
THE JAKARTA ICON: STORIES, LIFE, AND VISUAL NARRATIVE ON BETAWI BATIK

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Abstract

The Marunda area, which is in Cilincing, North Jakarta, is an area that was initiated by the local government through its apparatus to become a batik-producing area that empowers women around simple rented flats. This policy has borne fruit, batik designs of mothers through their skilled hands have become the idea of well-known designers to display them in various fashion events both at the national and international levels. One of the areas in Marunda that produces Betawi batik is Batik Seraci Betawi, which has succeeded in developing Betawi Batik motifs and developing batik centers into 12 Betawi batik villages. Betawi batik is a blend of Arabic, Dutch and Chinese culture which means a balance of life, prosperity and full of blessings. One of the motives that was created was ondel-ondel. The diversity of ondel-ondel is a strong character in the creation of this Betawi batik. Betawi batik which has an ondel-ondel motif which means personal safety. This Jakarta icon idea has inspired various Betawi batik motifs whose appearance gives the impression that coastal batik remains strong, such as the red color that dominates the fabric.

Keywords:

Betawi Batik, Batik Story, Jakarta Icon

1. Introduction

Marunda is an area located in north Jakarta (Chairunnisa, 2018), this area is one of the batik producing areas in Jakarta. Marunda batik has motifs of coconut flower, telang flower, flamboyant, bulus, and butterfly leaves (Octaviani et al., 2015). The development of batik motifs is something that is done by batik craftsmen in small or medium industries. Batik craftsmen need to continue to develop new types of batik motifs as part of their participation. One of the development efforts is carried out by exploring the distinctive shape of each region (Hayati, 2012). The Betawi community grows with some local wisdom, art and culture that develop in the environment as a supporting community (Octaviani et al., 2015). Local potential as a batik motif adds to the variety of forms and visuals of motifs with regional characteristics in Indonesia (Ratnadewi et al., 2020).

Betawi batik has developed in Batavia, which is now Jakarta. The motive follows the coastal styles, such as Gresik, Banyumas, Pekalongan, Cirebon. The famous batik areas at that time were Karet Tengsin, Karet Semanggi, Bendungan Ilir, Bendungan Udik, Palmerah, etc. (Suryawan & Keluarga Batik Betawi, 2016b). Now the area has changed a lot, it is very rare to find batik areas. Searching for the batik area, then turn towards Bekasi. The area produces Betawi Batik. The purpose of this paper is to determine the Jakarta icon that survives on batik cloth so that it becomes the characteristic of Betawi batik. The data obtained were around 300 Betawi batik motifs (interview with Seraci Batik. 2020). The choice of motifs to be discussed in this study is adjusted to the research objectives, so five Betawi batik motifs that have the Jakarta icon are selected, namely the ondel-ondel motif. The development of the ondel-ondel motif is very diverse, some are combined with the monas monument, or with flora or other motifs. The problem raised in this study is how to visualize Betawi batik which originates from the Jakarta icon.

Betawi batik may not be as popular as batik from Solo or Yogyakarta, but based on history, Betawi batik has been developing since the 19th century (Suryawan & Keluarga Batik Betawi, 2016b). Betawi, which is a port and trade city, has many stops by immigrants, either for trading transactions or to settle down in Batavia. Many travelers or those who live carry the customs of their ancestors, so the Betawi community is a heterogeneous society (Sumarsono et al., 2017).

2. Betawi Culture and Arts

Betawi culture emerged because of the existence of inter-island trade relations, resulting in a mixture of cultures from various tribes in the archipelago. Since the Dutch era, Jakarta has had an attraction like a magnet, so that immigrants from all over the archipelago. The tribes that inhabit Jakarta, among others, are Javanese, Sundanese, Minang, Batak, and Bugis. Apart from the people of the archipelago, Jakarta culture also absorbs a lot from outside cultures, such as Arabic, Chinese, Indian and Portuguese cultures (Sumarsono et al., 2017).

The Betawi tribe, as the original inhabitants of Jakarta, feel excluded from the immigrants (Fauziah & Nurhaliza, 2019). They chose a place to live by leaving the city of Jakarta and moving outside the areas located in West Java and Banten provinces. Betawi culture was also eliminated by

other cultures both from Indonesia and western culture, so that to preserve Betawi culture, a cultural heritage was established in Situ Babakan. The DKI Jakarta Government and the central government are making serious efforts to develop cultural arts. In this case, it relates to the facilities and activities of art and culture with the art people.

The story about the struggle for the return of Betawi batik, is Hj Umi S. Adi Susila, a Betawi child who tries hard to find the roots of batik in his ancestral land. He toured the village and found several batik craftsmen which he then collected and coordinated to reactivate. He aspires to revitalize Betawi batik, which he hardly sees anymore. Next, he invited his nephew, Ernawati, to learn how to make batik to be skilled, what he taught from upstream to downstream, not only being good at making batik but also marketing it outside Betawi. The batik, which carries the Seraci Batik Betawi brand, is increasingly known. The location is in Tarumajaya Village, Marunda in the Bekasi area. Haji Umi continues to foster and develop there are 12 batik villages that welcome his idea (Suryawan & Keluarga Batik Betawi, 2016a). This hard work finally paid off, Betawi batik began to grow again and became known again, as evidenced by many famous designers who used this batik to be used as clothing designs and displayed at national or international events.

3. Betawi Batik

Betawi batik was made between 1930-1970 (Sumarsono et al., 2017), and was made with a canting cap. Stamped batik became known in Java since the middle of the XIX century. This technology allows batik to be made more quickly than written batik which uses canting. The results are good, although not as smooth as written batik (Susantio, 2009). Batik produced in Batavia is made to be traded for commercial value, the motive is based on market demand or orders from merchants. Batik that is in demand will be produced as soon as possible, so it is not surprising if Betawi batik also finds motifs originating from Solo-Yogya such as the garuda motif (Sumarsono et al., 2017). Even find motifs characteristic of garutan, ciamisan, pekalongan, and laseman batik. This proves that the commercial city is the interaction of many people.

The process of making Betawi batik which had been produced until the 1950s was immediately sent to Patekoan (now Jl. Perniagaan Raya) in West Jakarta (Sumarsono et al., 2017). Betawi batik is marketed to Sumatra. This proves that Betawi batik has its own market segment. Many orders for Betawi batik are made through large traders.

Betawi batik once experienced material shortages during the Japanese occupation of Indonesia, so that production stopped. This did not continue for long, as the local government attempted to revive the batik industry through the supply of raw materials.

The Betawi batik production produced by batik experts can be recognized by a sign that is printed and placed on the edge of the cloth in the form of a signature. Not many Betawi batik makers put their names on the edge of the cloth. Inclusion of the name is also a guarantee that the batik is batik produced from the batik house at that time.

The idea of making Betawi batik motifs was also inspired by events that took place at that time, such as when Tan Joe Hok won badminton, so the batik motif in the form of the Thomas cup was the source of ideas in Betawi batik motifs. (Sumarsono et al., 2017). The name is also adapted to events such as Batik Thomas Cup, Batik Badminton.

3.1. Betawi Batik Motif from Seraci Batik

Currently, Betawi batik is developing and one of them that consistently makes Betawi motifs is Seraci batik, Betawi Batik in the Marunda area, the motifs used are the daily stories of the Betawi people, as well as the culinary icons of Jakarta. Besides carrying out the coastal style, the coloring is also more diverse. The average batik pattern is made by repeating it with the same pattern. The motives chosen below are those that carry the Jakarta icon, the choice of motifs in this study is adjusted to the research objectives. The motif chosen will refer to motifs that carry Jakarta icons such as the ondel-ondel motif, the Pancoran monument motif and the Monas monument motif with its variants.

These motifs are made with repeating patterns and each of them becomes the main design that has a combination with other motifs. Seraci Batik Betawi has a designer who specializes in making Betawi batik motifs, until now he admits there are 300 Betawi batik designs. Apart from the marketing that comes from the people who come to the shop which is also a place for making batik, it is also based on orders both at the national and international levels. The motif is made using the canting cap technique or by using canting and hot wax. For written batik fans, especially Betawi batik, it turns out that even though there is a pandemic there are always those who are looking for it, said the manager of Seraci Batik Betawi in an interview in November 2020. The motives mentioned are:

Table 1. Betawi Batik Motifs Inspired from The Jakarta Icon

Batik Pattern	Batik Motif
	

Fig. 1 A pair of ondel-ondel dolls is the main idea in this batik creation motif. The batik pattern is repeated in a horizontal direction (left image), filling the area of a long cloth measuring 210 x 115 cm (right image).



Fig. 2 The city landmark that has become an icon of Jakarta, namely the Pancoran monument, is the main idea in the motif of this batik creation. The batik pattern is repeated in a horizontal direction (left image), filling the area of a long cloth measuring 210 x 115 cm (right image). The batik background is made with diagonal lines.



Fig. 3 The city landmark that has become an icon of Jakarta, namely the national monument, abbreviated as monas, is the main idea in the motive for this batik creation. The batik pattern is made over and over again (left image) arranged in a zigzag horizontal direction, filling the area of the long cloth measuring 210 x 115 cm (right image).



Fig. 4 The city landmark that has become an icon of Jakarta, namely the national monument, abbreviated as monas, is the main idea in the motive for this batik creation. The batik pattern is made over and over again (left image) arranged diagonally, filling the area of a long cloth measuring 210 x 115 cm (right image).

Source: Seraci Batik Betawi
Documentation: Research team 2020

3.2 Visual Study Betawi Batik

This study uses a qualitative descriptive method using a visual study approach. Various visual studies are used as a source of images to collect data for the development of this Betawi batik. Visual studies can be obtained from the surroundings of our lives and form a distinctive character. In addition to visual studies, data collection was also carried out in several ways, namely interviews, literature studies, and study of the creation process (Yusuf, 2017) (Sumartono, 2017).

Table 2. Betawi Batik Visual Study: Stories and Visual Narrative

Studi Visual	Description
 <p>Fig. 5 Ondel-ondel Resource: https://cutt.ly/FhmwekN accessed Dec 4 2020</p>	<p>Ondel-ondel is an icon or characteristic of the city of Jakarta. Ondel-ondel is used to enliven performances, festivals or to welcome guests of honor. Ondel-ondel performances usually use a pair of dolls, namely male-female ondel-ondel (Soedarwanto et al., 2018). Ondel-ondel was designated as a symbol of the city of Jakarta during Ali Sadikin's reign. Ondel-ondel is a giant puppet show which is part of the Betawi culture. Ondel-ondel reaches 2.5 meters in height and is made using bamboo. This is to make it easier to carry the doll when the player enters the ondel-ondel doll. In ancient times, the ondel-ondel dance functioned as a repellent for reinforcements (Annisafath, 2020).</p>
 <p>Fig. 6 Pancoran Monument Resource: https://cutt.ly/fhmegeR accessed Dec 4 2020</p>	<p>Pancoran monument / monument aerospace is one of the statues that has become an icon of the city of Jakarta, has a height of 11 meters, made of bronze and is placed on top of a 27-meter-high tower. The total weight is 11 tons. This statue can be said to be a landmark that is a symbol of a city (Samodoro, 2020). This statue reflects a young man pointing forward, the figure of this statue can be seen by people who have just come to Jakarta after they landed from Halim Perdanakusuma Airport (ard, 2020). The Pancoran monument is symbolized as the ideals of the air force or aerospace built during the reign of President Soekarno. Indonesia must have aerospace glory, which is interpreted in the statue, as it were. The meaning of the statue to inflame the spirit of aerospace is "Achieve your dreams as high as the sky" (Syiafullah, 2016).</p>
 <p>Fig. 7 National Monument Resource: https://cutt.ly/ThmeOKu accessed Dec 4 2020</p>	<p>National Monument is a state icon (Wahyuningtyas, 2012), monument to arouse the spirit of patriotism in the Indonesian nation. Monas is currently also functioning as a tourist destination and an attractive education center for Indonesians. both in Jakarta and outside the city. National monument has its own characteristics, because its architecture and dimensions symbolize Indonesian characteristics. This monument is a 132 meter high memorial monument that was erected to commemorate the struggle of the Indonesian people in seizing independence from the Dutch East Indies colonial government (Agustin et al., 2020).</p> <p>The shape of the monument is soaring high as if it is supported by a wide and horizontal plate, containing the philosophy of "Lingga and Yoni" which resembles "Alu" as "Lingga" and the shape of a cup-like container resembles "Lumpang" as "Yoni". Alu and Lumpang are two important tools that every family in Indonesia has, especially rural people. The phallus and yoni are symbols from ancient times that describe eternal life, are positive elements (phallus) and negative elements (yoni) such as the existence of day and night, men and women, good and bad, are the eternity of the world. Above the monument there is a burning fire as if it never goes out, the symbol of exemplary spirit of the Indonesian nation that has never subsided to struggle throughout the ages.</p> <p>The shape of all the architectural lines of this monument seems dynamic, embodying lines that move unevenly, curving up,</p>

	<p>jumping, evenly again, and rising soaring, finally waving above the shape of a burning flame. The body of the monument towers high with a flame on the top symbolizing and depicting a burning and never-ending spirit in the bosom of the Indonesian people (Agustin et al., 2020).</p> <p>The flames are made of bronze weighing 14.5 tons with a height of 14 m and a diameter of 6 m, consisting of 77 parts joined together. The entire flame was coated with gold plates weighing 35 kilograms, and then on the 50th Anniversary of the Republic of Indonesia, the gold covering the flames was added to 50 kilograms (Wahyuningtyas, 2012) (Name, 2016).</p>
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4. Discussion

Some of the studies that have been carried out by previous researchers include researching 10 traditional batik makers in Seraci Batik Betawi. The purpose of this study is to describe the background of the batik profession using a phenomenological approach. The findings of this study are two reasons behind someone becoming a batik, namely, self-actualization, and second, wanting to preserve Betawi batik, and be able to increase income (Fauziah & Nurhaliza, 2019).




Another research is discussing the Betawi batik design with the source of the idea of creating Ondel-ondel and Jipeng. The purpose of this design is to explore the visual potential in batik design. The design of Betawi batik uses several aspects of consideration, namely, functional aspects, material aspects, aesthetic aspects, and technical aspects. The result is that the ondel-ondel and jipeng batik products have a visual composition in the field of color, the area of the motif, and the elements contained therein, so as to produce unity in a piece of batik cloth (Octaviani et al., 2015).

Meanwhile, research that discusses the Jakarta icon was carried out by (Wahyuningtyas, 2012) has the objective of reviewing the reputation management carried out by Monas in relation to its golden age. The research method used a post positivism paradigm with a descriptive qualitative approach. The data collection technique was carried out by in-depth interviews and observation. The analysis method uses narrative analysis. The results showed that Monas as a state icon continued to improve its brand image so that its reputation as a state icon increased.

The explanation above differs from research that focuses on the shape of the Jakarta icon which is a design idea so that a visual narrative process occurs in the Betawi batik motif.

The creative process is carried out by processing the visual of the Betawi icon into a motif and then compiling it to become a design master with several considerations including several aspects, namely the functional aspects designated as textile materials for women; aspects of the material used are primisima cloth; aesthetic aspects which include visual composition in the form of colors, motifs, lines and areas; and technical aspects which include written batik in its manufacture.

Table 3. Transformation of Jakarta Icons into Betawi Batik Motifs

Visual Study	Batik Pattern	Batik Motif
		
Ondel-ondel Jakarta	Ondel-ondel pairs are made to repeat horizontally to fill the long fabric. The structure of the ondel-ondel pattern is adopted completely from the head to the body.	<p>The Ondel-ondel motif is arranged in a repeating structure. On the edges of the fabric, namely the left and right sides are made with a variant of flora motif which is also repeated as a filler of the horizontal line that separates the ondel-ondel arrangement at the top and bottom.</p> <p>This fabric is given two colors, namely Tosca green on the ondel-ondel, and the background is black.</p>



Pancoran Monument

The Pancoran monument is repeated horizontally to fill the long cloth, the background of the cloth is given a diagonal line pattern filled with orange and green moss with floral motifs. Between the diagonal lines filled with fields of pale yellow and scattered small floral motifs. This batik pattern seems dynamic with the play of diagonal and horizontal line patterns.

Pancoran monument motif, a cloth inspired by the Jakarta icon, the Pancoran monument, on the side of the cloth is given a tumpal motif and filled with isen-isen. The shape of the tumpak is made like a wajit and small flowers are made on both sides. This fabric is given three colors, namely green, orange, and pale yellow.



National Monument

The national monument motif is made in a zigzag pattern, between the monas are filled with floral motifs in the form of large flowers and small flowers. The red color and white line reminds us of the spirit of the Indonesian nation's struggle for independence. It is in line with the spirit carried through this monument.

The national monument motif on Kain Panjang is inspired by the monas monument. On the side of the fabric is bordered with small colorful flower motifs. The fabric is given three colors, namely red, orange, and pale blue. The dominant red color is reminiscent of the color of coastal batik. The lines of the Monas motif come from the white hot wax insulation.



National Monument

A variant of a national monument made with a diagonal pattern combined with a pair of heads of lenong betawi dancers.

National monument motif, on fabric which was inspired from the monas monument. The motive becomes more interesting with the display of Betawi markers, namely the monas monument and the typical Betawi lenong art. The background of the cloth is colored black. The fabric is given two colors, namely black, orange. The black color dominates batik as the background of the motif. The lines of the monument monas motif and the head motif of two white figures come from a white hot wax barrier.

Table 2 shows the process of designing a batik motif which takes the idea of the Jakarta icon in the form of ondel-ondel, pancoran monument and monas monument. The three icons are processed, by making a master pattern which is then made into a repeating batik pattern, some

horizontally and some diagonally or zigzagging. The placement of these batik patterns, combined with variants of other motifs such as flowers or other motifs, makes the Betawi batik motifs even more attractive. The color of Betawi batik is dominated by bright colors, such as red, yellow, blue, green, and orange (Octaviani et al., 2015). The Creative Process of processing the visuals of the three Jakarta icons into a motif, which is composed in the main design. The visual placement of objects into a motif, lines, fields, colors and processed sides of the fabric, considering the value of fighting spirit, and marking the city of Jakarta so that it becomes a very typical Betawi batik and is not found in other regions.

5. Conclusion

The visualization of Betawi batik originating from the Jakarta icon, namely ondel-ondel, pancoran monument and monas monument, produces Betawi batik designs by reinterpreting the icon onto cloth. In order to become a superior product, it requires the ability to understand the cultural background of the icon maker or the concept of thought in realizing the icon that marks the city. Cultural background becomes important in interpreting the meaning of the icon. Cultural background is a developing ideology which becomes the background in placing visual compositions which include color selection, development of motifs, so that it looks harmonious. Batik with the Ondel-ondel motif, the Pancoran monument and Monas is a strength in the development of Betawi batik, so that it can become a regional superior product and can also be raised into the creative industry.

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