteristics of the campus, school, or institution as well as the visual elements (shape and color) in local batik
- b. The development of motif designs with visual elements depends on the characteristics of the Creative Media State Polytechnic and the inspiration of the scope of graphics.
- c. Application of batik motifs in gimmicks and merchandise products in the next budget year (further research).

## 4.4. Model used

This research uses an experimental analysis model as a systematic method to establish relationships that contain causal phenomena. Experimental research is the core method of research models that use quantitative approaches. In the experimental method, researchers perform three main requirements, namely:

1. Control activities
2. Directing activities on objects/models
3. Observation

#### 4.5. Data collection technique

Proses pengumpulan data, melalui tahap sebagai berikut: Literature study of previous studies related to the theory of visual elements and selected batik motifs

- a. Literature study related to batik decoration and motifs
- b. Literature study related to the design of batik motifs
- c. Literature study on previous studies related to the design of batik motifs typical of schools, campuses, or institutions that already exist in the market
- d. Literature study related to basic batik materials

##### 4.5.1. Data Type

The types of data obtained from sources, literature, direct observation, and visual recordings are divided into two categories, namely:

- a. Primary data is data obtained directly from the research location, in class ABC.
- b. Secondary data is data obtained from library books and scientific articles both printed and online, in the form of pictures of types of batik typical of schools, campuses, or institutions that already exist in the market. Good printed materials such as library books and scientific articles that contain explanations of batik typical of schools, campuses, or institutions that already exist in the market.

#### 4.6. Data analysis

This research focuses on analyzing the visual elements of batik typical of the Creative Media State Polytechnic campus, namely pusgrafin batik. so that the resulting design provides traditional value and increases added value.

## RESULT

The results of this research are described in photographs of activities both in the classroom and in the Creative Media State Polytechnic tower hall, meetings, and the implementation of weekly lectures, midterm exams, and semester final exams in 2023. As follows

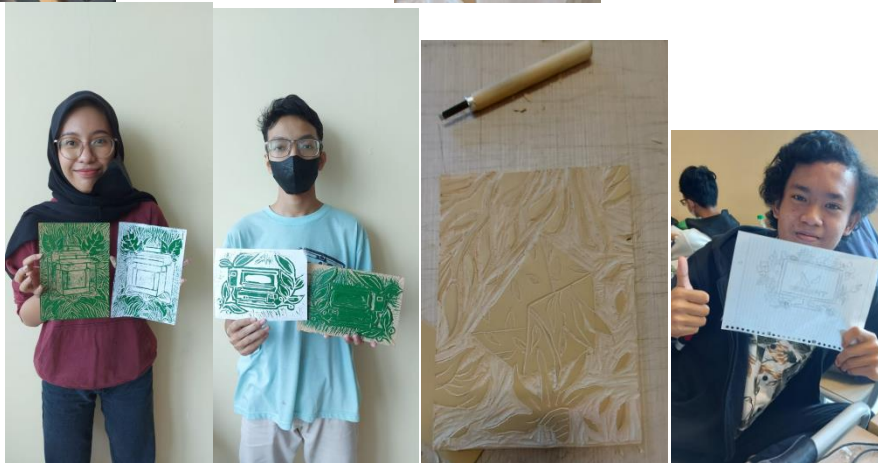


The Design Motif of Batik Grafika Indonesia (Batik Pusgrafin) in National Batik Diversity Through Application Subject Nirmana Dwimatra-Trimatra  
Dayu Sri Herti, et.al





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<https://vt.tiktok.com/ZSL2VjCD6/>  
<https://vt.tiktok.com/ZSL2VRt3p/>

## CONCLUSION

### 7.1. Conclusion

The making of batik grafika/Pusgrafin as a step to memorize the Indonesian Grafika Center/Pusgrafin is very important and relevant in synchronizing project-based vocational learning, especially on the Politeknik Negeri Media Kreatif campus as a new formation of Pusgrafin. Pusgrafin's graphical batik is a follow-up to a dissertation with a background in graphics and the renewal of educational media in Indonesia, especially in the field of graphics or printing. In the end, Pusgrafin's graphical batik will be the common thread that connects the parents and children of the old and new institutions. In addition to being the forerunner or identity batik entity in providing new meaning in the cultural industry and locally charged, it also contributes to preserving the history of the founding of Pusgrafin in renewal media, batik, and batik techniques in simple graphical techniques, namely woodcut, linocut, and rubber cut, in enriching the repertoire of the batik industry in Indonesia.

## 7.2. Suggestion

Pusgrafin's Batik Grafika can be done permanently in the two-dimensional nirmana (final half semester) and three-dimensional nirmana (initial half semester) courses because it can contribute as a learning media reformer. Pusgrafin Batik Grafika has the potential to become a campus identity and can collaborate with cross-study programs and the Medan/Makassar campus. Batik Grafika Pusgrafin can be used as a design and graphic asset under the guidance of researchers, so that it can reach a wider range of cooperation with the campus as well as the surrounding community.

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