

# Application of Three-in-One Products with Glow in The Dark Batik Betawi Motifs Accents

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**Abstract**—This research is a continuation of previous research in making product design using denim material. What makes this research be unique is using Denim material to apply Batik Betawi Decorative Accents into three-in-one functions. The first function can be a tote bag, and the second one can be a pillow when needed at any time. Another one is becoming the light in the dark. The Batik Betawi Decorative Accents are applied into the Denim material. The research methodology used is the qualitative exploratory approach based on reviewing some literature resources. This qualitative approach would result in descriptive analysis. The content analysis conveys three conditions: objectivity, systematic approach, and generalization. Analysis must be based on rules that are formulated explicitly. The analysis is to look for Indonesian ornamental Betawi varieties in the Jakarta area which are developing Betawi ornamental varieties. And then the application stage is the application of the conclusion of the ornamental motif of Batik with an exploration methodology of denim and plastic materials. It is hoped that this research can be a source of information about Three-in-One product designs that apply the Betawi Batik Motifs Accent into Denim material such as Glow in the Dark.

**Keywords**—Betawi motifs, decoratives, glow in the dark, three-in- one products

## I. INTRODUCTION

This time the author developed the previous research published in the proceedings publication with the title: Identification of Visual Elements of shape and Colors that Become the Characteristics of Motifs in Ornamental Variety of Betawi Batik in Jakarta [1] and Forms And Colors Of Jakarta Betawi Motif Motives And Placements In The Field in SENTRINOV Proceeding 2019 [2]. In previous research the author limits writing, namely at stage one, which is to identify the visual elements in the decorative motifs of the Betawi batik using the basic theory of visual elements [3]. The author divides into two stages of discussion, the first stage, analyzing the selected Betawi Batik decorative motifs with this will produce motih conclusions that are characteristic of the Betawi. And the second stage is Application of Three-in-One Products with Glow in the Dark Batik Betawi Motifs Accents.

In this discussion The author applies batik motifs, especially Batik Betawi, by designing complementary three-in-one products with denim material that displays visual elements of Betawi batik motifs, with previously being

carried out in two stages, namely the data analysis stage from three predetermined areas that can represent Batik Betawi and the second stage is making collaboration between denim and plastic materials by applying conclusions from the analysis of the three Betawi batik development areas. To explore the type of decoration that will be applied to the product and design the three-in-One product that will be done at the writing of the second stage.

The visual elements analyzed in the previous research are the shape and color elements that characterize the Betawi motif specifically for the Tarogong region. and in the proceedings of SENTRINOV 2019 researchers added broader areas of analysis including Betawi Batik Motif Nusa Kelapa, Betawi Batik Ciliwung Motif, Betawi Batik Rasamala Motif, Betawi Terogong Batik, Betawi Seraci Batik and Jabodetabek region, so as to identify visual elements of shape and color in some of these Betawi areas can be conclusions that can be used in fabric designs, clothing, or interior products and other designs that characterize and symbolize batik in the Betawi region. In this study the author uses a qualitative exploration methodology based on literacy sources. A qualitative approach will produce a descriptive analysis. Content analysis conveys three conditions, namely: objectivity, systematic approach, and generalization [4].

## II. LITERATURE AND THEORY

### A. Betawi Batik Development History

Development of the Betawi Batik Ornamental in Range of the 19-20 century The Betawi Batik motif often symbolizes the portrait of everyday life and is influenced by Arab, Indian, Dutch and Chinese cultures. In general, batik originally was divided into five types of motifs, namely ondel-ondel, coconut nusa, ciliwung, rasamala, and salakanegara which have their respective origins. While the ciliwung motif batik comes from the lives of people on the banks of the Ciliwung River, where Portuguese and Dutch colonists were so interested in this river and intended to master it. In accordance with its history, people who wear batik ciliwung motifs are expected to be a center of attraction and as a symbol of fortune that continues to flow, which means the hope for the wearer to get a smooth fortune such as river flow [5].

### B. Batik Motif by Eliza Van Zulyen

In the 19<sup>th</sup> century there was one of the premium batik entrepreneurs, Eliza Van Zuylen (1863-1947). This batik

cloth made by Eliza Van Zuylen can only be owned by women who are very rich because the price is very expensive. In that year, Indonesia was still controlled by the Dutch and Jakarta became one of their residences. Eliza has buketaan style batik with a European model flower motif and decorated with birds. The batik is made on brightly colored fabrics to suit the dressing style of Caucasians. For its use, the fabric is wrapped around the waist, then combined with a lace top, like wearing kebaya and batik at this time. At that time, his fashion was not produced in Jakarta, but in Pekalongan city from 1890-1946 [5].

### C. Tarogong Ornamental Variety

In a previous study on [1], the following are the conclusions of the shape and color of the Tarogong Ornamental Variety.

1) *Conclusion of the visual elements of the color of the Betawi Batik Tarogong Jakarta:* The color conclusions of Batik Betawi, Tarogong, Jakarta, namely the colors taken from nature, namely black and brown taken from the color of the land, green and bronze color taken from the color of plants and flowers, blue and white colors taken from the color gradation in the sky [1]. The colors that are analyzed from five selected batik, there are seven colors that appear and each one represents the color of batik in their respective regions, namely; Black and brown, which appears in almost all East Javanese batik; Green, which appears in Surabaya batik, Sidohajo; Ash, which appears in Sidoharjo batik; Purple, which appears in Sidoharjo and Madura batik; White Ivory; which almost appears in almost all batik as isen-isen and as a complement; and Blue, which appears on Surabaya batik, Sidoharjo, Banyuwangi.

2) *Conclusion of shape visual element of Batik Betawi Tarogong Jakarta:* The basic shape that often appear in East Java Batik from the five choices of batik have been analyzed and derived from the previous chapter. There are two shape of forms that are often raised in the derivative of the shape, namely the theme of decorative motifs of flora and fauna, which are often raised, although each has a picture of a shape that is different from each other. The following is a pattern that is one of the distinctive features of the Tarogong Batik Betawi motif.

3) *Seraci Batik Betawi decorative motif variety:* Ernawati is a Betawi person who develops ceraci seraci. The batik developed by Seraci is a modified traditional motif. Ernawati was born in Segarajaya, Marunda, April 9, 1989. Since she was a big student, she went to Semarang to study batik making during high school. Ernawati once received the first prize for the Batik High School competition in Semarang. After graduating in fashion school in 2010, Ernawati returned to Tangerang and opened a batik business, Seraci Batik. Seraci comes from the words Serayu and Cimalur, the names of two rivers in Central Java and Banten. The creation of this batik is a motive for new innovations such as, Betawi brides, Jakarta Islamic Center, rice barns, the house of Pitung, the Pitung as soon as,

nandur, and many more innovative motifs from Seraci batik, including stamped batik or handmade batik [6].

4) *Product design three-in-one:* Three-in-one products are products that are created with a multifunctional basis. By presenting three functions in one product. These three functions include as a woman's bag, as a pillow used when traveling / relaxing at home and as a light used when traveling / in night / light off conditions.

### D. Design Variety of Three-In-One Product Ornament

Decorative variety that can be used in making Betawi ornaments, here are the types of Decorative [7].

1) *Corner decoration:* It is a motif position on the angle of the object with the aim of turning the corner of an object. The ornamental pattern is angled to form a triangular pattern and generally has a different ornamental shape and is adapted to the existing decorative shape.

2) *Centralized Decoration:* It is a motif position on the surface of an object that leads to the object or space being centered.

3) *Decorating decoration:* It is an ornament that puts motives on the surface of objects that depart from the focus of the exit. The transverse pattern gives the impression of the center point of the light emanating out, as well as the shining objects that light up the light.

4) *The edge decoration:* It is an ornament placed on the edge of the plane, in the form of an object. On the edges of the edges, I include the type of dental motifs, which are very thick on the signature culture of betawi.

5) *The centerpiece:* It is an ornament that is placed on the center between the center and the edge, so there is empty space at the center and edge of the decorative field. The difference in previous motives, is on the ondel-ondel motif on this central decoration.

6) *Decorative pattern:* It is a uniform, regular pattern formed from the same plane and pattern. Its pattern is a repetition of the previous shape of the same size. The motif used is stagnant;

7) *Asymmetrical pattern:* The asymmetrical pattern is formed from an uneven composition but still looks in proportion, harmonious composition and unity. I inserted the flower pattern motifs found on the stagnant batik.

8) *Combined decorative pattern:* Decorative patterns centered on the patterns of their own standing. This decorative pattern combines a variety of ornamentation and forms a new ornamentation.

9) *The decoration in the rounded field is decorated in a corner of the field.*

### E. Design Basic

According to [8] and adapted again by [3] before making a design work, of course a designer needs to know some basic elements in making a design. The elements are as follows:

1) *Line*: A line is one of the design elements that connects one point to another. The shape can be a curve or straight. When you scratch a stationery, of course it will leave a trace, then the trace can also be called a line. Lines are the basic elements for building a form that can utilize that form flexibly according to the image you want to display. There are also various forms of lines, such as straight, curved, broken, zigzag, snaking.

2) *Shape*: Shapes are anything that has a diameter, height and width. The basic forms that are generally known are square shapes (triangle circles, oval, etc.) While in the nature category, shapes can be categorized into three, namely as follows.

3) *Geometry form*: Forms of things that can be measured such as circles, squares, triangles, hexagonal, cubes, cylinders, pyramid, cones, and so on. Or variations in geometric shapes themselves.

4) *Natural form*: Forms of Naturalis Forms which can change and grow in size, and can change and develop. Examples are trees, flowers, humans, and so on. Abstract form is anything that is visible, unclear, and undefined. If in art form, it can be a form that is not in accordance with its original form.

5) *Texture*: Texture is the appearance of a surface or pattern of an object that can be assessed by looking or touching. The use of textures in design will add to the experience when someone sees or touches it and becomes a value more than just aesthetics. Many textures are used to adjust the balance in the design.

6) *Dark / Light*: Contrast is a color that is opposite to one another, there are differences in either color or focal point. If it is colorless, it can also be the difference between dark and light. This dark light or contrast can be used in design as a way to highlight messages or information that can also add a dramatic impression. By adjusting the dark composition of a design, it will help the value of readability, focus, and emphasis on a design.

7) *Color*: Color is an important element in object design. Color can be seen because there is light that has a spectrum (systematic sequence) of color and spectrum that allows us to see various colors. With color can display the identity or image to be conveyed. Both in conveying messages and distinguishing characteristics clearly. Color is one element that can attract attention, improve mood, and describe the image of a company.

#### *F. Application of Design Theory in Three in One Products*

1) *The part of the form factor*: Points and lines are part of the Form Factor, and are the first design elements to be discussed. The point is the most visually fundamental element and it is related to distance and size. With a certain distance, something can be visually understood as a point but also as a shape (circle, square, triangle, etc.) if the distance with it approaches. The point is at the same time a position marker in a space [9].

2) *Circle shape on the bag design*: The shape to be made on the bag to be designed is a circle shape. Circular shape with raw accents on the edge of the bag. The design of the circular bag is adapted to the writing [10] which is a circle shape adapted to the pattern of sunflower seeds. This pattern is defined as “gnomic growth”, the pattern of natural equilibrium defined by biologist Sir D’Arcy Thompson. Biologists state that it is impossible to conjure up simpler systems during shell growth other than systems where growth in width and length follows a constant ratio. This system allows the shell to continue to grow while maintaining its initial spiral shape.

### III. METHODOLOGY

#### *A. Research Methods and Types of Research*

The Nate Burgon & Adam Kallis design methodology was adapted in this study, namely in developing problems (divergences) and narrowing problems (converging), to find design details. The details of the problem developed are discussing motifs found in three Betawi batik development areas, with visual element analysis method based on visual element theory [11] and decorative placement based on Ornament Type [2]. The visual elements of batik discussed in this study specifically discuss two visual elements are shapes and colors [the theory of shapes and colors], both identified and then narrowed down by finding visual elements that often appear. So that the results of the first stage are in the form of conclusions from the basic motifs and colors that characterize Tarogong, Seraci and Depok Decorative Ornaments. Data analysis method is a method carried out in the first stage of the process of arranging data sequences, organizing them into basic patterns, categories and description units [5]. In this research is the second stage that is applying visual elements, namely the shape and color of Betawi batik which have been concluded in previous studies [8] namely by conducting research with exploratory methods. In the experimental method, researchers do three the main requirements are: Control activities; manipulating activities; and Observation, so as to produce Three-in-One Products with Glow products in the Dark Batik Betawi Motifs Accents.

#### *B. Variables Observed / Measured*

In this paper, we identify the shapes and colors of Betawi batik which can be a characteristic of Betawi Batik, exploring the shape and design of batik Betawi decorations based on the type of placement of decoration and design elements and produce Three-in-One Products with Glow products in the Dark Batik Betawi Motifs Accents.

### IV. FINDING AND DISCUSSION

#### *A. Application of Various Betawi Decorations Glow in The Dark Based on Conclusions The Shape and Color of The Betawi Batik Motif*

1) *Corner decoration*: The placement of motifs in the corner of an object with the aim of turning on the corner of

an object. In this decoration the author included the motif of Tumpal, and Ciliwung Marunda.



Fig. 1. Corner decoration.

2) *Centering decoration*: The placement of motifs on the surface of the object that leads to the object or room that is used as the center point. In this decoration, the writer includes motifs of dancers and coconut flowers.



Fig. 2. Centering decoration.

3) *Radiating decoration*: Radiating decoration is an ornament that places the motif on the surface of the object that departs from the focus pointing out. Just as the decoration is centered, it's just that the garnish on the decoration here, the motive that the writer distinguishes is the design of the color.



Fig. 3. Radiating decoration.

4) *Edge furnishings*: The edge decoration is an ornament placed on the edge of the plane, in the form of an object. On the edges of the edges, the author incorporates the type of tooth jaw motif, which is very thick on the signature of Betawi culture.

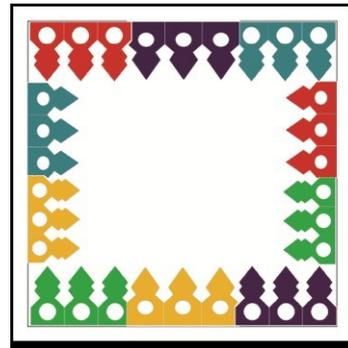


Fig. 4. Edge furnishing.

5) *Central decoration*: The difference in previous motifs is found on the ondel- ondel motif in this middle decoration.



Fig. 5. Central decoration.

6) *Regular field decorations*: The pattern arrangement is a repetition of the previous shape of the same size. The motif used is Tumpal.

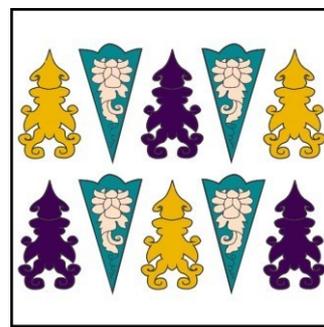


Fig. 6. Regular field decorations.

7) *Asymmetrical decoration*: This is formed from an unbalanced composition but still shows proportions, compositions and harmonious unity. The author includes motifs of floral patterns found in batik Tumpal.

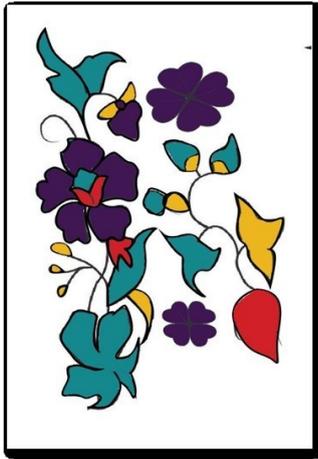


Fig. 7. Asymmetrical decoration.

8) *Combined ornaments*: This ornamental pattern is a combination of several ornaments and shape a new ornamental variety. In this decoration the author combines several motifs on Betawi batik, namely, coconut flowers, Tumpal and Ciliwung Marunda.

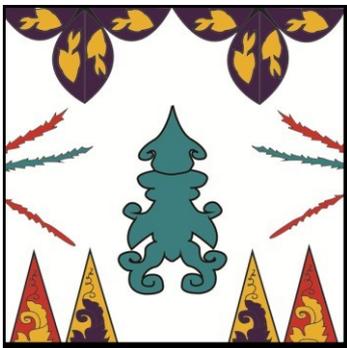


Fig. 8. Combined ornaments.

9) *Angle decoration on the round plate*: In this decoration the author combines several motifs on Betawi batik, namely, coconut flowers, Tumpal and Ciliwung Marunda. But the difference is the round shape in the middle of the motif in this decoration.

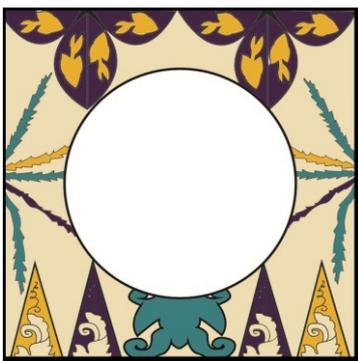


Fig. 9. Angle decoration in round plate.

### B. Design exploration

1) *Moodboard*: It is made by lifting Blue Denim theme color in accordance with the theme raised by the author. The idea was derived from the Betawi Batik Motif ornament. It is inspired by sunflower flora in a circle shape. The material for a three-in-one bag is using Denim material with glow dye application in the dark as shown in Fig 10.



Fig. 10. Moodboard.

2) *Exploration of glow in the dark dyes*: In the exploration of Glow In The Dark Dyes, this dye will light up after long exposure to light at night, then in dark conditions this dye will light up as shown in Fig. 11.



Fig. 11. Exploration of Glow In The Dark Dyes.

3) *Design sketches as sofa bags and pillows*: Figure 12 is a sketch design as a woman's bag and as a pillow used when traveling / relaxing at home; and the third function is as a light used when traveling / in night / light off conditions, by using glow in the dark coloring, that is using glow in the dark coloring by using digital print screen printing techniques.



Fig. 12. Sketches as sofa bags and pillows.

4) *Three-in-One Products with Glow in the Dark Batik Betawi Motifs Accents*: Products with Glow in the Dark Batik Betawi Motifs Accents with 80% progress, with the use of the glow in the dark motif application in accordance with the moodboard as shown in Fig. 13.



Fig. 13. Three-in-one products with glow in the dark batik betawi motifs accent.

## V. CONCLUSION

The conclusion that the writer got by analyzing motifs in Betawi architecture and ornamentation is dominant more on Flora & Creation, some other supporting motifs that are in Geometric motifs. With the conclusions that have been obtained can be characteristic of the Betawi motif, then the writer applies it to produce three-in-one Products with Glow products in the Dark, which can be used as a woman's bag, as a pillow used when traveling / relaxing at home and as a light used when traveling / in night / light off conditions. The form applied is the Organic / Flora form, with a combination of geometric motifs on the tumpal, as an accent using glow in the dark coloring.

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