

Batik Pusgrafin Design Motif As A Visual Identity Towards Advancement Of Creative Industry Competitional

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Abstract. PUSGRAFIN as a government institution in the field of graphics, has duties and functions in education, especially implemented through graphics training programs throughout Indonesia. This journal uses historical research methodology, through the historiography of art, design, culture and creative industries, especially a design semiotics, qualitative-interpretive approach which focuses on signs and texts as objects of creation and study. The aim of designing the Batik Pusgrafin Motif is to contain a combination of philosophical content between the 'sign' in Pusgrafin and local wisdom to become one of the characteristics or visual identities of the applied design. The benefit of designing the Batik Pusgrafin Motif is that it becomes an alternative visual identity that will support the work of the creative industry through the development of batik motifs typical of Batik Pusgrafin. Remembering that the batik process in society currently uses 3 techniques; batik tulis, stamping, and modern printing. The novelty of this research is creating designs of a Batik Pusgrafin motif, using a modern printing techniques. The results will be applied to gimmicks and hoped will be able to provide a visual identity for Pusgrafin, become a mascot and souvenir.

Keywords: *batik motif design, Indonesian graphic batik/pusgrafin, printed batik, visual identity*

1 Introduction

The establishment of Pusgrafin began in 1966, when Dr. Sarino Mangunpranoto, Minister of Education and Culture, Department of Education and Culture/Depdikbud at that time, submitted a request for assistance to the Dutch government to meet the need for schoolbooks and notebooks for students in Indonesia. The request received a positive response until in May 1967 the Dutch government assigned an international graphic expert or figure who was also the official Director General of Publishing and Printing of the Netherlands, Th. H. Oltheten to conduct a survey. After that, Th. H. Oltheten and his team concluded that Indonesia needed assistance with books, but it should not be in the form of books because they would run out quickly. This was based on the idea that graphic facilities and infrastructure in Indonesia were still very minimal. The results of this survey became the forerunner to the birth of the idea of establishing the Center for Graphic Development (GraphicDevelopment Centre) [1].

In 1968, Minister Sarino Mangunpranoto and Th. Oltheten agreed to organize the Indonesian Graphic Project. All activities of the institution were funded by the Dutch Government. The Indonesian side provided a place, namely at Jalan Gatot Subroto Kav. 42-43 in South Jakarta. The agreement was followed up by the next Minister of Education and

Culture, namely Prof. Sanusi Hardjadinata and Mashuri, SH. In October 1968, equipment machines and graphic experts from the Netherlands began to arrive led by Ir. H.J.C. Voorwald [2]. In 1968, the Mobile Printing Unit (MPU) was brought in, equipped with an IT3c brand paper plate making machine, a small offset machine, and other tools for mobile printing. The MPU operated in the Java Island region. On April 26, 1969, the Indonesian Graphic Project cooperation agreement was signed by Minister of Education and Culture Mashuri, S.H. and the Dutch Ambassador to Indonesia Hugo Scheltema. After that, the Dutch provided graphic training mobile so that it is easy to move according to the destination using the Mobile Printing Unit/MPU [3].

On October 17, the Minister of Education and Culture issued Decree Number 0114 of 1969 concerning the Establishment of the Advisory Council of the Indonesian Graphic Project. This date became an important milestone in the study of the history of the Indonesian Graphic Center or PGI. The second phase cooperation agreement was signed again on April 26, 1973 by the Minister of Education and Culture Mashuri, S.H. and the Dutch Ambassador at the Indonesian Graphic Center. On August 20, 1973, the Pusgrafin Building was inaugurated by the Coordinating Minister for People's Welfare Prof. Sunawar Sukowati because the Minister of Education and Culture Prof. Dr. Ir. Sumantri Brodjonegoro was unable to attend due to illness [4].

The importance of the Indonesian Graphic Center is because this institution is one of the government institutions engaged in the field of graphics or printing that has ever existed in Indonesia. As intended by the Minister of Education and Culture Dr. Daoed Joesoef at that time, 'civilization' is a written culture' as the cultural values of the nation that are inherited from the previous generation to the next generation..⁵ The revitalization of Pusgrafin is outlined in the Decree of the Minister of National Education No. 60 of 2008 concerning the Establishment of the Politeknik Negeri Media Kreatif (Polimedia Kreatif). Currently, PoliMedia Kreatif has a central campus in South Jakarta with 13 study programs and several Study Programs Outside the Main Campus (PSDKU) in the cities of Medan and Makassar. PoliMedia Kreatif as the only polytechnic engaged in the Creative Industry which is also stated in its vision, namely "Becoming a leading and superior vocational higher education institution in the creative industry" with one of its missions "Developing, implementing, and disseminating technology in the creative industry based on the needs of society, the business world, and industry" provides many real contributions to the development of the creative industry in Indonesia, especially in the city of Jakarta through superior products produced both by each study program and by collaborating between study programs [5,6].

In relation to efforts to support the creative industry and regional socio-economic growth through the development of distinctive batik motifs that are currently being promoted by a number of local governments, PoliMedia Kreatif as a state polytechnic in the DKI Jakarta Province also supports this movement through the Contemporary Batik Motif design program. The design of the Batik motif of the Indonesian Graphic Center/Pusgrafin aims to commemorate the presence of Pusgrafin 1969-2008, and at the same time provide color and visual identity in the advancement of competitive applied design at PoliMedia Kreatif. Batik Pusat Grafika Indonesia as a continuation of Pusgrafin, namely preserving printing techniques, both manually with stamp techniques or digital printing. The design of the Pusgrafin/Batik Pusgrafin motif, in addition to providing distinctive characteristics or visual identity, also produces merchandise/gimmick products [7-12].

Talking about batik in Indonesia, which has been recognized as an Indonesian work, Batik cannot be separated from the life of the Indonesian people because it is the identity of

the nation and was recognized by UNESCO on October 2, 2009 as a cultural heritage of the Indonesian nation and then became Indonesian Batik Day. Batik in Indonesia has many varieties of both motifs and techniques used. Batik is widely found in Indonesia in almost every region in Indonesia as a historical relic in addition to historical evidence such as buildings, temples, gates, and other architecture. Batik as one of the regional identities, is spread across almost all regions of Indonesia from Sabang to Merauke, such as Solo batik, Wonogiri, Bayat Klaten, Pekalongan, Banyumas, Tegal, Kebumen, Purworejo, Brebes, Kudus, Jepara, Demak, Semarang, Rembang in Central Java. There is Cirebon batik, Tasikmalaya, Ciamis, Indramayu, Garut, Kuningan, Sumedang, Bandung in West Java. There is batik from Mojokerto, Tulungagung, Jombang, Trenggalek, Ponorogo, Pacitan, Magetan, Tuban, Kediri, Sidoarjo, Surabaya, Malang, Madura, Banyuwangi in East Java. And there are other areas such as Batik Banten, Jakarta/Betawi, Aceh, Riau, Jambi, Palembang, Kalimantan, Sulawesi, West Nusa Tenggara, Papua and so on [12-17].

In terms of motifs, Batik according to the region that produces batik products/works consists of various decorative motifs and contains its own philosophy according to what is believed so that it becomes the basis for making the batik motif. As the Batik Pusat Grafika Indonesia which was inspired by the establishment of a graphic institution in Indonesia, namely the Pusat Grafika Indonesia (Pusgrafin) on April 26, 1969, until it was revitalized by the government on October 8, 2008 [18-21].

The technique of Batik Pusgrafin can be done by continuing the printing technique that has been carried out by Pusgrafin which at that time was mostly applied to paper media. However, in the current era, it has become a necessity for printing both manually and digitally on all media, other than paper, such as plastic, rubber, cloth, aluminum foil, textile, and so on, as well as developing other media.

2 Literature Review

2.1 Batik

Batik is almost present in human life, from birth to death, from the clothing needs that support almost all human life processes. Batik in Indonesia is popular and growing in all regions in Indonesia, with various diversities both in terms of motifs/designs or techniques used. Most Indonesian people are involved in the process of increasing batik production both locally and nationally. Batik in Indonesia has characteristics or specialties according to the origin or region where the batik is made. Local batik strengthens national batik, which can enrich the diversity of Indonesian national batik. Some examples of Batik based on the region of origin include the following. Betawi Batik, has names such as Salakanagara Batik, Monas Batik, Tumpal Pucuk Rebung Batik, Ondel-ondel Batik, Tanjidor Batik, Nusa Kelapa Batik, Rasamala Batik, Pitung Batik and so on. Yogyakarta Batik such as Kawung Batik, Parang Batik, Truntum Batik, Pamiluto Batik, Cinde Batik, Sido Mukti Batik, Ciptoning Batik, Wahyu Tumurun Batik, Cuwiri Batik, Tambal Batik, Ceplok Kasatrian Batik, Udan Riris Batik, and so on.

Batik Solo/Surakarta, some of the names are like Yogyakarta Batik motifs and some are different, such as Sawat Batik, Satri Manah Batik, Semen Rante Batik, Slobog Batik, Sido Asih Batik, Bondet Batik, Bokor Kencono Batik, Semen Gendong Batik, Sekar Jagad Batik, and so on. Pekalongan Batik such as Seven Types Batik, Megamendung Batik, Bright Moon Batik, Liang Batik, Buketan Batik, Jlamprang Batik, Hokokai Javanese Batik, and so on. Depok Batik includes motifs such as Gong Si Bolong Batik, Mask Dance Batik, Starfruit Batik, Memphis Batik, Jempatan Panus Batik, Margonda Batik, Watu Sawangan Monument

Batik, and so on.

2.2 Batik Decorative Varieties

Decorative motifs as the main ornaments in batik, are important in addition to fabrics, types of fabrics, techniques, finishing, demographics, quality, and distribution. Decorative motifs become a sign of a batik work, especially in studying the philosophy of batik motifs which are based on the background and identification of the birth of the motif. Decorative motifs on batik cloth motifs become the identity of a chronology of the birth of batik motifs in a region so that they become characteristics or specialties as well as the specialness of the motif. Decorative motifs on batik cloth motifs in Indonesia have developed from era to era, traditional, modern, and towards postmodern. Civilization to civilization in the change of culture that humans go through in interacting, relating, collaborating, synergizing, and acculturating with nature and different cultures. Thus giving birth to the unity of decorative motifs that are manifested in the patterns displayed.

2.3 Definition of Decorative Motifs

The definition of decorative motifs is a basic form of decoration which usually becomes a pattern that is repeated in a work of craft or art.⁶ Decorative motifs or commonly called ornaments, in the science of fine arts and design according to several sources, are interpreted as decorative images or motifs consisting of various types of patterns. Decorative motifs or ornaments are usually found in works such as batik cloth, vases, wooden furniture, pottery, leather crafts, metal, and so on. Decorative motif patterns that are repetitive or repetition of form, this makes decorative motif patterns that represent unity, strength and balance in design, have uniqueness because of the diversity of repetition, which is whole and harmonious. Decorative motifs can also be interpreted as images that have meaning. They can even be images that tell a story, if the decorative motif characterizes a chronicle, and is symbolic or has semiotic signs in it, through the elements displayed in the pattern. Decorative motifs consist of decorative motifs of the main object and also isen-isen. Decorative motifs of isen-isen, like in design science, are design elements. Decorative motifs in the form of isen-isen include dots, lines, straight lines, curved lines, circles, and other shapes. Such as scales, ukel, sirapan, galaran, moustache, slobok, uceng, cecek pitu, kembang waru, awil-awil, grompol, and so on [7].

2.4 Definition of Motifs

Motif is a picture of a batik pattern or design as explained above. Motifs or designs or batik patterns develop following the development of the times including philosophy, science and technology. Batik in each region has its own special main pattern/motif as follows: (1) sri katon pattern, semen rama pattern, (some are classic and some are new), sido mukti pattern, semen remeng/garuda bird pattern, lung-lungan/sulur babon angram and gragah waluh pattern, inland semen klewer pattern, coastal semen klewer pattern, huk bird/peacock pattern, kawung pattern, parang/lereng pattern, parang rusak baron pattern, nitik and abstract patterns. In the end, the combined patterns and motifs form a pattern that is characteristic of each region in Indonesia, because batik patterns are greatly influenced by society such as how it is made, beliefs, the surrounding environment, flora and fauna so that it becomes a batik motif. The patterns and motifs of hand-drawn batik are different when compared to other types of batik. The type of batik tulis in the form of goresa generally does not have any repetition. If there is a repetition of the pattern, it will usually never be the same in shape and size. In batik tulis, the shape of the ornaments is not exactly the same as each

other, the isen-isen shape in batik tulis is relatively tight, neat and not stiff [8]. Based on the manufacturing technique, batik patterns and motifs can be done by writing, jumputan, stamping, printing and screen printing. Based on the pattern, batik is divided into primitive batik patterns, palace batik, classic batik, coastal batik, merchant batik and farmer batik. And based on the region of origin, the batik pattern or motif can be used as a regional characteristic such as Yogyakarta Batik, Pekalongan Batik, Solo Batik, Cirebon Batik and so on [9].

2.5 Decorative Motifs

The definition of decorative motifs or commonly called ornaments, in the science of fine arts and design according to several sources, is interpreted as a decorative image or motif consisting of various types of patterns. Decorative motifs or ornaments are usually found in works such as batik cloth, vases, wooden furniture, pottery, leather crafts, metal, and and so on. Decorative patterns that are repetitive or repeating or repeating forms, this makes decorative patterns that represent unity, strength and balance in design, has uniqueness because of the diversity of repetition, which is whole and harmonious. Decorative motifs can also be interpreted as images that have meaning, which can tell a story, if the decorative motif characterizes a chronicle, and is philosophical and has semiotic signs or symbolism in it, through the elements displayed in the pattern.

2.6 Types of Motifs

The patterns in batik are divided into two things, namely the main ornament, namely the pattern that determines the meaning of the motif, functions to name the motif, based on the symbols in the ornament. If the main pattern is parang, then it is called parang batik. And others such as meru (mountain), fire, dragon, bird, garuda, tree of life, plants, buildings, and so on. And isen-isen, namely various patterns as a background or filler for empty areas, which are small and complicated, in the form of dots, lines. Isen-isen for background fillers, including galaran, waspada, ukel, udar, belara sineret, anam karsa, debundel or cebong, kelir, gravel, sisik melik, uceng mudik, kembang jati, gringsing. Isen- isen for empty areas include, cecek, kembang jeruk, kembang suruh, kembang cengkeh, sawat, sawut kembang, srikit, kemukus, serit, untu walang [10]. Meanwhile, based on its motif, batik is divided into two types, namely geometric batik motifs and non-geometric batik motifs.

2.7 Geometric/Symmetrical/Asymmetrical Motif

Geometric decorative patterns are patterns that contain elements of lines and shapes such as diagonal lines, squares, rectangles, trapezoids, rhombuses, tiered rows, circles and stars, which are arranged repeatedly. Like the ceplok or ceplokan pattern, which contains circles, rosettes, animals, for example ceplok nagasari, ceplok supit urang, ceplok truntum, ceplok cakra kusuma. While Ganggong is a pattern that is similar to ceplok but is not the same because the difference in the shape of its isen consists of a line of different lengths, and the longest end is shaped like a + sign. The names of the Ganggong patterns include Ganggong Arjuna, Ganggong Madusari, Ganggong Sari [11]. The Parang pattern is a diagonal line pattern consisting of one or more decorative motifs composed of parallel lines with a 45' angle of inclination, for example, the parang rusak and the slope ukel. Furthermore, the banji pattern is based on the swastika ornament, formed from lines that connect one to another to form a swastika, depicting the violence received by society during the Japanese occupation of Indonesia. And is depicted to symbolize the struggle against injustice. The names of the banji patterns are banji guling, banji bengkok, banji kerton, banji

lancip [12].

2.8 Motif Flora/Tumbuhan/Biomorfiks

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

2.9 Motif Fauna/Hewan/Mimesis

It is a combination motif between classic patterns with traditional ornaments, with modern patterns. This pattern enriches the existing pattern treasures with combinations and creativity. Grudo or Garuda motif is the name of a batik motif with ornaments or decorative motifs that are often found in Yogyakarta and Surakarta batik. The Garuda ornament symbolizes strength and power. There are also ornaments of Peacocks and Phoenix birds, roosters, Hong birds, Huk birds, Dragons, Insects, Butterflies, and so on.

2.10 Motif Benda di Alam/Anophomorfiks

This motif in batik is identical to inanimate objects or objects. This motif is reflected in motifs such as the meru/gunungan motif, the mega-mega motif and so on.

2.11 Motif Kontemporer/Imajiner

Contemporary batik in general definition is batik with contemporary motifs. Like the meaning of the word contemporary which means contemporary, in accordance with its era.

According to Priyadi, (1979): 'Contemporary batik is contemporary batik whose motifs are greatly influenced by the batik artists themselves. In general, batik artists, or contemporary batik designers, in creating batik, initially aimed only for their inner satisfaction in expressing their aesthetic emotions. Their works are mostly for wall decorations. The motifs chosen are free-style, not bound by previous forms that are bound by rules or references for making batik'. Batik with Contemporary motifs in the 1970s in Indonesia was pioneered by artist Amry Yahya and was very popular among artists and cultural figures. In addition, there were other artists such as: Abas Alibasyah, Suyanto, Bagong Kusudiharjo, Ida Hajar, Kuswadi, Mahyar, Mustika, Suhardo, Tulus Warsito, and others. (Soedarso: 1998).¹³ Batik works with contemporary motifs in the history of development in the 1970s-1980s in Indonesia were pioneered by Amry Yahya, who when viewed visually has his own unique work. A combination of contrasting but harmonious colors, religious in nature and always maintaining consistency. Until his death on December 19, 2001, the Amry Yahya gallery became the Amry Yahya family museum. So it can be concluded by researchers that contemporary motifs are identical to imaginary motifs because they are not based on the rules or outside the traditional batik rules either in terms of motif design, or perhaps based on the batik technique which is combined with modern batik techniques.

2.12 Design Elements in Batik

As in batik which is known for its supporting decorative motifs in the form of isen-isen, then in design there are things that support the creation of a design, namely design elements. Among others, such as points, lines, planes, spaces, textures, dark and light, volume, value,

point of interest or main attraction, and so on. **a. Dot:** A point is the smallest ordinate of an object that can then become an object, with the impression obtained from the points. Points are usually also used in making works of art that are usually called pointism. The series of points that form an object are then called pointism artwork. The points that form a visualization that identifies a figure in nature are works that are very great because it displays dots that are etched by playing with the thickness and density of the dots. **b. Line:** A line is a relationship between two points that become line marks, and this can be categorized in various line terms such as vertical lines, horizontal lines, curved lines, broken lines, zigzag lines, thick lines, thin lines, and so on. Lines of course in batik also dominate the decorative variety. For example, isen-isen lines in the Kawung motif, Parang motif, and so on is the essence of the line. **c. Shape:** The plane in design shows two-dimensional or 2D shapes, which are usually only in the form of two sides, like the right kiri, top and bottom, and so on, as in the appearance of batik cloth, which is two-dimensional (two sides). Batik that uses two-dimensional motifs will look right-left, top-bottom, which balanced, or just one of them. The fields are reflected in the figures in batik motifs, for example bird motifs, or fauna and flora, and so on. **d. Space :** Space in the concept of batik, can be a contemporary motif or three-dimensional (3D) motif, and can also be in the concept of batik application media other than on cloth or two dimensions. Because of the increasing number of technologies, media and other transmedia, it is not impossible that batik can be applied in various concepts, for example, airplane motifs, buildings, motorbikes, cars, cakes, and so on. **e. Texture :** As with space, texture can also be used in the concept of batik, which will enrich the treasury of the batik world. Texture can be used in designs such as in the concept of wood surfaces, the surface of the earth, the surface of the moon, and so on. Texture can also be used in the concept of betik, which gives the impression of the surface of an object. **f. Light and Dark :** The concept of this design element is usually called perspective (dark and light) is a simple perspective in an image. So perspective can also be shown in the concept of batik, it can be in the form of an object display depicted (illustration) in it. **g. Volume :** Volume in design refers to the comparison of an object that has weight or seems to have mass/weight. Batik also applies this volume concept in isen-isen circles or full circles and empty circles as an application of volume. **h. Value :** Value is the value of the object created which is depicted as having a valuable impression, both in meaning or in design visualization that applies other elements that are interconnected and become a unity of value.

2.13 Design Elements in Graphic Design

a. Illustration : Illustration is one of the graphic design elements that includes images (image banks) as content that can provide direct explanations to viewers through the images used. Illustrations emphasize the theme being described. Because from the content of the image or image, people will know the intent and purpose or at least the outline of the philosophy contained therein. **b. Typography :** Typography in design elements functions to emphasize the illustrations that have been presented. Typography in the use of certain works produces strength, in addition to substance, namely clarifying the description/depiction of a product/work. Of course, adjusting the font needs needed in an artwork. Typography in batik motifs is needed to introduce directly to enthusiasts, at least knowing the name of the batik listed which is part of the batik cloth motif. **c. Layout :** Layout in design use, makes design work easier, in addition to providing clarity of structure and rhythm in the artwork produced. Layout as a grid system in design is very necessary to produce consistent, effective, efficient and timely designs. In addition to being used as a style of environment in a company, to differentiate the layout style with other companies. **d. Color :** Color, in

design elements becomes a sign that can directly represent a meaning through the perception of color that is present in the resulting artwork design. Color becomes a brand, in addition to corporate. This is more or less because with color, like an image or picture, the general perception of its philosophy can be easily known.

2.14 Philosophy of Batik

Batik has a philosophical value that follows its creation. Quoting the concept in design and architectural expertise, Louis Sullivan, 'the form follows the function' (form follows its function) then in batik it can change into 'the form follows the philosophy/history' that the form follows its philosophy. So the creation of this batik is full of meaning or philosophy that is implied or written in it. Batik that is land of meaning, in Indonesia there are indeed many concepts that batik was created for a basic reason that follows it. So this reason is what becomes the philosophy or philosophy of batik in enriching cultural diversity in Indonesia. In practice, batik uses a light, medium, and heavy philosophy so that in certain motifs, batik cloth of certain types of motifs cannot be used by everyone, or may not be used by all groups. This means that with a heavy philosophy, that certain batik motifs may only be used for the clothes of the King and relatives, or certain groups only.

2.15 Aesthetic Theory

The definition of aesthetics according to various opinions of experts includes the following: According to Jakob Sumarjo in the Philosophy of Art, 'Aesthetics questions the nature of natural beauty and works of art, while the philosophy of art questions only works of art or art objects, or artifacts that are called art' [14]. Agus Sachari in Applied Aesthetics, 'Aesthetics is a philosophy that discusses the essence of the totality of aesthetic and artistic life that is in line with the times [15]. Aesthetics according to A.A. Djelantik in Aesthetics: An Introduction, 'Aesthetics is a science that studies everything related to beauty, studying all aspects that are called beauty.'¹⁶ According to the Great Dictionary of the Indonesian Language, KBBI: 'Aesthetics has two meanings, aesthetics is a branch of philosophy that discusses art, the value of beauty and human responses to it. Aesthetics can also be defined as human sensitivity to art and beauty [17].

2.16 Semiotics

Semiotics as a science of signs, symbols becomes an interesting discussion after discussing the main theories in the concept of artwork. Semiotics cannot be separated from the relationship between works, artists, designers or batik makers in this case, batik house owners or others, and society. Semiotics is mainly related to the philosophy of the work so that it is full of meaning and symbolism. In this case, applying semiotics in contemporary batik is translating the meaning in a batik motif and its philosophy. And of course, it is not the same between one and another, semiotics is part of the uniqueness translated works. Semiotics blends into the colors, shapes, and elements and principles applied in creating the batik motif. Semiotics in this study becomes a method in designing batik works. According to Piliang semiotics is a branch of science that has shown increasingly important influence since four decades ago, both as a 'decoding study method', but also as a 'creation method' or encoding[18]. Semiotics is used in reading and creating, which contains signs and messages to be conveyed, as well as codes.

2.17 Creative Industry

In today's development, the creative industry covers various fields and media used,

from manual to the current new wave phase. That the creative industry prioritizes basic ideas or concepts, as well as creativity and technology. This collaboration produces a creative industry that can support the advancement of all sectors/fields. Especially in the fields of architecture, advertising, film, photography, video, music, television, radio, podcasts, art markets, culture, crafts, fashion, design, interactive games, computer services, software, hardware, performing arts or stage/stage design, publishing and printing, research and technology development. In its manifestation, we can see it through works in the batik cloth production business or industry, film production processes, traditional wayang performances or modern dance dramas, printing books, magazines and so on, fashion production and shows and no less popular at this time are content creators (content creators). All of these fields are constantly changing, developing following the development of industry and increasingly advanced technology.

2.18 Mascot

In today's development, mascots have become important in supporting the existence of an entity. So it is not surprising that many companies create mascots to increase the selling value of products to be marketed. Mascots are usually in the form of visualizations of fables or objects that can symbolically represent what is the target and similar metaphors in getting closer to consumers/users. Mascots in sports or the Olympics, for example, are depicted with Tigers in a meaningful approach, because Tigers are considered strong animals, and run fast, and so on.

2.19 Indonesian Graphic Center/Politeknik Negeri Media Kreatif

The Indonesian Graphic Center, which was established on April 26, 1969 and revitalized into the State Polytechnic of Creative Media on October 8, 2008, has been active for 39 years. A long institutional journey that has produced many benefits and advancements for the Indonesian nation. Finally, as part of the structure of the Department of Education and Culture at that time, Pusgrafi, which was 39 years old, with the best achievements of a period, with 8 heads of the Indonesian Graphic Center who had led it, Pusgrafi was revitalized into a higher education institution, the State Polytechnic of Creative Media. These motifs were designed by researchers with the intent and purpose as will be explained in the next chapter. Below is the manual design process using hands, colored pencils, markers or markpens and other tools such as various shapes of rulers, and other aids.

3 Research Methods

This research method uses the design semiotic method, especially interpretive semiotics. According to Piliang, 'Semiotics as a Method in Design Research', in the book *Semiotics of Culture* by Tomy Chirstomy and Untung Yuwono, 'semiotics is used as a 'paradigm' both in 'reading' and 'creating' because there is a recent tendency in design discourse to see design objects as a language phenomenon, in which there are signs, messages to be conveyed (message) and codes that regulate (code) and the people in it as language subjects (audience, reader, user).¹⁹ Based on the development of the new paradigm, the use of semiotics as a 'method' in design research must be based on a principle, that design as an object of research not only contains various aspects of utility, engineering, production and economic functions, but also aspects of communication and information, in which design functions as a medium of communication. Ferdinand de Saussure explains the difference between two models of analysis in language research, namely diachronic and

synchronic analysis. Diachronic analysis is an analysis of historical changes in language, namely language in the dimension of time, its development and changes. Synchronic analysis is an analysis in which we take a 'historical slice' and examine the structure of language only at one particular time, not in the context of its historical changes. What is called the 'structuralism' approach in language is an approach that only looks at the 'structure' of language and ignores the context of time, change and history [20]. This study emphasizes more on aspects of the work that are rooted in the long history of the Indonesian Graphic Center. The researcher designed a motif design that primarily prioritizes artwork that produces various 'signs' and 'texts' as objects of study, where the researcher's design tries to 'interpret' and 'understand the code' (decoding) presented. This is what Piliang said, that the textual analysis method is part of the interpretative method.

3.1. Research stages

The stages of qualitative research methodology that will be carried out are as follows. Field Survey

- a. Batik that is on the market and has a distinctive campus/institutional characteristic with a cultural philosophy approach.
- b. Visual elements (shape and color) in local batik (can be Betawi batik or Depok batik or Medan batik (North Sumatra) or Makassar batik), and other contemporary batik motifs.
- c. Researchers see the development of various mascots (icons) that exist around the scope of the research

3.2. Literature Review

- a. The type of batik that will be developed is the continuity of Batik Pusgratin,
- b. Introduction to the application of printing batik,
- c. Introduction to the types of batik that are explored,
- d. Visual Elements in Design in typical batik motifs of Batik Pusgratin, State Polytechnic of Creative Media. Design (create)
 - a. Designing batik motifs with the development of visual elements in the characteristics of the Indonesian Graphic Center, which has been revitalized into the State Polytechnic of Creative Media and inspiration for graphic batik and local batik.
 - b. Making batik design sketches of around 20-25 superior motifs
 - c. Experiments with textile materials and dyes in the final artwork results,
 - d. Experiments in batik techniques that are oriented towards the principles of printing/graphics and digital printing,
 - e. Experiments in fashion design (uniforms) or gimmicks, merchandise with the application of batik motifs.

3.3. Research Location

The research location was conducted in the environment of the State Polytechnic of Creative Media, South Jakarta. Research at this location is very helpful for achieving research artwork because everything can be seen directly and worked on into a motif design. So that the resulting motif can be visually shown and confirmed with conditions or facts in the field.

3.3.1 Observed/measured variables

- a. Designs that are on the market and already have the characteristics of the campus/institution and Visual Elements (shape and color) in Pusgratin batik and local wisdom around the location,

- b. Development of motif designs with visual elements on the development of visual elements on the characteristics of the Indonesian Graphic Center and inspiration for graphic batik with local wisdom,
- c. Application of batik motifs on fashion products (gimmick),
- d. Application of batik motifs on merchandise products.

3.3.2. Model used

This study uses a 'sign and text' analysis model of the elements and design elements used in designing the motif. After making a description or depiction of the concept of the work, design, then the interpretation step.

3.4. Data collection techniques

The data collection process, through the following stages: Direct field observation at the research location, in addition to direct on-site literature studies, and making samples of previous studies related to the theory of visual elements and selected batik motifs so that novelty can be taken.

3.4.1. This includes activities

- a. Literature study related to decorative motifs and batik that are in accordance with the design concept,
- b. Literature study related to the design of contemporary batik motifs,
- c. Literature study of previous studies related to the design of typical regional batik motifs, campuses or other institutions,
- d. Literature study related to basic batik materials, both natural colors or chemical colors,
- e. Literature study related to basic batik techniques.

3.4.2. Data Types

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

- a. Primary data, namely data obtained directly from the research location, Polimedia Kreatif,
- b. Secondary data, namely data obtained from library books, scientific articles both printed and the internet, in the form of pictures of types of batik, pictures of typical school, campus or institutional batik that already exist on the market. Good printed writings such as library books, scientific articles containing explanations about typical school, campus or institutional batik that already exist on the market.
- c. Tertiary data in the form of alternative images, in the form of pictures of graphic machines from time to time, so that they can enrich the diversity of graphic batik motif designs (Batik Pusgrafin).

3.5 Data analysis

This study focuses on the analysis of design elements, visual elements of Batik Pusgrafin which will be the hallmark of the State Polytechnic of Creative Media. The work or artwork that has been designed is adjusted to the master concept. Data analysis activities include data analysis on the 'signs' and 'texts' used in the artwork. In the analysis of 'signs' individually includes typology or types of signs, mechanisms or structures of signs, and the meaning of signs. While the analysis of 'text' is a combination of a collection of signs used. As we know in the typology of signs according to Charles Sanders Pierce, namely index, icon, symbol, which will be used by researchers in artwork.

4 Research Result

Batik Pusgrafin Series Motif Design Making Process

On this 2024 fiscal year research opportunity, I took the theme entitled: 'Batik Pusgrafin Design Motif As A Visual Identity Towards The Advancement Of Creative Industry Competitional'. with a design of 20 Batik Pusgrafin Series designs motif. This motif design still uses manual hands, not with applications or design software in general. However, tracing will still be carried out on design software such as Photoshop or others (or in further research).



Fig. 1. Design of 20 Batik Pusgrafin

4.1. Making the Batik Pusgrafin Series Mascot

In making this mascot, it was made from a concept taken from the visuals in the Batik Pusgrafin Series motif with additional or stylized styles that will adjust to the Pusgrafin 'memorise' concept. The visual forms that will be used include gears, graphic machines and material and paper testing tools. The Batik Pusgrafin Series mascot is depicted with the symbolism of a bee. This is associated with the principle of benefit, that graphics always provide benefits to society, the nation, and the state. Graphics in its parts, there are pre-print, print, and post-print, as the benefits of bees always provide goodness and benefits to humans.

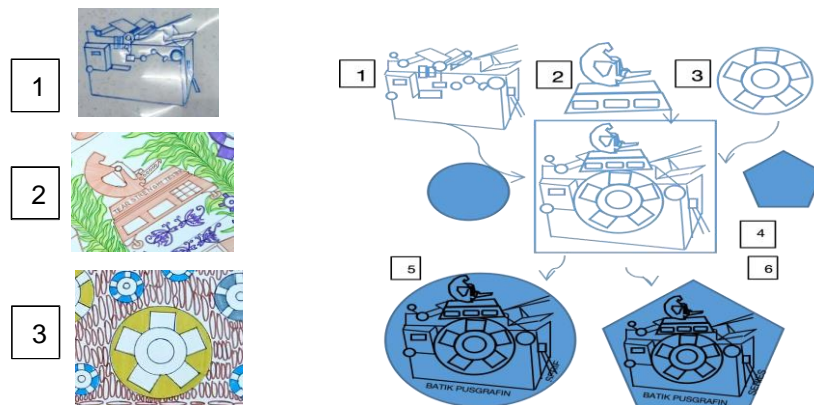


Fig. 2. The Making of the Gimmick

The making of the Gimmick is in the form of a batik cloth product that in its use can be used as a 'scarf' and or 'jarik' cloth for the bottom of the kebaya. The products made are from 20 motifs made with specifications, 5 designs for semi-silk type cloth, 5 designs for toyobo type cloth, 10 motif designs for the same type, namely armani cloth with cloth fibers each with fibers. The material after becoming cloth with a size of approximately

200 cm x 150 cm is as follows:



Fig. 3. Batik Motif Design (1)

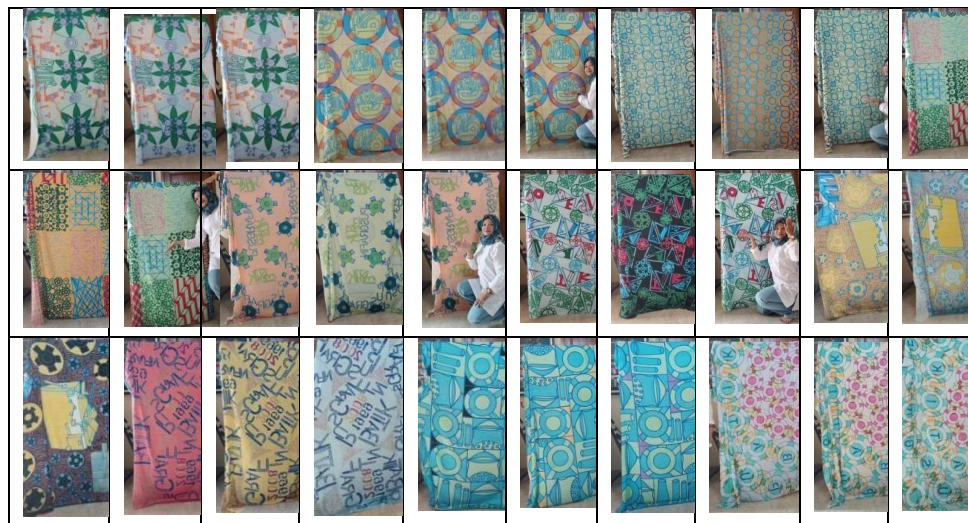


Fig. 4. Batik Motif Design (2)

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