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<http://jurnal.isi-dps.ac.id/index.php/lekesan> 79 1,3 Mechanical Engineering 2MIPA Universitas PGRI Banyuwangi, Jl. Ikan Tongkol 01 Kertosari, Banyuwangi, 68416, Jawa Timur 1nina.eka11@gmail.com Article history: Received 3-7-2018 Received in revise form 10-8-2018 Accepted 29-10-2018 doi: dx.doi.org/10.31091/lekesan.v1i2.407 Volume 1, Issue 2, October 2018 p79-85 Batik Banyuwangi: Aesthetic and Technical Comparison of Coastal Batik Ikhwanul Qiram¹, Buhani², Gatut Rubiono³ Banyuwangi, a district located in eastern end of Java island has batik as cultural heritage.

Batik Banyuwangi as well as other batik has own characteristic according to the origin of the region. In the other side, Banyuwangi has a ethnics origin which is Osing ethnic with own character and local wisdom. Batik Banyuwangi is kind batik as from region. Pesisiran a in of and method. Batik Banyuwangi has an interesting spesificity and become distinguishing identity of batik from other area.

This research is aimed to compare batik Banyuwangi characteristic with other batik Pesisiran by literature study method. The result shows that batik banyuwangi has own aesthetics (motive and meaning) comparing with other batik Pesisiran. From technical aspect (material and method), batik Banyuwangi have in common with other batik Pesisiran.

Keywords: characteristic, batik, banyuwangi, pesisiran, comparation. 80 Introduction Batik viewed from the morphology of the language, the word "batik" consists of two words, "ba" and "tik". With regard to batik as an art, "batik" is one of the elements of art to initiate the art of writing.

The word has an equivalent consisting the "ba" the "am" the word "tik", so that when combined into "ambatik" which means point. the of arts, formed begins with a point, connected into a line that sub-sequently evolved into a form. Such a conception is accidentally present in the process of making batik and so far the word batik is not disputed again because it is a standard name (Poerwanto, Sukirno, 2012).

Batik is part of the cultural richness of the Indonesian archipelago that has become the daily life of Indonesian society (Kifrizyah, et al, 2013). Batik is one of the nation's art works that still exist today, continue to be used and continue to grow (Poerwanto, Sukirno, 2012). Since it was declared by UNESCO on October 2nd, 2009 as "Humanitarian Heritage for Oral and Non-Welfare Culture", batik has been transformed into Indonesian power to attract world fashion market (Handini, Sisbintari, 2013, Kifrizyah, et al, 2013 and Nugroho, et al, 2014).

Batik is one of the recognized international cultural assets. Batik Banyuwangi not widely

known in the community. The diversity of motifs, patterns and types have not been studied maximally. Previous studies have revealed the importance of cultural preservation that requires the participation of academia, government and society.

Research activities with the object of batik study is one of the efforts of the preservation of local culture and development of tourism assets that can affect the increase in local income and living standards of the community. As one of the nation's wealth, batik art needs to get attention to be preserved and developed, because Indonesian batik industry has a lot of diversity.

This diversity includes motives, raw materials, types, qualities and markets that are able to contribute to economic growth and are resistant to various crises, both economic, social and cultural. In the era of modernization of life, batik as one of the works of art remains one option for various activities and purposes such as clothing, household accessories such as tablecloths, pillowcases and bed sheets to the decoration (Poerwanto, Sukirno, 2012).

As one of the nation's wealth, batik art needs to get attention to be preserved and developed, because Indonesian batik industry has a lot of diversity. This diversity includes motives, raw materials, types, qualities and markets that are able to contribute to economic growth and are resistant to various crises, both economic, social and cultural.

In the era of modernization of life, batik as one of the works of art remains one option for various activities and purposes such as clothing, household accessories such as tablecloths, pillowcases and bed sheets to the decoration (Poerwanto, Sukirno, 2012). Batik in Indonesia has diversity in every region. Batik in Indonesia has a variety of kind, patterns, motive and feature in accordance with the areas that make it (Kifrizyah, et al, 2013).

Batik each region has its own characteristics, the characteristic is not separated from the influence of the times, environment, and geographical location of the producing region (Maryanto, 2013). A batik motif always has cultural values that imaged the social and cultural life of the community of origin of the batik motif (Nugroho, et al, 2014).

Batik Indonesia contains historical and cultural values that are not limited to the beauty of the appearance that is formed from the composition of the motive and colors are harmonious, but also has a spiritual beauty that comes through the decoration and the preparation of patterns laden with philosophical meaning in it (Noviana, Hastanto, 2014). Batik has done academic environment, government, or related institutions.

The research study is about the history, motive, production technique, marketing, batik development as the final product, and batik research as the object of study in the formation of image in visual media such as visual communication, product, interior, architecture, and other scholars (Tresnadi et al, 2008). The term feature of batik motif is a representation of a function of batik cloth image used in further visual processing.

The feature extraction from batik image is a process to get the visual perception (Mulaab, 2010). Batik studies in general aims to preserve the cultural heritage of batik. These studies can be categorized into 3 main studies: a) Research on aesthetic aspects, including motives, colors, types, names, history and symbolic meanings.

b) Research technical aspects, including equipment used, materials and methods of making batik. c) Business aspect research includes product innovation, illustration book or catalog preparation, business potential study and tourism asset development. Batik research is done in terms of motives such as batik Surakarta (Ediwati, 2007), batik motive of Druju Malang district (Mulyanti, 2012), product innovation and batik motive of coastal batik (Pesisiran) (Poerwanto, et al, 2010) and innovation batik products of Semarang (Santoso, 2011).

The study also examines symbolic meanings such as the value of Javanese philosophy in Kliwonan batik in Sragen district (Puryanti, 2010), the symbolic meaning of batik Situbondo (Kifrizyah, et al, 2013) and the form and meaning of Kudus batik names (Maryanto, 2013). Product development efforts are also done for batik Pasirsari Pekalongan (Soekesi, 2013) and batik Kalimantan Timur (Noviana, Hastanto, 2014).

In addition, research on batik preservation efforts is done by designing batik games (Tresnadi, et al, 2008), feature extraction of batik motifs based on high level statistical methods (Mulaab, 2010), Pesisiran batik as a tourism village product (Poerwanto, Sukirno, 2012) the introduction of batik motif using wavelet packet transformation method (Wardani, 2013), batik Gedog Tuban as tourist attraction (Handini, Sisbintari, 2013) and design of batik illustration book Tuban (Nugroho, et al, 2014). Banyuwangi district is a city that has a diversity of culture and the potential of the region to develop tourism.

Banyuwangi as a city in the eastern tip of Java island also has a cultural richness in the form of batik. **Batik Banyuwangi is a kind of batik Pesisiran** (Handini, Sisbintari, 2013 and Poerwanto, Sukirno, 2012). Banyuwangi coastal batik has started to be looked by the tourists although not included in the 5 cities of the largest batik industry in Yogyakarta, Solo, Pekalongan, Cirebon and Madura (Furyana SA, et al, 2013). Batik has specificity terms raw

and motives (Poerwanto, Sukirno, 2012).

Batik pesisiran is batik that thrives beyond batik keraton (Kifrizyah R, et al, 2013). Batik pesisiran has the potential to be developed. Innovation of products and batik motifs Pesisiran especial - ly in Pekalongan has provided business opportunities and expansion of productive work significantly. (Poerwanto, et al, 2010). Methodology This study examines the comparison of batik characteris - tics of Banyuwangi with other Pesisiran batik.

Compari - son is done by reference study as literature or publication of batik research results that have been done. Comparison of types of batik Pesisiran is done because batik Banyu- wangi also including the type of batik Pesisiran. This batik comparison is done from: Aesthetics include aspects of batik motifs and meanings.

Technical aspects include materials (materials) and meth - ods (process) of batik making. Result and discussion Coastal batik is a variety that is made outside the plain region (Yogyakarta and Surakarta), including coastal areas along the north coast of Java island such as Jakarta, Indra- mayu, Cirebon, Pekalongan, Lasem, Garut and Madura.

Coastal batik has the characteristics of decorative motifs that natural, foreign influences color diverse (Mulaab, 2010). Batik Pesisiran different from batik palace. The distinguishing factor is batik pe- sisiran tend to use striking colors and depict marine orna- ment motifs or flora and fauna (S.A. Furyana, et al, 2013). Batik has specificity terms raw and motives.

Batik Pesisiran more triggered by innovation and industrial creativity in Pekalongan, is one industry that is able to sustain economic growth and employment in many areas, because most of the raw materials produced by the community around the center of batik (Poerwanto, ZL Sukirno, 2012). Batik Pesisiran different from palace batik (Keraton). The distinguishing factor is batik Pesisiran tend to use striking colors depict ornament or and fauna (S.A.

Furyana, et al, 2013). **Batik Pesisiran has a specificity** terms raw and Batik Pesisiran more triggered by innovation and industrial cre- ativity in Pekalongan, is one industry that is able to sustain economic growth and employment in many areas, because most of the raw materials produced by the community around the center of batik (Poerwanto, ZL Sukirno, 2012). **Batik Banyuwangi is a** historical heritage that describes the struggle process of Blambangan society.

Batik tradi - tion is an identity of power in Majapahit in the 15th cen- tury during the

reign of Sultan Agung. Batik Banyuwangi has an interesting uniqueness and become a distinguish- ing identity of batik-batik in other areas. Banyuwangi ba- tik influenced elements Mataram Bali still with special characteristics and characteristics as the occurrence of cultural acculturation (S.A.

Furyana, et al, 2013). Along with the development of history, many people Banyuwangi or also called Blambangan, who are interest- ed to pursue batik to be developed and preserved. Number of references collection of typical batik motif Banyuwangi reach 22 motifs such as Gajah Oling, Kangkung Setingkes, Alas Kobong, Paras Gempal, Kopi Pecah, Gedekan, Ukel, Moto Pitik, Sembruk Cacing, Blarak Semplah, Grings- ing, Sekar Jagad, Semangian, Garuda, Cendrawasih, White background, Papak Scale, Maspun, Galaran, Dilem Semplah, Joloan and Kawung.

In its development there are still many unique batik motif Banyuwangi that has not been referenced (Batik Banyuwangi Disperindagtam, 2015). The Osing people, the original ethnic Banyuwangi, refuse to be referred to as Javanese or Balinese descent. They have their own cultural identity and Osing's features are reflected his of Batik was to various but not it granted.

- ization of various cultures to make batik sheets from the eastern of Island confident (2017). Ethnic Osing is an ethnic origin of Banyuwangi and is a tribe that still maintains tradition both in the form of artifacts and art. The Osing tribe, especially those living in the Kemiren village of Banyuwangi district, have a value system passed down through several sub-sections, such as architecture, art, settlement patterns, and agricultural pat- terns.

Ethnic Osing has the values of local wisdom that is religious, loving environment, cooperation (mutual coop- eration), togetherness, equality, creative, and responsibili- ty (M. R. Al Musafiri, et al, 2016). For the natives of Banyuwangi the Osing people, batik is 82 not just clothes or clothing. They have appreciation and deep respect for batik, especially when the day of Lebaran.

Batik is placed as a heritage of the ancestral heritage which is taken care of wholeheartedly and Lebaran becomes the peak of celebrating the honor of batik as a representation of the presence of the ancestors (Anonymous, 2017). Banyuwangi batik also has color characteristic. The batik tends to have contrasting color. The color combination tends to describe the diversity of life and natural environ- ment.

The characteristic is very different comparing to other Pesisiran batik from coastal area of East Java. One of the characteristic of Banyuwangi batik can be found in Gajah Oling

motif. Gajah Oling is believed as the oldest and the original motif that symbolizes the form of power that grows in the identity of society.

This motif is similar with question mark which philosophically represented the shape of elephant trunk (Gajah means elephant) and also the shape of a giant eel (Oling means giant eel or moa). Gajah means something big and Oling comes from word "eling" that means remember. Gajah Oling defined as spir - itual aspect that people have to always remember to God (S. Hadi, et al, 2018).

From the aesthetic aspect, one of the Banyuwangi batik motifs is Gajah Oling meaningful religious community life (RAM Dewi, et al, 2016). Gajah Oling motif is the motif that is best known to the public. This motif is also an interesting object of study among researchers who exam - ine the development of this motif (M.

Zehan, 2012: Batik Banyuwangi Disperindagtam, 2015; Anonymous, 2016a). Gajah Oling motif is reputed to have a mystical story. A myth in the Osing community suggests that in the past there was a prohibition to take the baby out of the house when samarwulu or during the late afternoon turn around. Moments like this are believed the spirits are wandering and considered dangerous for children or infants.

If forced out of the house then the baby or children should be picked up with a jarit cloth (a kind of textile used to baby carry- ing) patterned Gajah Oling so as not to be disturbed spirits (Anonymous, 2016b). Another motif that is also known to the public is the motif of Kangkung Setingkes. Kangkung Setingkes has a literal meaning that is a bunch of kale.

Kangkung Setingkes is a batik motif with a picture of kangkung tied in a rope that has the importance of a harmony in married life (Anony- mous, 2016a). Table 1 shows some resumes of coastal batik research re- sults. Aspects of batik motifs Pesisiran generally describes the flora and fauna of the coast or sea, the livelihood aspect of population the of natural conditions.

Batik Banyuwangi also describes the natural conditions but dominant terms flora fauna or coastal life. Aspects of the meaning of batik Pe- sisiran generally describes the life of the community and there influences other Batik - Figure. 1. Gajah Oling motive (Anonim, 2016) Figure. 2.

Kangkung Setingkes motive (Anonim, 2016) gi also describes the same thing but other cultural influenc- es are not taken for granted. This is related to the nature of ethnic origin (ethnic Osing) which has its own cultural characteristics. Technical aspects of

materials and methods, batik Banyuwangi has many similarities with other Pesisiran batik.

This similarity is in accordance with the times and the market demand. This is seen in the selection of materials, equipment and batik process in general. The method of making batik and cap are also found in batik Banyuwangi. Conclusion Batik Banyuwangi which belongs to the type of batik Pesisiran has characteristics that distinguish the batik-batik Pesisiran the other.

The difference is seen from the aesthetic aspect of motive and meaning. While from the technical aspects of materials and methods, have in common with others. research be to the of aspects of meaning for batik motifs that have elements of philosophical similarity. Other research can also be done for aspects of batik development Pesisiran thoroughly.

Aknowlegdement This article is part of the activities of Kemenristek Dikti (Minister of Higher Education) research with Penelitian Strategis Nasional Indonesia (PSNI) year 2017/2018. 83 NO BATIK AESTHETICS ASPECT TECHNICAL ASPECT MOTIVE MEANING MATERIAL METHODE 1 Batik Situbondo, Situ- bondo DISTRICT (R. Kiffriyah, et al, 2013) The main motif of shell- fish, the wealth of flora, fauna and marine biota Most of them teach about the life style of Situbondo people Mori fabrics, dye remazol or naphthol Canting write (atool like a pen to make batik), the coloring process using strong 2 Batik Tuban (LK. Wardani, RHI.

Sitindjak, 2013) The influence of China, it appears from the forms of plants and animals that are structured like Chinese painting styles Philosophy of community life Woven fabric of cotton material "Ngrujak" which means batik without pattern 3 Batik Tuban (YD. Hand- ini, I. Sibintari, 2013) Influenced the cultural values of Java, Islam, and China Woven fabric with natural material (cotton) Canting write 4 Batik Madura (LK.

Wardani, RHI. Sitindjak, 2013) Featuring butterflies, peacocks, flora, and marine life such as fish and shrimp, as well as typical Madura boats A free, straightforward, personal personality Eco-friendly natural coloring Canting write 5 Batik Surabaya (LK. Wardani, RHI.

Sitindjak, 2013) Inspired mangrove plants (leaves, flowers, until the fruit strands, as well as the creatures that live around it) Mori primisima textile, silk, shirts, night (wax), and dye from mangrove forest plants Canting write 6 Batik Tuban (CSA. Nugroho, et al, 2014) The depiction of flora and fauna motifs Acculturation of 3 cultures: Java (Majapahit), Islam and China Canting write 7 Batik Sendang Duwur, Lamongan

(Shofiyannah, Y H.

Pamungkas, 2015) Describe farming or fishing jobs Home and community life Fine fabrics textile, dyes from plants Canting write and stamp canting 8 Batik Sriket, Kebumen (DA. Purnamasari, 2016) Natural plants around A binding beauty - - 9 Batik Banyuwangi (AI. Octavia, 2016) The influence of the surrounding natural conditions The values of life adopted by society 10 Batik Banyuwangi Gajah Oling (M.

Zehan, 2012) The basic motive comes from the basic variant of the letter S Reflections on the pros - perity of society, as well as the message to always remember to God Primissima mori textile, night, dye naphtol and remashol The dyeing process is dyeing technique and colet (dab) technique 11 Batik Banyuwangi Ga- jah Oling (RAM.

Dewi, et al, 2016) The motif resembles a question mark ("?"), The shape of the elephant's trunk and simultaneously resembles uling (eel / moa) Relates to the character of the religious community of Banyuwangi Painting batik tulis and stamp batik Table 1. Comparison of Pesisiran batik 84 References Anonim (2016a , Contoh Macam-macam Motif Batik Banyuwangi, [http://www .bp. blogspot.com](http://www.bp.blogspot.com), download on August, 12nd, 2017 Anonim (2016b), Mengenal Batik Khas Banyuwangi, <http://www.banyuwangibagus.com>, download on August, 18th, 2017 Anonim (2017), Selisik Batik Kompas, Batik Using yang Percaya Diri, <http://www.batik.kompas.id>, August, 18th, 2017 AEM.

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