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**PROCEEDING**  
**1<sup>st</sup> International Conference on Culture, Arts and**  
**Humanities (ICCAH)**

**Culture and Global Changes**  
**for Better Human Life**

**September 7, 2017**  
**Andalas University**  
**Padang, Indonesia**

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**Handoko**  
**Diah Tyahaya Iman**

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# Forward

Globalization has a vast concept. Some people see globalization as the homogenization of culture. Thus, to understand globalization one must re-understand the world and how culture, diversity, politics, ethnicity, race, and homogeneity are manifested. Some see globalization as the ever changing of technology, economy, media, and ideology through the movement of people over cultural and national boundaries. Some restrict it as an exclusively economic phenomenon while others believe it also has social, cultural and political effects.

English Department, Universitas Andalas, in collaboration with University of Social Science and Humanities, Vietnam, University Kebangsaan Malaysia, and University of Malaya, Malaysia, is organizing an international conference to bring together scholars, researchers and students to share their research results and ideas on how social and cultural changes in the world, particularly in Asian Countries, has brought implication on the way human being see the world, their self, and others.

This conference is open for academic and non-academic speakers, including, government agencies/institutions, NGOs, researchers, and students (Doctorate, Master, and Bachelor Degree) including issues: Language, Linguistics, Applied Linguistics (Translation, Language Teaching, Language Testing, Second Language Acquisition, BIPA), Literature, Music and Performance Studies, Education (Character Building, Literacy), History, Heritage and Archeology, Sociology and Human development (Matrilineal Communities, Migration, Gender and Identity, Religion), Media and Journalism.

This proceeding is one of the output of the current conference which provides articles from the presenter. We hope it will benefit readers from various background and contribute to the advance of knowledge, particularly in the field of culture, art, and humanities.

Managing Director

**Diah Tyahaya Iman, Ph.D**



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## **Karawo Design Concept of Airbrush Batik**

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### **Abstract**

*The concept of airbrush batik karawo design is an innovation to improve the quality of the product into artistic value. Karawo handicrafts product products typical of the people of Gorontalo who collaborated with batik identity craft archipelago accompanied by the use of airbrush coloring techniques as finishing. Efforts are made along the development of science, technology and art to produce new design concepts on textile craft products as an alternative in beautifying the look of karawo. Airbrush coloring techniques that had beautify the look in the automotive world applied to the basic materials of the karawo are designed based on the condition of the material. The method used is the experiment and the target in particular is the identification of Gorontalo's potential areas that can be used as sources of new ideas of art creation as well as the creation of alternative designs of textile craft products. The steps to be undertaken are (1) exploration by exploring new potential sources of local ideas through the searching of bibliographic data, visual data, and material data, then the results are used as the basis for design creation; (2) designing that is to visualize ideas into the form of design drawing patterns.*

**Keywords** - design concept, design of batik airbrush karawo

### **I. INTRODUCTION**

Karawo is an embroidered handicraft product that has a distinctive characteristic of the result of culture by a community group, which in the process of making is not apart from the traditions and cultural values of the people of Gorontalo. Karawo was born from a long process of existence and toughness of embroidery craftsmen in Gorontalo. The art of making karawo comes from a word which in Gorontalo society is called "Mokarawo" means "slicing or perforating". The naming of karawo is in accordance with the technique of making filigree, where the yarn in the fabric fiber as embroidery media will be sliced or perforated by removing fiber yarn in certain fields in the fabric medium to be used (Hasdiana, et al, 2013). Meanwhile, according to Suleman Dangkoa as a lecturer in S1 Study Program of Engineering Kriya, State University of Gorontalo, karawo is a word kerawang absorption that has the meaning of engraving translucent (interview april 2017). This art has been handed down from generation to generation since the time of the Kingdom of Gorontalo still triumphant. The existence of karawo since the 17th century precisely in 1713 in the region of Ayula, Tapa, Bone Bolango district. The beauty of the motif, the uniqueness of the way of workmanship, and the quality of a good product makes karawo embroidered craft is very high value. So it is not surprising that the uniqueness and quality is in demand by many people, both from within and outside the country.

Batik is Nusantara handicraft products that have been famous in various countries with a variety of motives and techniques in the making. The development of batik in Indonesia has reached very high values as the identity of the nation as an attraction in the fashion industry. Unite karawo and batik and use airbrush coloring technique as finishing in a creation of textile craft art. This innovation effort is done, along with the development of science, technology and art to produce a new design concept of karawo embroidery. As for exploring the local potential of brand icons, traditions and customs ornaments in Gorontalo other than as a source of creation ideas are also useful reinforcement of the characteristic of the product identity in karawo embroidery crafts.

The airbrush coloring technique used to beautify the look of karawo embroidery products, airbrush technique was originally introduced by the automotive world as a vehicle body coloring technique in the automotive world. The dyeing technique is applied to the karawo textile material so as to produce alternative raw material of textile craft product which will be designed based on material condition. Airbrush staining on karawo is one of the alternative efforts to improve the quality into a new and potential product of artistic value as well as potential new products and prospective to be Gorontalo's

superior product. Karawo in the creation of this art is expected to be a work, which may inspire the wider community, especially in Gorontalo to create and improvise by producing different artworks of textile crafts.

## II. METHOD

The method used in this research is the experimental method of craft art creation (Gustami, 2004). The required data will be collected by observation method, literature study, and documentation. Initial research was conducted by searching the main data to explore local potential through observation with surveys to several craft industry places as well as craft shops karawo. Reviewing the various locations that became icons of the city brand of Gorontalo and observed the ornaments in several places such as Dulohupa custom house and the location of Religious Tourism as well as the regional library which has potential as the source of the idea of creation. The supporting data is data processing batik in SMK Negeri 4 majors Kriya Tekstil and airbrush coloring techniques obtained by a visit to automotive workshops. The potential data of market share opportunity in the creation of art of textile craft product is also needed to know the interest of society to the craft of karawo.

The data that have been collected will be analyzed interactively during the research process by doing data reduction, data selection, interpretation, presentation of conclusion drawing data. Reduction of data is done to filter the data that has been obtained, so that in the data selection process obtained accurate data as well as appropriate research needs. Interpretation is done to interpret or interpret data according to research objectives. The final stage of the data will be arranged in the form of a structured and systematic study to be more easily understood in the conclusion. The conclusions of data have been obtained will be processed and used as a basis in conducting experiments in the laboratory or studio to achieve the goals to be achieved in this study.

## III. RESULT

### Characteristics of Embroidery Craft Karawo Gorontalo

Karawo is a typical embroidered handicraft product in Gorontalo, the manufacturing process requires precision and diligence. One by one the fibers on the cloth are sliced, there should be no mistake in the process of fiber grinding because it affects the design of the motif to be embroidered, especially for a piece of expensive silk material. In the slicing process produces a tenuous fiber cloth to facilitate calculating and measuring the ratio of horizontal fabric fibers and vertical fabric fibers, before fabric is embroidered with various yarn colors. Nowadays it is increasingly difficult to find craftsmen who pursue and have the ability in slicing cloth fiber. There are only a few people who are experienced and courageous craftsmen to slice fabric fibers, especially on an expensive piece of cloth such as silk. The characteristics contained in the physical properties of handicraft products karawo embroidery based on observations and observations including size, shape, motif, strength, color, duration of time, manufacturing techniques, can be seen in table 1 below.

Table 1. Characteristics of Embroidery Craft Products Karawo

No	Physical Properties	Characteristics
1	Motif size	Variatif
2	form	Geometrically inclined shapes
3	Motif	<i>Flora dan fauna</i>
4	Product strength	Durable
5	Colors	Still less innov
6	Types of embroidery techniques	Tied embroidery and embroidery manila techniques
7	Manufacturing techniques	Difficult

In the characteristic table of craft products karawo above, the size of the motif is more varied ranging from the length and large size of almost the size of the body ranging from 90-125 cm as in the dress karawo dress. The medium size is found in the women's blouse and men's shirts ranging from 60-75 cm or 15-30 cm for small sizes that are also often found in handkerchiefs, fans, and bags. However,



now this is a trend of embroidered karawo small size with minimalist style. Karawo embroidery craft tends to be geometric and somewhat stiff due to space limitations in the placement of patterned motifs resulting from the process of slicing cloth fibers. Error in the process of slicing the fabric fibers will greatly affect the form of design motifs karawo embroidery to be made. In the incision process can not be done continuously throughout the day, because it requires accuracy and high accuracy. So require the situation of fresh eye conditions and able to see the normal to facilitate the process of workmanship. If imposed will affect the process of work with a less than perfect results and can damage the health of the eye.



**Figure 1: Fabric Fiber Splicing Process (source: reproduction researcher, 2017)**

These situations and conditions cause a decrease in the craftsman's power in the slicing process on the fabric fibers so that the production time becomes longer. Another problem in the duration of time to be long enough because the craft of karawo embroidery is only done by women by using free time in addition to busy taking care of the household. The process is done during the day, because it requires bright lighting, especially if the fabric will be embroidered dark. For a piece of cloth with large motifs such as dress in the form of dresses ranging 80 cm required production time of approximately 2 months. Meanwhile, according to Yus Iryanto Abas, designer and Chairman of the Department of Engineering Kriya State University of Gorontalo conveyed the development of karawo embroidered motifs depending on the design motif that will be made. Motif is considered good that has its own unique characteristics in the design, making the embroidery much preferred by consumers. The problems that arise to the craftsmen today lack of desire in working motives with large size is caused to take a long time. So the development of karawo embroidered motifs tend to depend on the ability and desire of craftsmen in producing. This phenomenon becomes a problem that increase in production prices if consumers are willing to create new motif designs or large motives (interview, april 2017). In addition, depending on the difficulty level of the design motif and the type of fabric that will be used in karawo embroidery. In addition, the problem of the limited ability of artisans in designing motifs resulted in a lack of variety of motifs on craft products karawo embroidery. Relative artisans make karawo embroidery with a variety of existing motives and a lack of effort to explore the potential local idea resources. Variety motive embroidery karawo many made by craftsmen that is flora and fauna caused by the type of motif has long existed and easy to get. The variety of floral motifs such as tulips, roses, sun and corn fruits agropolitan identity of Gorontalo province as well as various fauna motifs of butterflies and fish. This makes the weakness of the continuity of the existence of embroidery karawo so it is necessary to innovate the product innovation techniques and specific motives through exploration of the exploration of sources of ideas. Local potential of brand icons as well as traditions and customs ornaments in the province of Gorontalo can be used as sources of new ideas for the creation of designing various motifs embroidery karawo. The strength of karawo embroidered handicraft products is in the handmade manufacturing process which is produced in unity not massively with industrial machine causing the product to be durable and mememiki characteristic. The selection of colors on the motifs and materials products are still classic due to the material or fabric that already exist.

Currently, the look of Karawo embroidery is beginning to develop with several attempts to combine traditional textile materials from various regions outside the province of Gorontalo in order to

become more attractive. Selection of batik into its own charm in combining materials on karawo embroidered products. The result is quite popular and the batik become a trend in the selection of combinations of textile materials other than traditional weaving. This effort is done to maintain the existence of karawo embroidery and increase the local potential trade mark. The color game on karawo embroidery textile materials still depends on the use of existing materials and makes the material look less varied. Alternative application of airbrush coloring technique becomes an option to get a more attractive and novelty color display. Airbrush coloring techniques began to attract many, especially in the automotive world because of the uniqueness and beauty in producing color gradations.



**Figure 2: Sulaman Karawo (source: reproduction researcher, 2017)**

The process of making karawo embroidery was difficult, this is because in the process of making there are three parties involved. The first is in charge of making design motifs are the designers who usually at the same time make the design work or image patterns. Then the second party is the craftsman in charge of slicing cloth fiber and this ability requires skill, persistence and thoroughness. So it takes the craftsmen who have the ability to skill in cutting the fabric fibers that are pattern-dependent, between the ends of the fabric fibers one and the other has a balance in leaving the other fabric fibers to embroider. Slicing of these fabric fibers produces a material surface such as on a strimin fabric with a specific pattern. The third is the craftsman who is in charge of making embroidery on the fabric that has been sliced by following the design work or pattern drawing from the designer. The manufacturing process consists of embroidery ties and embroidery manila each of which has a characteristic with the level of workmanship that is considered difficult, this makes karawo embroidery craft has its own market value.

Various problems that have been described previously make the production of karawo embroidery craft had a vacuum. The craftsmen lack the interest to pursue because of their complexity and consuming energy, time, and require patience and persistence. Therefore, the government made various efforts to make this handicraft industry to grow and make the embroidery karawo sustainable and widely known to the public both within and outside the country. One way that the government is doing is to hold various training both in skill designing motive and technique of making karawo embroidery. As for the beginning of embroidery karawo re-exist with held for the first time festival karawo event on 17-18 december 2011. Karawo festival event continues to be held every year to attract public interest and become a place of creativity for the craftsmen especially the designers. In addition, the promotion of promotions made through the exhibition is both local, national and local government policies to wear clothing with karawo embroidery on certain days. This effort is made to introduce and preserve the existence of karawo embroidery. It arouses the spirit to create an artistic value in the application of motives to the design by various parties of creative industries, especially designers and academics in order to create a special attraction for the audience of karawo embroidery.

Based on the previous description, the result of characteristic analysis of Karawo embroidery craft product there is weakness and excellence. So it is considered *berprospektif* to innovate, especially on the motif design variations. Weakness in the form of limited space for exploration due to the laying of the motif depends on the result of the cutting process of the fiber fabric. The advantages that exist in the manufacturing process is handmade and embroidery techniques that have artistic potential as a

characteristic as well as the appeal of product uniqueness. So it takes the right concept, especially on the variation of design motives to overcome the weaknesses by utilizing excellence.

#### **IV. DISCUSSION**

##### **Karawo Design Concept Batik Airbrush Gorontalo**

The concept of design on karawo embroidery aims to produce a model or representation of a visualized entity. This design concept is used as the rationale of researchers in innovating for the development of karawo design. Understanding the concept according to Poerwadarminta; Comes from the Latin word *Conseptus* which means catch. So a concept is a catch of the outcome of human thinking, when faced with a demand in intellectual development. In the concept there are common signs of a symbol of an object or other thing in the form of verbal. In line with the notion of concept as an abstract idea which is a mental construct, disguised through terms in the form of symbols or words (Alfian, 1997: 1). The concept is created as a guideline for the creation of various motif designs of karawo embroidery in the form of verbal. This concept is based on consideration of the characteristics and weaknesses as well as the benefits of karawo, such as the size of motifs, shapes, motifs, strengths, colors, and types of embroidery techniques.

The identification result of the analysis is used as the basis of the whole concept of design on karawo embroidery products, especially in the motif design. Still limited design of motives due to lack of ability to design and create patterns of images. In addition, the complexity of the application of motifs is dependent on the result of cloth fiber incision into the rationale in designing motives. So the results of the process of slicing cloth fiber and good embroidery technique capabilities to be one important part to get the results of quality karawo embroidery. The right choice of textile materials, the design of motifs and their placement to be special considerations in order to produce a display of products that have artistic value. If one of the points is neglected, then it is feared not to achieve the results of the highest product. Basic considerations for the concept to be made in the form of a variety of motif embroidery designs karawo batik collaboration with airbrush coloring techniques as finishing.

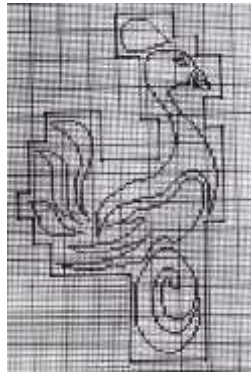
The concept of 'Maleo bird' is taken as an element of local identity genius which is an endemic bird of Sulawesi, a gorgeous bird with a length of about 55 cm. But this time began to endangered because of the increasingly narrow habitat, estimated the number of less than 10,000 head. Based on information in the Panua Nature Reserve, Gorontalo and some areas in Sulawesi, the population is reduced from year to year due to consumption. This bird has black fur, the skin around the eyes are yellow, brownish brown eyes, gray legs, orange beak and down whitish fur leather. Above his head there is a black horn or crest of black, usually females are smaller and darker than the male bird. Maleo's 'beauty bird' becomes the attraction to be one of the motif designs of karawo, in addition to being a means to support existence and survival.



**Figure 3: 'Maleo Bird' and Sketch Design (Source: production researcher, 2017)**

The process of making various designs of karawo motif consists of three stages, namely making sketch design, image pattern design, and decorative design. The three stages of the design concept of 'maleo birds' will be the basic guidance in the application of the design of karawo motifs. The result of applying the concept through the sketch design experiment as in the example of figure 3. The sketch

design is depicted as a distillation side bird shape with several variations. At the head there is a crest of a bulge as a typical maleo birds entering adulthood. Styling on body shapes and tail of birds by making some sections gives space in exploring colors. In addition, to get the design illustrations of Maleo birds are more varied and interesting. Consideration of the technical aspects of the concept visualized in the design work and decorative design in order to add artistic value karawo. Figure 4 is a design of work patterns as a basic technical guideline to minimize errors in making karawo.



**Figure 4: Work Pattern Design 1 Motif Karawo 'Bird Maleo'**  
(Source: production researcher, 2017)

Visualization on the concept of giving birth to the forms on the design by considering the technical aspects and artistic values that are expected to add khasanah karawo motive variety. Therefore, a variety of motive designs are made with attention to the local potential of Gorontalo as a product identifier. Application of motif elements of 'maleo bird' and the use of tilabataila color characteristic of Gorontalo as local knowledge. There are 4 main colors typical customs Gorontalo 'tilabataila' dominated by red, yellow, green, and purple (Rusli, 2000). The red color in Gorontalo society means courage and responsibility; Golden yellow means glory, loyalty, and honesty. Green color has the meaning of prosperity, and peace; while the color purple meaning elegance. Craftsmanship expertise in airbrush batik technique adds value of complexity and differentiation between other karawo products. In picture 5 appearance of motif design with application of color element of tilabataila as characteristic and alternative in exploring karawo. Application of batik airbrush technique on the concept of design to produce color gradations so that the karawo material becomes more varied.



**Figure 5: Work Pattern Design 2 (Decorative design) Motif Karawo 'Bird Maleo'**  
(Source: production researcher, 2017)

## V. CONCLUSION

Based on the results of identification and characteristic analysis through the physical properties obtained the potential for innovation of karawo embroidered handicraft products. The potential strength

is in the manufacturing process is handmade produced in a union not in bulk with industrial machinery causes the product to be durable and has a characteristic. Characteristic of the result of embroidery karawo has uniqueness and artistic value, so it becomes the main attraction for the audience of karawo embroidery. The weakness is still limited design of motifs due to lack of ability to design and create patterns of images. In addition it takes the ability of craftsmen in cutting / slicing in leaving cloth fibers to embroidered. The application of motifs is dependent on the result of cloth cutting which is the basis for thinking in designing karawo.

Karawo embroidery motif design variety, batik collaboration with airbrush coloring techniques as finishing becomes the basis of consideration for the design concept. Visualization on the concept of giving birth to forms on the design by considering the technical aspects and artistic value. Therefore, the motive design variety is made with attention to the local potential of Gorontalo as a product characteristic. Application of the motif elements of 'maleo birds' and the use of 'tilabataila' color characteristic of Gorontalo as local knowledge. Expertise expertise in batik airbrush technique adds value complexity and differentiation between other karawo products, so the product is expected to add variety karawo.

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