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UTILIZATION OF LOCAL RESOURCES FOR BATIK DESIGN DEVELOPMENT IN INDONESIA TEXTILE INDUSTRY

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ABSTRACT

Batik is Indonesia's cultural identity recognized as an Intangible Cultural Heritage by UNESCO on October 2nd, 2009. This affirmation became the re-emergence of Indonesian community awareness to deeply explore their cultural heritage and local potentials as a revelation to create batik design, which has an indigenous characteristic of their region, for instance, Bina Taruna Community in Loji Village. Taruna Batik is a batik center managed by Loji villagers in the Community Learning Activity Centre (PKBM) of the Bina Taruna Community. Despite its long establishment, Taruna Batik is still experiencing some obstacles, especially in the development and production processes. This research aims to find the exact issue and give some recommendations in terms of design knowledge. Experimental methods were used to gain insight into the potential local resources and visual references of Loji Village. We found that some local icons and natural dyes are possible to be further explored. Moreover, batik artisans as human capital, also play a significant role in batik design development, which could contribute to the income achievement. However, a collaboration between community, academic, and local government is needed to overcome the encountere problems.

INTRODUCTION

Majalengka is an area in West Java which has a significantly sizeable cultural potential to be developed. Currently, the West Java Provincial Government prioritizes infrastructure developments in Majalengka to support the regional development acceleration. This is proven by the construction of the Kertajati International Airport in 2018, which carries the Aerotropolis concept. Quoted from Syafarudin and Mulyana (2019), "the concept of aerotropolis is new in the world transport industry where the Airport has shifted from transportation

center to a multifunctional aero-metropolis. The development of an international airport can be a trigger for business development and the surrounding urban areas.”

Based on the explanation, Kertajati airport is expected to be the center of numerous industries, integrated with several facilities, such as housing, universities, hospitals, shopping centers, business centers, and entertainment and recreation centers. Therefore, Majalengka Regency is highly possible to be further developed as a tourism center. As one of the areas designated as a tourism city, art and culture are essential needs which ought to be developed. Art and culture are reflections of how high the level of civilization which a human being has. According to P and Maryani (2017), “both art and culture are the identities which are superior and unique products for an area.”

The government and people of the Majalengka Regency strive to spread the noble values of the Sundanese culture to foster understanding and appreciation of ancestral cultures, cultural diversities, and traditions. These activities aim to improve public understanding and appreciation of cultural values themselves, increase cultural and artistic adaptations towards modernization, inventory cultural heritage, and increase the number of tourist visits to cultural and artistic facilities in Majalengka Regency.

In the field of arts and culture, its development is aimed at preserving and developing regional culture as well as maintaining the identity and local cultural values amid the intensity of information and global culture. Local culture is defined as the original culture of a particular community group, which is also a cultural characteristic of a local community group (Ajawaila, 1991). According to Teixeira & Ferreira (2019), artisan-based tourism development contributes to the preservation and promotion of regional values and can expand markets (Hieu & Rasovska, 2017). The cultural activities, which can be found in the life of the Majalengka community, include Sumur Sindu traditional ceremony Sambut Pengantin ceremony, Guar Bumi ceremony, Mapang Sri ceremony and several cultural traditions, still preserved by groups or individuals as a part of their life.

Majalengka has promising industrial potential. In fact, among others, these products have been recognized nationally and even internationally. Some of the industries in Majalengka include the Majalengka soy sauce industry, the Jatiwangi tile industry, which is well known nationally, the Kadipaten ball industry, which has been recognized worldwide.

Since 2011, the local government has conducted batik training through the Community Learning Activity Center (PKBM) program. This program has been running; although, there are still several obstacles and limitations. One of which is the lack of ornamental displays, reflecting the characteristics of the local culture and distinguishing it from batik from the surrounding areas, such as Cirebon batik and Indramayu batik. The existence of a community empowerment program from the government in the form of batik training, accompanied by several potential natural resources and local wisdom which

can be developed into facilities and infrastructure for making batik, is a huge potential. If directed in a well-organized plan, batik from Loji village (Jatiwangi sub-district of Majalengka) can exist and compete with other batik producing areas. For this reason, further research is needed on added value and innovations needing to be developed into Jatiwangi traditional textiles. Besides, the Majalengka area is currently promoting various programs related to tourism development, so the program will be extremely relevant to current conditions.

There are several problems in batik of Loji village Jatiwangi, including:

- The lack of specific ornamental styles which distinguishes batik from Jatiwangi, especially Loji village, from other batik producing areas, such as Cirebon and Indramayu.
- The absence of exploration and utilization in natural dyes from natural resources in the Jatiwangi area, such as teak leaves, mahogany skin, mango leaves, and so on.
- The lack of product diversification, apart from batik products in the form of long cloth fabric, so it has not attracted much consumer interest.

Based on these problems, this study aims to:

- Produce an alternative to specific ornamental styles which differentiate between the textiles from Jatiwangi and traditional textile-producing areas in the vicinity, such as Cirebon.
- Utilize natural dyes from natural resources in the Jatiwangi area, resulting in various color ranges. The use of natural dyes is one of the innovations which can be applied to gain consumer interest in batik, given the dangers that lurk from the use of synthetic batik dyes (Borshalina, 2019)
- Produce numerous alternative applied products through product diversification efforts as an effort to improve the quality and quantity of batik production.

Anas et al. (1997) in Sunarya (2014) explained that batik, as a noun, is a result of depicting patterns on cloth using canting as a drawing tool and wax as a barrier. Batik, in general, is an embodiment of the surrounding batik artisan tradition. According to Tjahyaningsih et al. (2020), each batik motif produced has its meaning and wisdom related to the place, time, and atmosphere of the maker. The patterns and colors expressed are the outpouring of feelings and thoughts of the artisan associated with their social traditions. Therefore, the development of batik is in line with and carries out the traditional values and dynamics of their communities. Anas et al. (1997: 44) explained that a batik cloth usually contains many ornamental styles, which can be grouped into main patterns, additional patterns (*isen-isen*), and edge patterns.

Ornaments are present in society as a medium for expressing feelings, manifested in a visual form whose creation cannot be separated from the environmental influences and is intended as a complement to aesthetics (Toekiyo, 2000). One of the terms related to ornament is ornament and motif.

The motif is the building block of an ornament. Ornament is another term that refers to the same meaning as an ornament (Guntur, 2004: 1).

The ornament has functions which can be broadly categorized into sacred and secular functions (Guntur, 2004: 55). Sacred functions include magical functions and symbolic functions, while secular functions include aesthetic and artistic elements. The sacred function of ornaments is usually related to the myths, beliefs, and customs of a society from which it is originated. The existence of an ornamental variety which has a sacred function in a cultural artifact brings noble values to the ideal culture of the community.

Based on its type, batik ornament can be classified into organic and inorganic styles (Guntur, 2004: 26). Organic styles are those that originate from living (living) natural phenomena, while inorganic styles are ones which originate from non-living sources.

The ornament inspiration source can be found in many things around us. Panggabean (2015), in the course material of Wastra Nusantara, at the Craft Study Program, FSRD ITB, explained that the ornament inspiration source could be obtained by studying local culture, including:

1. Natural environment observation:
 - Geographical conditions and locations,
 - Local natural resources,
 - Climate.
2. Local community life:
 - Language
 - Religion
 - Income source
 - Daily activity
 - Clothing and customs
 - Arts in education and documentation systems

Majalengka Regency is an area with enormous potential to be developed, especially in terms of ornamental styles. Through interviews with local residents during a natural dye workshop in Loji Village in 2017, it is found that Jatiwangi has various natural resources and the daily lives of the residents, including clay as the main ingredient for making roof tiles, the famous Jatiwangi tiles, teak leaves, gedong gincu mango, etc. Besides, in their daily lives, the people of Loji Village have routine activities, namely making roof tiles, which are their primary source of livelihood. Natural resources and their daily activities can be used as sources of inspiration in making batik with typical ornaments of Loji Village.

PKBM Bina Taruna in Figure 1 is a community learning activity center, formed by Loji Villagers in Jatiwangi District in October 2007. After approximately ten years running, PKBM Bina Taruna has had several

community training programs and a small-scale batik industry in Loji village, Jatiwangi district.



Figure 1: PKBM Bina Taruna Office in Loji Village, Jatiwangi, Majalengka (Photo by: Fatnaya, 2017)

Jatiwangi is an area famous for its tile manufacturing centers. Natural resources in the form of abundant clay and the area's climate, which tends to be dry and windy, are ideal conditions for making roof tiles. The clay tile production activity is conducted by residents of Jatiwangi District as one of the main livelihoods and indirectly becomes a culture because it has been done for a long time and from generation to generation.

According to one of the founders of PKBM Bina Taruna, Ms. Turwati, during the reform era, the government opened opportunities for foreign companies to set up factories in Indonesia. One of them was in Majalengka Regency, where many factories for producing metal building poles, a substitute for wood, were built because they had a more affordable price. The presence of iron as a substitute for wood indirectly shifted the role of clay-based roof tiles because metal building poles could not last long to support the weight of the roof when using clay tiles. Gradually, the construction of buildings or houses in Jatiwangi and its surroundings has shifted to using either asbestos or metal tiles to minimize damage to the metal poles used.

Increasingly, the shift affected the clay tile industry of Jatiwangi residents. Market demand for clay tile decreased over time, and the peak was that many local roof tile industries closed due to bankruptcy. According to Ms. Ntur, currently, there are only at least 2 tile industries left, and they are still producing roof tiles. Many residents lost their jobs and finally decided to become factory workers because they had no other choice. Jatiwangi has a dry climate and limited water, so only a few residents can farm to fulfill their needs.

In 2007, Ms. Turwati noticed that the welfare of the residents in Loji Jatiwangi and its surroundings was gradually decreasing. Few residents had decent jobs and education. It was unfortunate because this could threaten the quality of the next generation. For this reason, an education center was formed, namely PKBM Bina Taruna, to improve the living standard of the surrounding community through tutorial and education programs toward residents in need. Residents who are members of the PKBM Bina Taruna are residents of Loji village and totally open to residents who want to learn from other surrounding villages.

PKBM Bina Taruna attempts to build an engaged community with a vision of becoming an active, religious, creative, skilled, innovative, and learning community. Meanwhile, its missions are:

1. Educating and developing religious values for all students,
2. Working really hard with confidence to live independently,
3. Trying to improve the skills and abilities of students with the motto "Today must be better than yesterday",
4. Trying continuously to find innovations for the advancement of students and society,
5. Being active in studying to learn both in study groups and through other media.

Both vision and mission are realized by conducting various training and learning activities, such as a functional literacy program, a B and C package equivalency program, and a batik course program.

Taruna Batik is one of the special industrial programs in the field of batik under the auspices of PKBM Bina Taruna. Taruna Batik was first initiated in October 2007 and started running in 2009. At the beginning of the PKBM Bina Taruna establishment, those people who joined always tried to find ideas and breakthroughs to advance mutual welfare, one of which is by selling food. However, people feel that this method is less effective for a long time because they only get a few advantages and have many competitors. Therefore, one of the Bina Taruna PKBM managers, Ms. Ntur, proposed to establish a small-scale batik industry because she felt that batik was a promising commodity. This was then realized by opening the Batik Taruna together with members of the PKBM Bina Taruna. Kurniati et al. (2019), in her research on SMEs Batik in Central Java, explained that batik as part of the craft and fashion industry is a superior product, which has the potential to support economic growth and employment.

Bina Taruna was founded with limited capital, and those who involved had no batik background at all. Although Majalengka Regency is close to Cirebon Regency, residents of Majalengka, especially in Jatiwangi District, are relatively unfamiliar with the culture of batik because local people have long depended on the clay tile making industry. This limitation is not an obstacle for Taruna Batik members to develop the batik industry in Loji Village.

PKBM Bina Taruna brought in trainers from Cirebon and Indramayu to teach and train residents in batik skills to residents who want to learn.

At first, Taruna Batik invited people from other villages around Loji Village to join by coordinating the residents of each area through a person appointed as a regional coordinator. Citizens who wanted to be involved were given capital in the form of cotton cloth, batik wax, canting, and a batik stove to be brought and done at home while doing housework. After being conducted for several months, this effort did not produce anything because residents who were far from the PKBM Bina Taruna were not well monitored, and batik activities at residents' houses were neglected. Currently, the only batik activity, which is still running, is only at PKBM Bina Taruna, namely Taruna Batik itself, with the members of Loji Village residents and some residents from nearby villages who still want to be involved.

Initially, Taruna Batik made many ornaments, adopted from existing batik motifs, such as Pekalongan batik and Cirebon batik (see Figure 2). Then, the community tried to make their own motifs inspired by the characteristics of the Majalengka Regency, such as Mount Ciremai, teak tiles, and chimneys from the sugar factory from the Netherlands heritage.

Taruna Batik produces batik with bright and colorful colors, such as yellow, green, red, pink, and brick red. The types of dyes used are naphthol dyes for dipping and procion dye for dabbling.

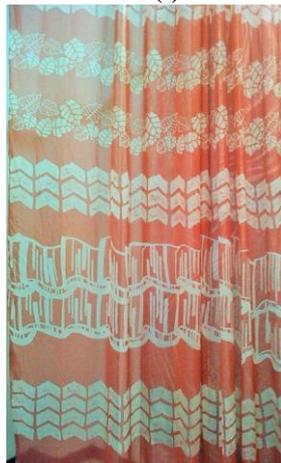


Figure 2: Batik Ornaments made by Taruna Batik member, inspired by Pekalongan and Cirebon batik ornaments (Photo by: Fatnaya, 2017)

In 2015, Panaory and Sunarya, in their article entitled Exploration on Jatiwangi's Typical Textile-Pattern Applied on Textile with Batik Technique, explored the natural resources around Loji Village to be a source of inspiration in making batik motifs (see Figure 3). Meanwhile, Fatnaya & Widiawati (2017) explored not only batik motifs but also natural dyes from mahogany and sappanwood for interior textile products (see Figure 4).



(i)



(ii)



(iii)

Figure 3: Batik design by Gabriella Kartini Panaory (2015): (i) inspired by earth mounds; (ii) tile and teak leaves; and (iii) teak trees (Photo by: Panaory, 2015)



Figure 4: Batik design by Isya Nur Fatnaya (2017) and inspired by earth mounds (Photo by: Fatnaya, 2017)

Apart from the handmade batik motifs, Taruna Batik also has its own batik stamp. The batik stamp has many ornaments, and most of the motifs were the creation of the Batik Taruna members. There is a printed batik motif inspired by Jatiwangi tiles and squeezed oranges. One of the unique printed batik motifs is inspired by the life of the residents in Jatiwangi village. In its creation, the printed batik motif resulted from a collaboration between Loji villagers and the Jatiwangi Art Factory (JAF) community. The motif describes the life of Loji villagers who lost their main livelihood as tile makers and later turned into factory employees. However, most of the factories in Jatiwangi only employed women workers, and therefore the male residents in Jatiwangi could not find work and were unemployed at home. As a result, there was an exchange of roles between male and female citizens in the household. Women had the role of supporting the family by working, and then men were tasked with educating children and doing household chores. According to Loji villagers, this is not normal and can affect parenting. Most housewives in the village of Jatiwangi are now the backbone of the family and depicted in a printed batik motif (see Figure 5).



(i)



(ii)

Figure 5: Taruna Batik batik's stamp which is inspired by (i) tiles and squeezed oranges and (ii) stamp which depicts women as the backbone of the family (Photo by: Fatnaya. 2017)

Taruna Batik produces batik cloth in the form of metered cloth for clothing or shirts. To date, Taruna Batik produces the cloth according to buyer's orders due to limited capital and human resources. Most of the orders are batik-patterned fabrics with print techniques for school and office uniforms. Until now, there has been no particular marketing or branding by Taruna Batik. The results of PKBM Bina Taruna batik are marketed through the surrounding inhabitants and communities. Marketing development also needs to be done to expand the consumer network. Besides, it is necessary to innovate in terms of motifs and colors. Consumer purchasing decisions for a product are usually influenced by two main values, namely utilitarian value (function value) and hedonic value (desire and expressive value) (Dahmiri et al., 2019). According to Rahadi et al. (2019), Indonesian consumers are currently interested in buying batik products online, and they also prefer contemporary batik motifs or a combination of traditional and modern motifs.

This community service project collaborates with PKBM Bina Taruna as a community mobilizer in the area and the Jatiwangi Art Factory community as a partner, supporting many sectors, including opening marketing channels to a broader scope. This program is expected to improve the welfare of the batik community in the community and can be used as a developing model for creative, natural products.

METHODOLOGY

Methods

This is qualitative research emphasizing in idea generation for indigenous batik ornament by utilizing local resources. This research is a continuation of research conducted by Panaory & Sunarya (2015) and also research by Fatnaya & Widiawati (2017). In the previous research, the exploration of batik motifs was conducted by taking several natural resources around Loji Village as inspiration, processing them into batik using synthetic dyes and natural dyes, used as interior elements. In this research, the authors develop existing motifs into new alternatives, elaborate them into recommendations for ready-

to-use fashion products, provide recommendations for more diverse natural coloring alternatives, and collaborate directly with batik artisans at Taruna Batik. The most important part, which is the uniqueness of this workshop, is the directed socialization to the target community. The way to solve the problem is done through the following stages:

Data Collection Method

- a. Observation data are collected through direct observation of the community and its environment. The obtained information about the various local cultural potentials of plant material includes natural coloring agents and the potential skills of the batik community in the target area. Besides, documenting various aspects, which can be used as a source of ideas in the development of ornamental styles, are also conducted.
- b. Literature data are focused on literary tracing of natural material processing, namely various types of natural dyes from plants and ornamental studies that can be developed in the field.
- c. An interview is a process of searching for information on informants who are considered to have expertise or knowledge of natural dye processing and weaving, which can be applied to textile products. Meanwhile, the Focus Group Discussion (FGD) will be conducted as an evaluation process on the process of tracing, developing, and optimizing the use of natural dyes in the final product.

Analysis Method

The research uses content analysis methods with theoretical studies (based on literature studies and interviews with experts) and pragmatic studies (based on field observation studies) to generate a concept of design diversification to produce creative economy products.

Workshop

- a. Conducting workshops with the batik community about dyeing using natural dyes, with various methods in order to obtain optimal and varied results
- b. Conducting workshops and experiments in making batik stamps using tile waste (earthen wear)
- c. Conducting consultations on design development/batik ornament designs
- d. Producing samples/prototypes of the product design development results
- e. Providing periodic assistance and evaluative studies

Design Explorations

The basic concept and idea of this research are based on the use of natural resources as inspiration for numerous natural ornaments and dyes for the typical batik of Loji Village, Jatiwangi, Majalengka. Experiments and explorations have been conducted to find the most appropriate method in producing the work. Generally, the process is divided into several stages,

including the design stage of ornamental designs inspired by Majalengka natural resources, the trial process, and the exploration of natural dyes.

First of all, the design process begins with examining the selected object, and it is developed in alternative designs for the forms and compositions of batik ornament. The resulting ornament is a stylized image of the selected object. These ornaments are the assets of the ornamental styles, which are then combined into a composition of batik motifs.

Data gathered from the interviews with residents during the previous workshop in Loji village, Jatiwangi, has enormous potential resources and daily activities that can be developed into batik ornament, for instance, clay as the primary material for making tiles, Jatiwangi tiles, and teak leaves.

RESULTS AND DISCUSSIONS

Results

The term design has the meaning of carrying out activities or processes to produce a design (Palgunadi, 2007) by actors, referred to as designers. According to Acher in Sachari and Sunarya (1976), the design is a form of human physical and spiritual needs which are described through various fields of experience, expertise, and knowledge, which reflect attention to appreciation and adaptation to their surroundings, especially those related to form, composition, meaning, value and multiple purposes of human-made objects. Design is one of the tangible cultural manifestations and is a product of values for a certain period (Widagdo in Sachari and Sunarya, 1993). In practice, to create a design, it is necessary to fulfill several principles, namely proportion, unity, balance, contrast, repetition, and harmony.

The study results were design recommendations and natural dyes for typical Loji Batik. Some essential aspects which form the basis of thought in research problems include:

1. The design concept by mapping the potential which can be explored as a source of inspiration, namely in terms of form;
2. Design recommendations and colors inspired by clay as raw material for roof tiles;
3. Design recommendations and colors inspired by the shape and arrangement of the roof tiles when dried;
4. Design recommendations and colors inspired by teak trees.

Concept

The designing process started by mapping potential form and color from the surrounding area. There are abundant roof tiles, teak trees, teak leaves, and clay, which can be used as form and color inspiration. The organic form and natural colors were used to create indigenous batik ornaments for Loji Village.

Kobayashi (1990: 18-19) explains that certain color combinations can give the impression of an object depending on the sensitivity of each person. When it is

related to lifestyle, in general, it has been divided into 6 (six) color groups, namely casual, modern, romantic, natural, elegant, chic, classic, and dandy. In this project, we proposed natural colors, so it can depict the Majalengka local surroundings. Natural colors come with a simple, natural, warm appearance, with a soothing impression. The colors belonging to this category can provide a rich effect with natural ingredients. Natural colors give the effect of feeling in contrast to modern color groups, which tend to be artificial. Some of the main colors, falling into the natural color category, include beige, ivory, and yellow-green. The basic combination of these colors is a subtle gradation towards a greyish color.

As a part of the color studies, the color scheme was taken from the arrangement of bricks, broken tiles, and also the remains of tiles, arranged into fences (see Figure 6). These fences are often found in the houses of the Loji villagers.

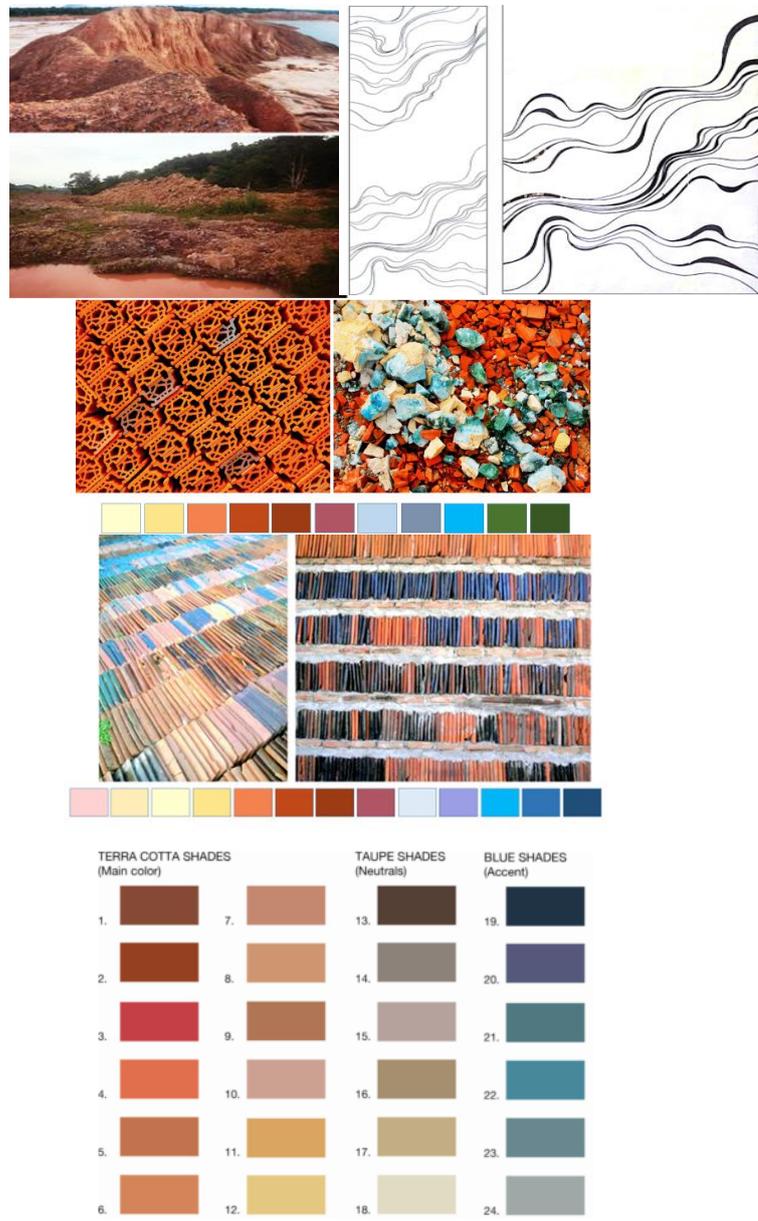


Figure 6: Color Study and Recommendation (Widiawati, 2018; Panaory, 2014)

Batik Ornament and Composition Inspired by Clay

Clay, which is one of the main ingredients for making roof tiles in Figure 7, is used as inspiration for work. Here are some of the resulting batik motif designs (see Figure 8):



Figure 7: Clay as the main material for making roof tiles (<https://pixabay.com/id/photos/tanah-retak-kering-gurunalam-753070/>)

Figure 8: Batik ornaments inspired by clay

Several alternative colors were visualized in Figure 9. The natural dyes used in the batik designs below are Indigofera, mahogany, sappanwood, teak leaves, and mango leaves.



Figure 9: Proposed color for batik textile using natural dyes (Indigofera, mahogany, sappanwood, teak leaves, and mango leaves)

Batik Ornament and Composition Inspired by Tiles

Jatiwangi tiles, one of the biggest industries in Jatiwangi, are used as a source of inspiration. The tile arrangement in Figure 10, which is dried under the sun, has an interesting visualization to be processed further into a batik motif in Figure 11.



Figure 10: Jatiwangi Tiles (Photo by: Widiawati. 2018)

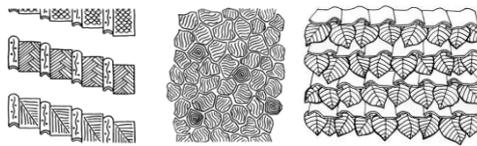


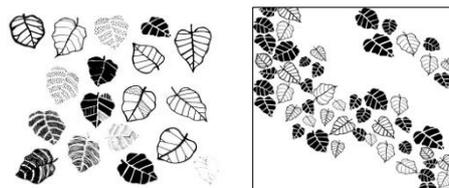
Figure 11: Batik ornaments inspired by tiles

Batik ornament and composition inspired by teak tree

Teak trees, which are commonly growing in Jatiwangi, are used as sources of inspiration for creating new batik ornaments. Several parts of the trees, such as trunks and leaves in Figure 12, are explored to become batik ornaments by applying design principles in Figure 13.



Figure 12: Teak Logs and Teak Leaves (Photo by: Widiawati. 2018)



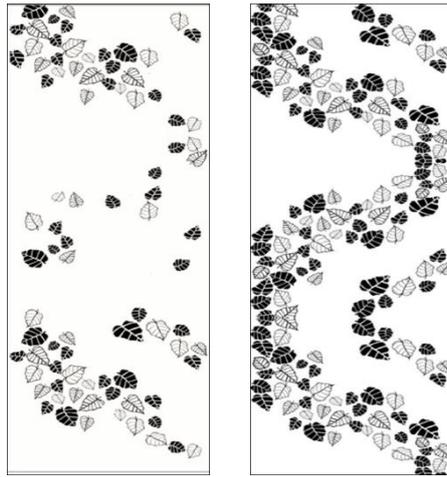


Figure 13: Batik ornaments inspired by teak leaves

Several alternative colors were visualized. The natural dyes used in the batik designs below are Indigofera, mahogany, sappanwood, teak leaves, and mango leaves (see Figure 14).

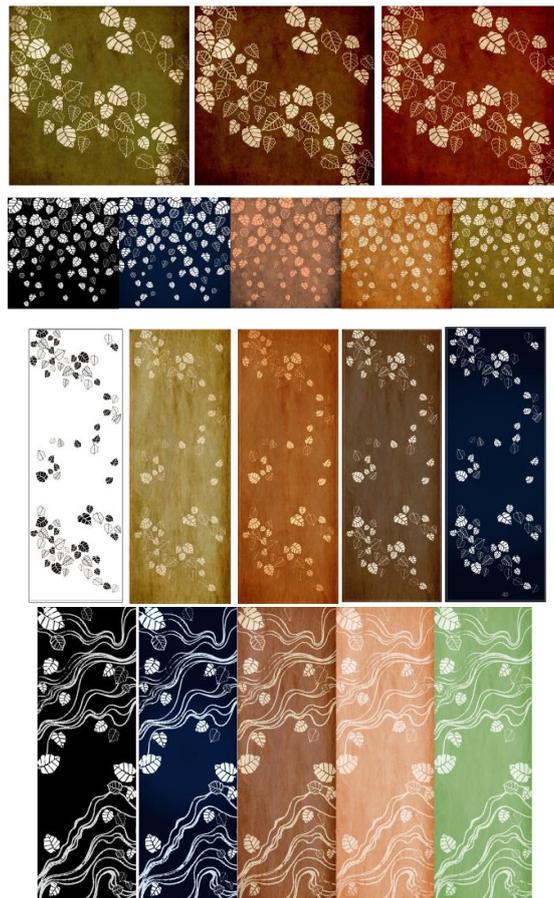


Figure 14: Proposed color for batik textile using natural dyes (Indigofera, mahogany, sappanwood, teak leaves, dan mango leaves)

DISCUSSIONS

Based on the observation, the concept adopted for the development of the batik design in Loji Village uses natural resources from the surrounding area. There are 3 elements used as a source of inspiration, namely clay, roof tiles, and teak trees. Besides, some plants can also be used as natural dyes for batik, such as guava leaves, mango leaves, mahogany tree trunks, and sappan wood (see Figure 14). These elements significantly represent the natural and cultural conditions of the Loji Village community.

The clay quality in Loji Village is superb for further processing into tiles. Producing tiles has also been a tradition of the people in Loji Village from generation to generation. Besides, the Jatiwangi area was a vast teak forest during the Majapahit Kingdom. Teak trees in the Jatiwangi area are mostly used as the fuel for traditional stoves to burn pottery because teak charcoal has better quality than coconut shell charcoal or other wood charcoal.

Apart from being a fuel source, teak trees are also a natural resource used as a source of natural dyes for textiles. Teak leaves can produce colors ranging from brownish-red to purplish-red. The existence of a growing eco-textile trend in the community opens up market opportunities for textile producers based on fibers and natural dyes. The trend raises the environmental damage issue and the textile industry's role in contributing to ecosystem damage due to the extensive use of hazardous chemicals in the textile manufacturing process. Textiles made from natural fibers and dyes have several advantages over synthetic textiles, including their environmentally friendly nature. The waste, produced in making natural dyes and fiber textiles, is relatively environmentally friendly and even used as a planting medium or soil fertilizer. Textile fibers and natural dyes are also easier to decompose, so they do not poison the earth. This trend can be seen as a market opportunity for traditional textiles, utilizing natural fibers and dyes in their production processes. Therefore, there is quite an immense market opportunity for the Jatiwangi area to take advantage of the availability of teak leaves as a source of natural dyes for the production of typical regional textiles.

CONCLUSIONS

Based on the research results, it is found that local resources and cultural elements of an area can be an inspiration and a strong basis in developing indigenous ornaments. Majalengka regency has a culture and natural wealth that can be used as inspiration for batik ornaments. Natural and cultural wealth such as roof tiles, teak trees, and earthen hills can be developed into a typical Majalengka batik ornament. The development of batik ornament can be done by observing the specified object as the inspiration.

Also, as ongoing research, it will be further developed to explore local natural dyes. Various types of natural dyes can be found in the Majalengka, especially in the Loji village, including mango leaves, teak leaves, mahogany skin, and sappan wood, which can be obtained from Kuningan district. The development

of natural dyes can be done by conducting experiments on various types of fabric, such as cotton, silk, linen, and lyocell, to find the type of fabric that has the best resistance and color binding power.

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