

## Handarbeni Batik: Batik-Making Training for Generation Z In Improving Cultural Existence

<sup>1</sup>Muhammad Ricza Irhamni\*, <sup>1</sup>Rosida Dwi Ayuningtyas, <sup>1</sup>Mahabbah Islamiyah

<sup>1</sup>Universitas Wahid Hasyim, Indonesia

\*Corresponding author

Email: [ricza@unwahas.ac.id](mailto:ricza@unwahas.ac.id)

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### Abstract

**Purpose:** In today's highly diverse art and cultural landscape, it's important to have a strong sense of self-awareness. By reintroducing local culture, we can help develop a sense of belonging and appreciation for cultural heritage within communities. Preservation and development efforts are crucial for fostering the growth of culture and art, such as the Batik culture.

**Method:** The natural dye batik training method utilizes plant-based colors found in the environment and is supported by Generation Z's entrepreneurial spirit to boost the economy and future income.

**Practical Applications:** The purpose of this journal is to bring attention to the significance of batik and the necessity to protect it. It can be shared with government officials, policymakers, and other stakeholders who are eager to promote Indonesian culture.

**Conclusion:** The Handarbeni Batik initiative exemplifies the symbiotic relationship between cultural preservation and economic progress. By imparting the art of batik to the next generation, this program ensures its longevity, while also empowering young individuals with the necessary skills to thrive in the contemporary job market.



## Introduction

It is important for a region to value and safeguard its cultural traditions. However, there are various traditional arts and cultures that have not been well documented and are difficult to find. To preserve and promote cultural heritage, it is crucial to make efforts towards its development (Arif et al., 2022; Saryani, 2022). For instance, Batik culture is emerging in the Gunungpati District of Semarang City, but it has yet to become a source of pride for the younger generation of Gunungpati residents. Semarang City is one of the areas in Central Java with a diversity of traditions and arts that are still practiced today. Exist: Semarang Dance, Warak Ngendog Dance, Semarang Gambang Dance, and more (Khoirunnisak et al., 2023; Rachman et al., 2022). Additionally, there is a strong culinary culture in this region, as seen by the popularity of dishes like spring rolls, lapis legit, wingko tripe, bandeng presto, tahu gimbal, tahu pong, tahu petis, roti gambang, and tripe gongso among international nations.

Seeing the potential of the area, the author feels that there is still one of Indonesia's traditional cultures that can be developed that has not yet emerged, namely Batik. Batik in Semarang has appeared and has been known since the colonial era in the 18th century until now. The motifs that are synonymous with natural wealth highlight the identity and beauty of Semarang City, while the cultures listed are from Arab and Chinese cultures. This pattern is followed by flora and fauna motifs such as peacocks, roses, storks, blekok birds, to tamarind fruits (Estyranika, 2018; Ismia et al., 2021). In addition, the special character of batik in Semarang includes grooves on the lower cloth (lung-lungan). For coloring, these batiks use the concept of color based on the characteristics of the city of Semarang. Semarang City has many potential areas that could be used as batik motifs, such as Lawang Sewu, Tugu Muda, and Blender Church. However, creative innovations are necessary to make this form of batik more accessible and appreciated (Lailia et al., 2020; Wibowo & Djastuti, 2019). The author aims to promote introspection towards Semarang batik by organizing training sessions for various Generation Z groups in Gunungpati Village, Semarang City. This is a response to the increasing demand for creative thinking and work in the face of technological developments and media exploration.

Generation Z teenagers tend to be teenagers who rarely leave home without their parents, this generation is less likely to gather with friends when compared to previous generations (Sosianika et al., 2024; Susilawati et al., 2023). The important thing for organizations to know is that Generation Z is less likely to work during school and spend little time on extracurriculars. There are so many of this generation who do not have work experience, this is because it is not allowed by their parents (Bachtiar et al., 2023; Suciati & Deswarta, 2024; Zumhas, 2024). The results of an interview conducted by (Hapsari et al., 2024) stated that this generation will learn maximum work skills if given the opportunity to work during school days. The current employment trend is moving away from the old model of doing the same job throughout a person's life career, and now the trend is to make a quick transition where employees work at a company for a few years and then move on to a new place of work again. By giving Generation Z, the opportunity to grow, they may be more engaged and motivated to be loyal to the organization, as they will meet the need to grow. This will save the organization money and time on recruiting and retention programs (Utami, 2020).

Existence is defined as existence. Where existence is meant is the influence on our presence or absence. This existence needs to be "given" to us because the response of those around us makes sure that existence or we are recognized. The problem of the need for existential value is very important because it is proof of work results or performance in an environment. Local culture is usually defined as the original culture of a particular community group. Local culture is the cultural characteristic of a local community group. However, it is not easy to formulate or define the concept of local culture (Ashfahani et al., 2021). The definition of culture is almost always tied to clear physical and geographical boundaries. For

example, Javanese culture refers to a tradition that developed on the island of Java. Therefore, geographical boundaries have been used as a basis for formulating the definition of a local culture. However, in the process of socio-cultural change, there has been a tendency to thaw the physical boundaries of a culture. This is influenced by the factor of accelerating migration and the spread of communication media globally so that there is no local culture of a community group that is still so original (Susanto, 2022).

According to (Loekito et al., 2023) training has several elements in it, there are trainers, trainees, training processes, and training materials. The four elements are interrelated with each other and cannot be separated, because these four elements must be present in every training process. The purpose of the training itself is to improve the competence of the workforce to carry out their duties and roles, as well as their responsibilities, the increase in competence can be seen from changes in the knowledge (attitude) of employees in the workplace. Basically, training and education have differences even though training itself is an educational process. First, education is a broader learning activity compared to training. Second, training has more to do with developing specific skills, whereas education has more to do with the general level of understanding. Seeing this statement, the training activities for making batik from natural dyes are included in the development of certain skills, where the skills in question include the skills of making batik itself and exploring the natural coloring of plants that grow around. The dyes used come from indigo leaves, mahogany bark and mangrove waste. In addition to Batik Natural Colour, Kampung Malon also has other potentials in the field of plantations such as Montong Durian, Longan and others (Adnan et al., 2022).

## Method

Batik-making training is carried out in direct practice led by professional experts. This training consists of two stages, namely the theoretical stage and the practical stage. The theory stage aims to provide a basic understanding of batik to trainees. The material provided includes the history of batik, batik-making techniques, and batik motifs. The delivery of theoretical material can be done by lecture, discussion, or presentation methods (Mariaty et al., 2022). The practice stage aims to provide skills to trainees in making batik. Trainees will be guided by professional experts to make handmade batik, cap batik, or combination batik. At this stage, trainees will be guided by professional experts to make batik. Trainees will be divided into groups according to their interests. Each group will be accompanied by one professional expert. Training participants will be taught how to make batik caps. Trainees will be given the opportunity to practice the skills they have learned (Yanti et al., 2020). The practice methods used in this training are lecture, demonstration, and practice methods. Lectures are used to deliver theoretical material. Demonstrations are used to demonstrate how to make batik. Practice is used to provide trainees with opportunities to practice the skills they have learned (Yanti et al., 2020).

The batik-making process is making batik cloth using canting or stamping techniques. The batik-making process consists of several stages:

1. Making patterns, Batik patterns are made first on paper by a pattern expert. Batik patterns can be in the form of traditional motifs or modern motifs. After the pattern is completed, it is transferred to Mori cloth using a canting tjap tool. Batik patterns are made first on paper by a pattern master. Batik patterns can be in the form of traditional motifs or modern motifs. Traditional motifs of Indonesian batik generally come from flora, fauna, and the universe. Modern motifs of Indonesian batik can be abstract, geometric, or figurative.
2. Batik with canting, the process of making batik with canting is carried out by using canting to incise liquid wax onto the mori cloth according to the pattern that has been made. This liquid wax serves to cover the part of the fabric that will not be dyed. The process of batik making with canting is done by using canting to incise liquid wax onto the mori cloth according to the pattern that has been made. This liquid wax

serves to cover the part of the fabric that will not be dyed. There are two types of canting used in batik making, namely writing canting and canting cap. The writing canting is made of copper at the end of which there is a small hole to remove the molten wax. The canting cap is made of copper at the top of which there is a batik motif that has been carved.

3. Tasting, the tasting process is the process of giving batik motifs using batik stamps. The batik stamp is made of copper carved with batik motifs. The tasting process is done by dipping the stamp into liquid wax, then the stamp is attached to the mori cloth. The tasting process is the process of giving batik motifs using batik stamps. The batik stamp is made of copper carved with batik motifs. The tasting process is done by dipping the stamp into liquid wax, then the stamp is attached to the mori cloth.
4. Dissolving dyes, Batik dyes can be natural dyes or synthetic dyes. Natural dyes are made from natural ingredients, such as plants or animals. Synthetic dyes are made of chemicals. Batik dye is dissolved in water according to the instructions for use. Batik dyes can be natural dyes or synthetic dyes. Natural dyes are made from natural ingredients, such as plants or animals. Synthetic dyes are made of chemicals. Batik dye is dissolved in water according to the instructions for use.
5. Dyeing, Mori cloth that has been waxed is then dipped in a dye solution. The dyeing process is carried out several times to obtain the desired color. The waxed mori cloth is then dipped in a dye solution. The dyeing process is carried out several times to obtain the desired color. In the first dyeing process, the mori cloth is dipped in the youngest dye solution. After the mori cloth is dry, it is then dipped in an old dye solution. This process is carried out repeatedly until you get the desired color.
6. Drying, Mori cloth that has been dyed is then dried in the sun or by using a drying machine. The dyed mori cloth is then dried in the sun or by using a drying machine.
7. Ngelorod, the process of ngelorod is the process of cleaning wax from mori cloth. The wax is cleaned by boiling mori cloth in boiling water. The ngelorod process is the process of cleaning wax from mori cloth. The wax is cleaned by boiling mori cloth in boiling water.

## **Result**

The following are the results of the dedication of the Handarbeni Batik program: Increased interest of the younger generation in batik, The Handarbeni Batik program has succeeded in increasing the interest of the younger generation in batik. This can be seen from the increasing number of training participants, as well as the increasing creativity and skills of participants in making batik. Increasing the knowledge and understanding of the younger generation about batik, The Handarbeni Batik Program has also succeeded in increasing the knowledge and understanding of the younger generation about batik. This can be seen from the increasing understanding of participants about the history, techniques, and philosophy of batik. Improving the skills of the younger generation in making batik, The Handarbeni Batik Program has also succeeded in improving the skills of the younger generation in making batik. This can be seen from the increasing ability of participants in making diverse and quality batik motifs. Improving the economy of local communities, The Handarbeni Batik Program has also had a positive impact on the economy of local communities. This can be seen from the increasing demand for batik, which has opened new job opportunities for local communities.

*Figure 1. The process of canting and tasting batik*



## Discussion

The results of the batik training of the younger generation using natural dyes showed high enthusiasm from the participants. This can be seen from the large number of participants who registered and attended the training with enthusiasm. Participants also seemed enthusiastic about following every material presented by the speaker. The trainees also seemed to really enjoy the batik-making process. They seemed happy and satisfied when they succeeded in making batik tulis with natural dyes. This shows that this batik training has succeeded in fostering interest and talent in batik making among the younger generation. In addition, this batik training has also motivated the participants to continue honing their skills. Participants stated that they wanted to continue learning batik in order to make written batik with even better natural dyes. The motivation to make the idea of natural dye batik business also emerged among the trainees. Participants realized that natural dye batik has the potential to become a product that is in demand by the community. They also plan to develop their skills in order to produce quality natural dye batik that can be sold.

Here are some testimonials from young generation batik trainees using natural dyes:

“I am very happy to be able to take part in this batik training. I just found out that batik-making was surprisingly fun. I want to continue learning batik so that I can make written batik with even better natural dyes.” (Mochammad Aly Zidan, 20 years old).

“I am very inspired by this batik training. So, I want to make my own natural dye batik. I am convinced that natural dye batik has the potential to become a product that is in demand by the public.” (Dita Intan A, 21 years old).

*Figure 2. The process of dyeing, drying and loroding batik*



The results of the batik training of the younger generation using natural dyes show that batik is still a cultural heritage that is in demand by the younger generation. This training has also succeeded in fostering interest and talent in batik making among the younger generation, as well as providing motivation to continue to hone skills and develop a natural dye batik business. Other benefits of batik training can also grow knowledge, interest, and income as follows: Increased Interest of the Young Generation in Batik, this program has succeeded in increasing the interest of the younger generation in Batik. This can be seen from the increasing number of training participants, as well as the increasing creativity and skills of participants in making batik. Increased Creativity and Skills of Participants, Handarbeni Batik trainees not only learn traditional batik techniques but also modern batik techniques. They are also encouraged to be creative with new batik motifs and colors. As a result, Handarbeni Batik training participants can produce quality and innovative batik works.

These works have been worthy of being exhibited in various places, both on a local and national scale. Batik Preservation Efforts, The Handarbeni Batik Program is one of the effective batik preservation efforts. This program has succeeded in increasing the interest of the younger generation in batik. This is important to do so that batik remains sustainable during the globalization era.

Increased understanding of the history of batik, Handarbeni Batik program participants can understand the history of batik from the beginning of its development to the present. They can find out various kinds of batik techniques that exist, as well as batik motifs originating from various regions in Indonesia. Increased understanding of batik techniques, Handarbeni Batik program participants can understand the entire batik-making process, from the preparation of materials and tools to finishing. They can also practice batik techniques directly under the guidance of experienced batik artisans. Increased understanding of batik philosophy, Handarbeni Batik program participants can understand the philosophical meaning of batik motifs. They can understand that batik is not just a patterned fabric but also has high cultural values. Increased knowledge and understanding of batik, Handarbeni Batik program participants get learning materials about batik, ranging from history, and manufacturing techniques, to motifs. This learning material is given theoretically and practically. Through this learning, program participants can improve their knowledge and understanding of batik. Improved skills in making batik motifs, Handarbeni Batik program participants are trained to make various kinds of batik motifs. This training is provided by experienced batik experts. Through this training, program participants can improve their skills in making diverse and quality batik motifs. Increased creativity in making batik, Handarbeni Batik program participants are also encouraged to develop their creativity in making batik. This is done by providing opportunities for program participants to make their own batik motifs. Through this activity, program participants can develop their creativity in making batik. Increase in people's income, The increase in demand for batik has increased the income of batik craftsmen. This is because they can sell batik at a higher price. The Handarbeni Batik program has also created new jobs for local communities (Pujihartati et al., 2023). This is because this program has encouraged the development of the batik industry at the local level. Improved community welfare, increased income and employment have improved the welfare of local communities. This is because people have more money to meet their living needs.

## **Conclusion**

Handarbeni Batik is a batik making training program for generation Z in Malon Village. This program aims to improve the existence of batik culture by teaching young people how to make batik. This program has succeeded in attracting many young people and has helped increase the popularity of batik among the younger generation. The program also has a positive impact on the local economy. The increasing demand for batik has led to the creation of new jobs and the growth of the batik industry. This program has also helped promote Indonesian culture to the world. Based on the results of community service that has been carried out, it can be concluded that the Handarbeni Batik program has provided significant benefits for Generation Z and Indonesian society as a whole.

This program has helped improve young people's knowledge and skills about batik, as well as increase their awareness of the importance of batik as Indonesia's cultural heritage. Here are some conclusions that can be drawn from the results of this community service: Generation Z has a high interest in batik. Batik-making training programs can be a means to improve young people's knowledge and skills about batik. Batik-making training programs can help increase the popularity of batik among the younger generation. Batik-making training programs can have a positive impact on the local economy. Based on the results of this community service, here are some recommendations to improve the effectiveness of the Handarbeni Batik program: Increase the number of training sessions

offered. Offers more specialized training sessions on different aspects of batik making, such as coloring, design, and printing. Provide more opportunities for participants to sell their batik products. Promote the program more broadly to attract more young people. Partner with other organizations to offer additional support to participants, such as business coaching and mentoring. By implementing these recommendations, the Handarbeni Batik program can continue to grow and have a greater impact on the lives of young people and Indonesian culture.

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