

The Spread of Urban lay-out in Pekalongan
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Tourism in this shopping-based creative industry can preserve batik trends and improve the image of batik as a cultural heritage of the nation in the country and abroad as well as efforts to improve economic and community economic development area. However, to realize The Kampong Batik, it's need to pay attention the other sectors widely, so that could be examined and to be associated with other factors such as economic, environmental, architecture, culture, history and other sources.

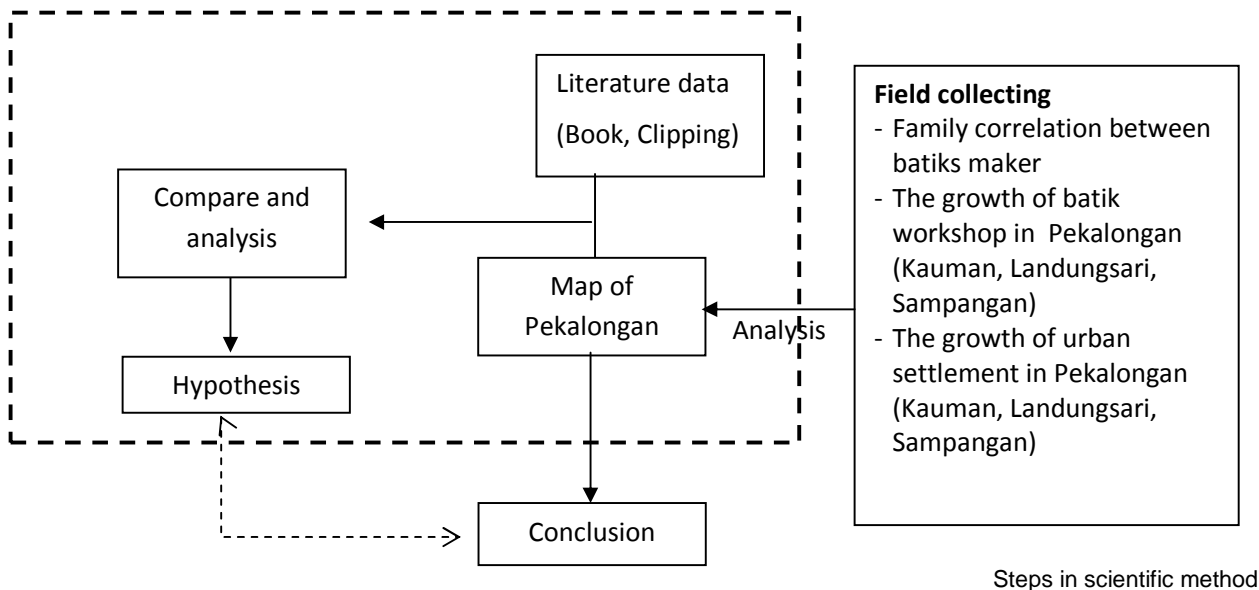
Pekalongan is a coastal city in Indonesia besides Cirebon, Tuban Lasem and up to now still active in producing batik. Beside Pekalongan, Cirebon, Tuban, it can be referred to Yogyakarta, Solo and Semarang as a city that has centers of batik craft. Among the many cities that produce Batik, Pekalongan play an important role in the batik industry in Indonesia because its effort is able to provide not only a national scale, but also to international. It is predicted that Pekalongan notes as the biggest batik industrial city in Indonesia, there were 164 recorded batik producers (home industry) producing, materials (*samping / jarit/sarong*), bed linen, to a product other household equipment so that is nicety if one called Pekalongan as the City of Batik.

Based on historical records, batik came to Pekalongan as a result of the War of Diponegoro (1825-1830) which urges families Kraton (Yogyakarta) and the followers to leave the kingdom and spread to the east and west. Kedungwuni, Buaran, Pekajangan and Wonopringgo were region which known as founder the growth of batik in Pekalongan and geographically located in the north (coastal beaches). In its development, Pekalongan was divided into Pekalongan Regency and Pekalongan Municipality. Kedungwuni, Buaran, Pekajangan and Wonopringgo were included to Pekalongan Regency, which totally had 19 districts. And Pekalongan Municipality itself divided into 4 sub-district which are West, East, North and South Pekalongan with a total of 46 villages. Something interesting here, that from 46villages, there are 25 villages which home industry based on batik craft , that 54.34% of total district in Pekalongan has physical potential to be developed as tourism creative industry. This potential supported by geographical location which is spread along West-East Pekalongan and centered in Kauman-Sampang. While investigations, in Pekalongan, batik centers is shifted from the North (the beach) to the east-west direction with Kauman-Sampang as the central city of Pekalongan now, have a share in the distribution centers of batik in Pekalongan City.

From this history and information have been explained, the spread of urban lay-out in Pekalongan has a correlation with the development of batik. This paper is going to analyst the spread of settlement in urban space based on map analysis to show the spread of urban settlement in Pekalongan. Steps in scientific method is described by frame which shown below :

Key word : batik, Pekalongan, spread of urban lay-out

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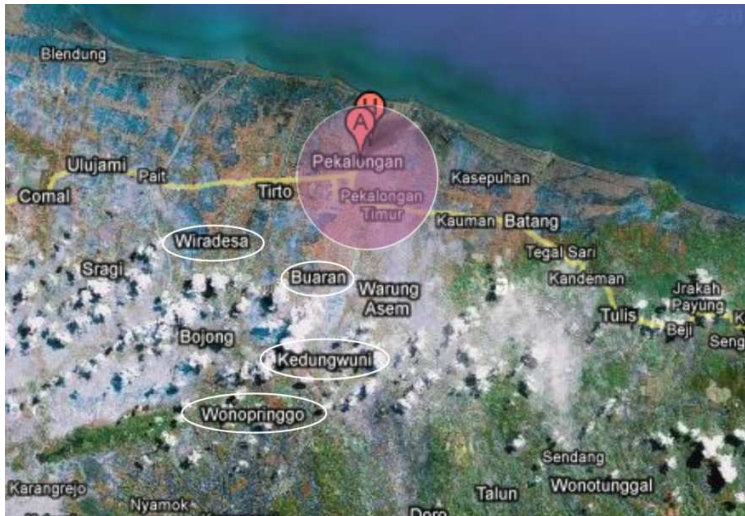
1. Introduction

The history of batik in Indonesia closely related with the growth of Majapahit empire and the spread of Islam's precept in Java island. In a few record, the growth of batik was bring about Mataram empire's phase, then Solo's and Yoyakarta's period.

Here, the art of batik is already known since Majapahit and then branched out to the next empire and another king. And after the end of XVIII century or at the beginning of XIX century, batik was extended spread not only in the royal court but also become Indonesian folk art, as specially in Javanese. In this period, it has only produced written batik, until in the beginning of XX century first known batik's stamp, approximately in 1920 after the 1st war.

Later, most of the center of batik industry was in *pesantren* area and become economical fighting chance to against Dutch colonial economic by Moslem socialite businessman.

Diponegoro War, as one of folk war under direction of Pangeran Diponegoro which against Dutch colonial, push the prince and his family also his follower leaving the royal court. They dispersed to the east and west. This escapee making their contribution to the growth of batik out of the royal court. It was began at XVIII century, and batik was extended spread to a new district, such as Banyumas, Pekalongan, Ponorogo, and Tulungagung. In the east area Solo's and Yogyakarta's batik improved on batik pattern which extinct in Mojokerto and Tulungagung. Batik also spread to Gresik, Surabaya and Madura. In the west area, batik was extend to Banyumas, Pekalongan, Tegal and Cirebon.



Regarding the making of batik in Pekalongan, the followers of Pangeran Diponegoro which stay in this district then developing the trade of batik. For the beginning, batik was known in Wonopringgo, Pekajangan and Buaran. This area was in land which surrounded by forest. It was related with the escapee condition, that they kept in

the background from the enemy.

By the end of Diponegoro War, there was a lot of purples move out of royal court to other district outside Yogya and Solo, they didn't want to cooperate with the colonial government.

This purples was bringing their followers to the new district and kept batik tradition and then it was become earn of living.

The pattern in the new district was accord with the condition around them. In Pekalongan from its pattern appearance and the process was influenced by batik from Demak. Same to the other district, until XX century the batik was process by written and after the 1st war they had just known batik's stamp and its dye most from Germany and England.

In the first XX century was known in Pekajangan as woven product that produce *stagen*² and its yarn was spin trivially. And a few year later, batik process was known by the woven maker and its development was grow rapidly and therefore the labours of sugar factory in Wonopringgo and Tirta ever move to batik company, because the salary was higher than in sugar factory

2. The Influence of Batik Pekalongan

The commercial batik industry experienced its greatest success between 1890 and 1910.

According Rens Heringa (*Fabric of Enchantment, Batik from the North Coast of Java*) after 1860, Pekalongan was became the central of Indo-Europe's batik or known as Dutch Batik.

² Stagen is a fabric that similar with stole or shawl and used circling the stomach under the breast, in order to shape the woman's body, it has same purpose with corset in Europe.

In Pekalongan, the composition and multiformity of decoration were influenced by European



process, especially in the inspiration and the processing. This was caused by demand from buyer, whose Indo-European, man and woman. There were several batik workshops in Pekalongan, it could mentioned like AJF Jans, Lien Metzelaar, Tina van Zuylen and Eliza van Zuylen, this things become a

requirement that point interconnection with Dutch community.

This batik producer which still Indo-European blooded, according to Heringa, was gave the contribution to the batik progress through their custom to set the signature to each sarong or batik's material, this signature also assign that each batik product was made with perfect detailed. This Indo-European businessman also introduce another new colour besides red and classical blue. Through out the complicated colouring, they produce the gradation which was perfectly in every colour.

In a town as small as Pekalongan, they must known one another, and they also knew Arab traders and other Chinese batik entrepreneurs. Among them, they created many memorable batiks. Each batik entrepreneurs has their own indentifying mark such as Lien Metzelaar with a border of seven leaves on a straight branch, alternating with four simple flowers. An early J. Jans sarong shows the "lace border" with delicate red scallops set against a clean, creamy background of repeated stars and flowers. And Eliza van Zuylen preferred flowers with colored edges and plain white petal set against clean background and she executed them perfectly with simple diagonal vines and solid backgrounds.

Besides Indo-European, there is another Chinese family whose members for many years have made the finest batik in Java, they live in the village of Kedungwuni, six miles from Pekalongan.

Oey Soe Tjoen (1901-1975) was known for his craftsmanship, his attention to detail and unlike van Zuylen, Soe Tjoen did not use plain pastel colours, his family did not think them appropriate for their largely Chinese clientele.

Oey Soe Tjoen's parents ran a workshop for stamped batiks in Kedungwuni. In 1925 he married Kwee Tjoen Giok, a schoolteacher, who parents also owned a workshop for stamped batik, in nearby Batang. After Oey died in 1975, his son Muljadi Widjaya and daughter in law, Istyandi Setiono, ran the shop with Kwee, signing their work with Oey's name.

3. Batik Contribution on The Spread of Urban Settlement in Pekalongan

A. Dutch Batik ; Indo-European

A.J.F Jans (1850-1920) was well known as the only Dutch batik entrepreneur in Pekalongan. At an early age she marriage Theodor J. Jans, a young solicitor who had come out from Netherlands. They settled in large house on Heerenstraat, the main street in Pekalongan.

Lien de Stoop (1855-1930) was Indo-European, her husband H.C. Metzelaar, worked for the forestry service and they lived in an old colonial house on the Heerenstraat, Pekalongan. At that time, A.J.F. Jans lived at the far end the street and from 1904 the Jan van Zuylen family lived just three houses away, there were Christina (Tina) van Zuylen (1861-1930) and Eliza Charlotte (Lies) van Zuylen who gave the advance money from batik maker. Heerenstraat it self known as *Bugisan*, a peninsula where many Indo-European batik entrepreneur lived. Another batik maker, Mrs. Simonet (1865-1937), Tan len Nio was the daughter of a Peranakan business acquaintance of Jacobus Constantijn Simonet, an Indo-European, when Simonet's wife died after childbirth, Tan len Nio's father proposed Sionet to take his daughter as a housekeeper (*nyai*). Simonet lived on the Residentweg, a road that lies behind the Heerenstraat, his backyard bordered Lien Metzelaar's. In 1918 Metzelaar's workshop was bought by Tan len Nio. Until 1930, she produce batik in her workshop, and then taken over by her daughter, despite the depression until 1935. Meanwhile Tan len Nio herself moved to Bendan street in the southern part of Pekalongan and died there in 1937.

According to the history above, it can be redrawn that most of Indo-European batik was made in the colonial house (nearby Resident house) and now mention as Jl. Diponegoro, Jl. Imam Bonjol or Jl. Progo.

B. Peranakan

According to Heringa, the oldest *Peranakan* batik maker was Oey Soen Khing (1861-1942) she ran a batik workshop in Pekalongan, but never signed her batiks then continued by her daughter in law, KhoTjing Nio and she used her husband name to sign her batik as Nj. Oeij³ Kok Sing. Her daughter, Oey Djien Nio was born in 1942 and became a third generation and by 1965, she sign her batik with new Indonesian family name Hendromartono, and combined this with the name people used to address her, Jane. But unfortunately, there is no record left, which part of Pekalongan area exactly was their workshop.

The earliest batik of Oei Khing Liem (1910-1960) can be dated around 1910. His house and workshop were on the Residentweg in Pekalongan, and his backyard bordered on Lies van Zuylen's. During World War II he made batiks for the Japanese. It was Oei who, after Lies van Zuylen's death offered her heirs a large sum to license her signature. There appears to be no record of when he stopped working or what happened to his workshop.

Oey Soe Tjoen's (1901-1975) parents ran a workshop for stamped batiks in Kedungwuni. In 1925 he married Kwee Tjoen Giok, whose parents also owned a workshop for stamped batiks in nearby Batang. Oey and Kwee started a workshop for hand-drawn batiks and they signed their designs individually : he as Oey Soe Tjoen Kedoengwoeni and she as Kwee Nettie Kedoengwoeni.

The workshop of Batik Peranakan wasn't enclave like the Indo-European batik maker. But, Kedungwuni perhaps is the biggest Peranakan's workshop area, and it had already done hereditary before 1900.

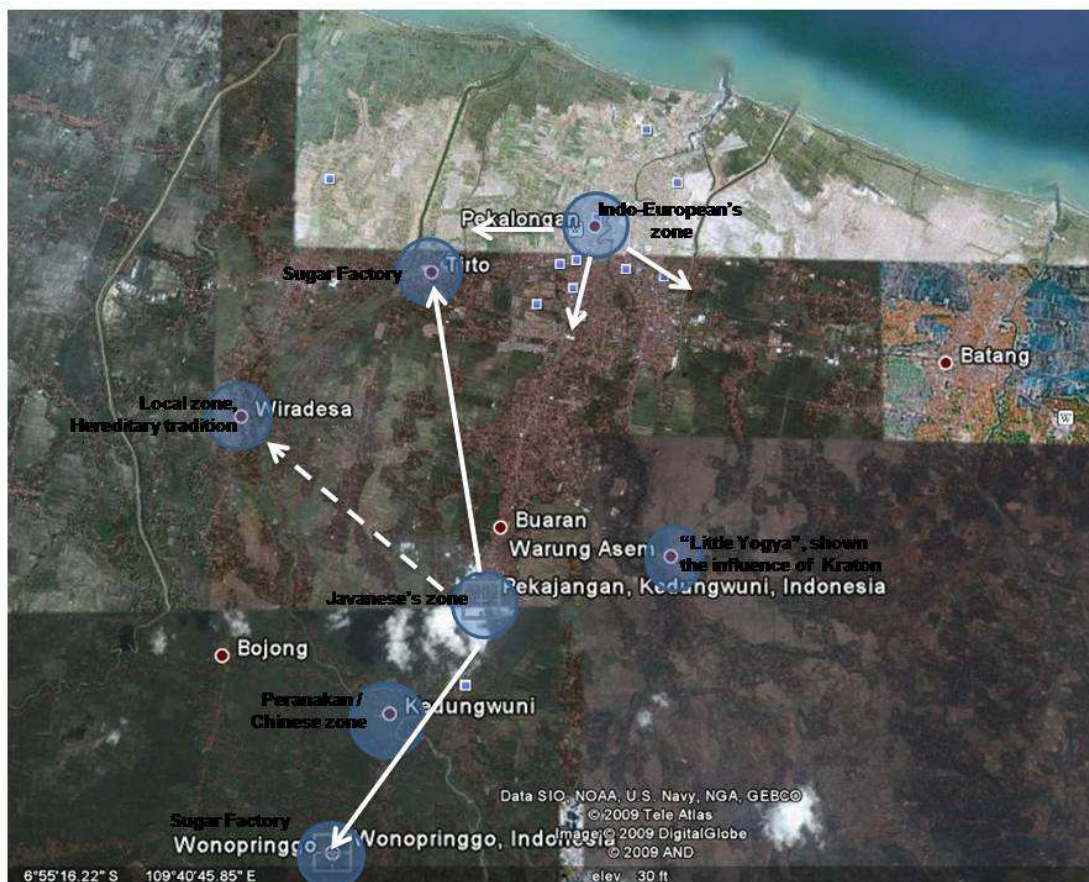
³ Oeij rather than Oey in conformance with Dutch spelling

C. Javanese – Diponegoro’s follower/Kraton escapee

There is no Javanese prominent figure who ran their workshop, at least it wasn't found in any literature, especially this district was already out of royal court. It's already mentioned that folk war under Pangeran Diponegoro had a contribution in the spread of batik Kraton (Solo/Yogya) to another district. Although, batik was commonly use by farmer inland of Pekalongan, but the function just only the cloth not even more than a status symbol. By writer's assumption, the meaning or the purpose of making batik is not just for get advance of money, it just only tradition and workable when they didn't go to the farm or in the spare time. It didn't professional things and the pattern was given hereditary, not designed first.

The spread of batik in this area could be mentioned in Pekajangan then extended to Wonopringgo and Tirto, where labours of sugar factory being tempted to left their first occupation, since the salary was higher.

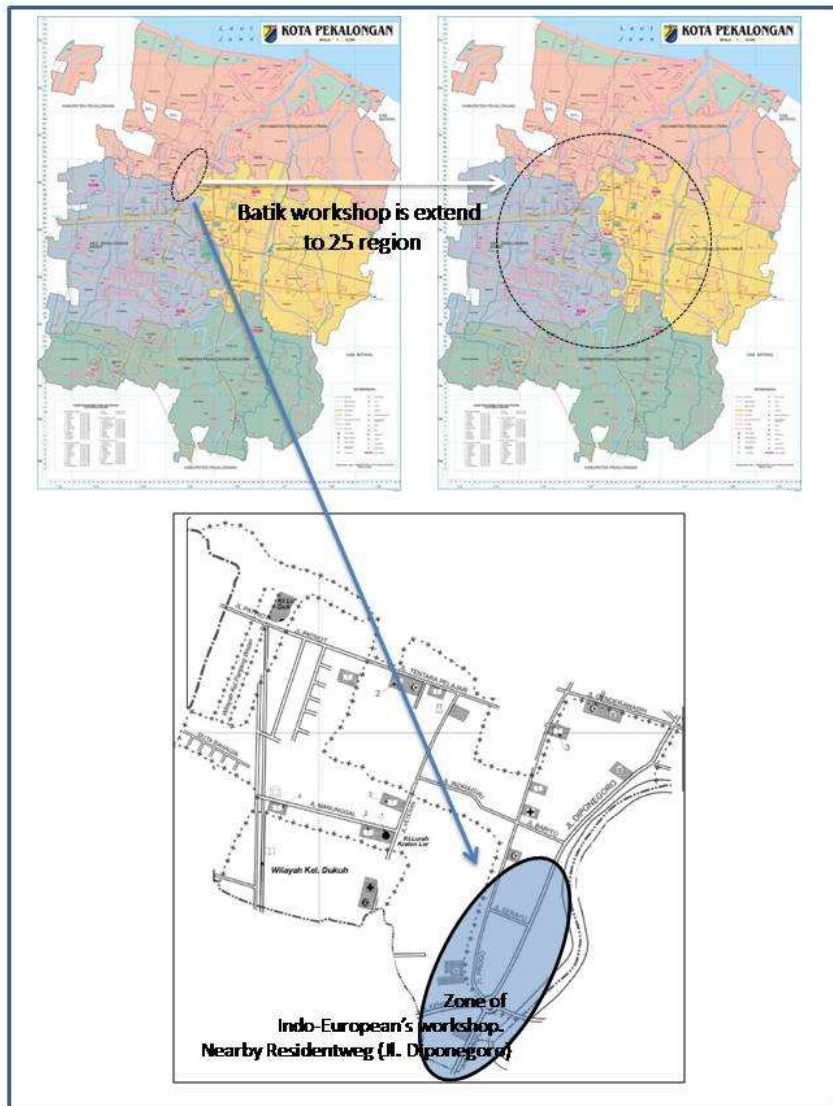
Herewith the zone of each influence of new comer in Pekalongan, it shown in picture below :



writer analysis by google earth, 2009

4. The Spread of Urban Settlement in Pekalongan

As mention above, that batik has been mean of support of citizen of Pekalongan, the influence of new comer in batik pattern and dye process enrich its local batik. Here something interesting that this new comer beside influence the batik, it also made alteration to the lay out of Pekalongan region. Nowadays, there are 25region of Pekalongan City that has batik's workshop, and the



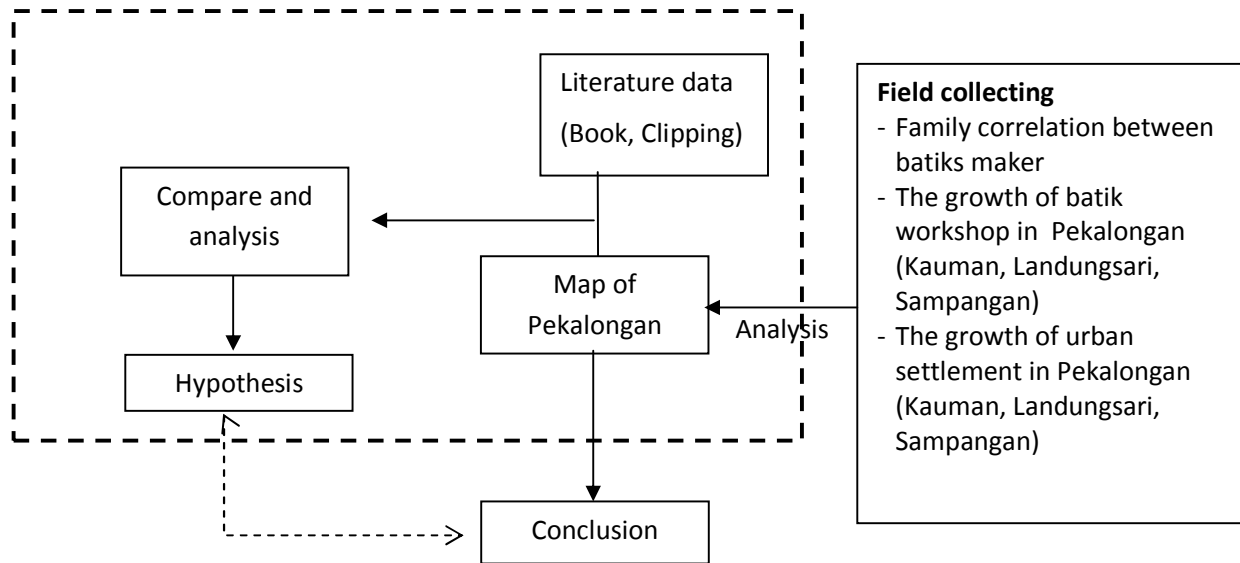
development is spread out of the core of Pekalongan city. This development is inquiring the writer to proof that it has a correlation with the spread of urban settlement in Pekalongan.

As we can see at the satellite picture, the spread of Pekalongan city is looks like polar line, and as a hypothesis there are a correlation between the development of batik and the spread of urban settlement of Pekalongan city. And this hypothesis still need verification of cause.

5. Research Method

This paper yet, still in the literature data and try to make correlation between one and other book about the growth of Batik which is influence to Pekalongan urban structure. This paper perhaps become the first step and the foundation for the next research which is need a strong hypothesis to lead a qualified research.

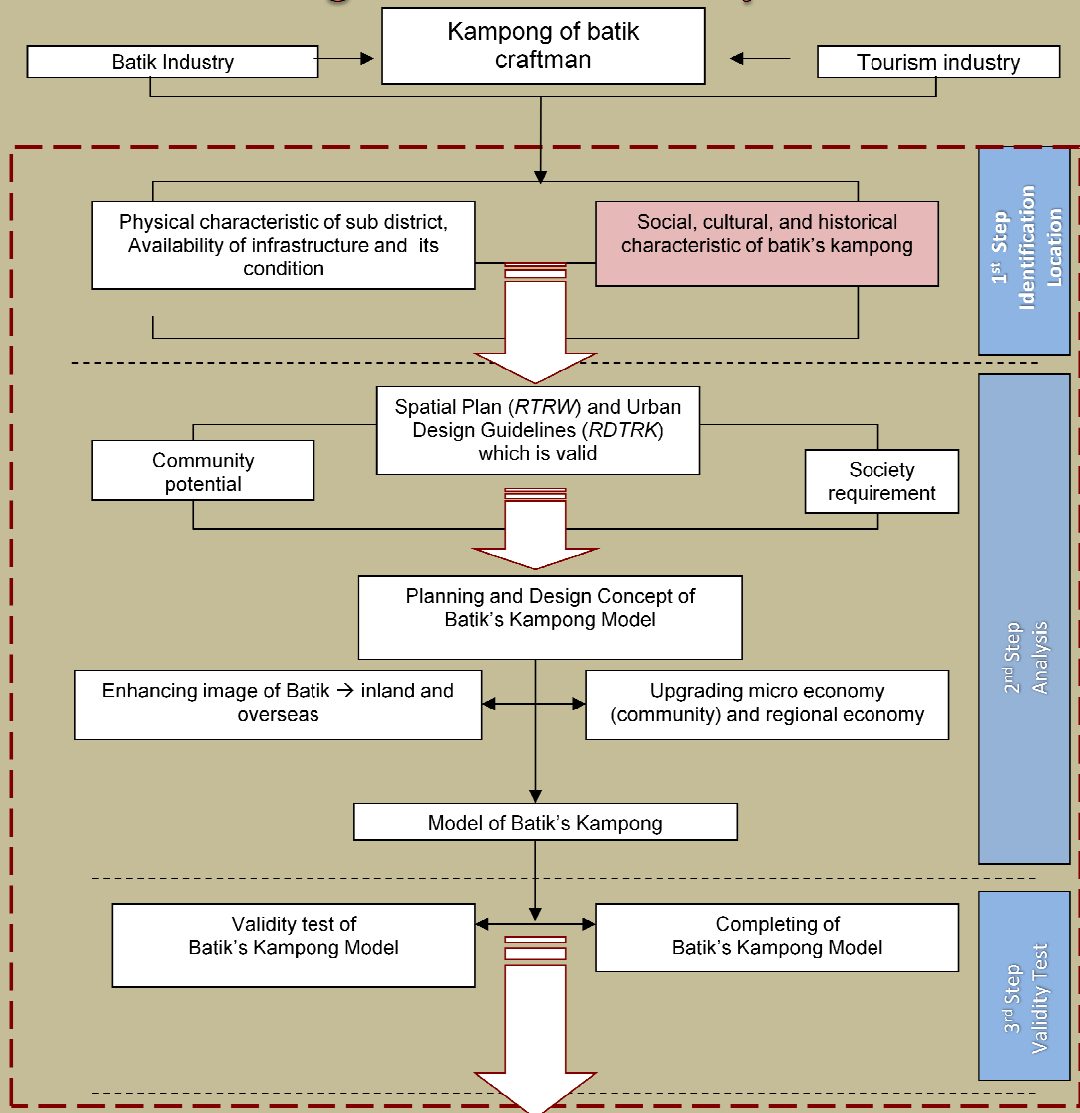
Scientific Method of this paper :



- - - - - Phase of finding the hypothesis

This hypothesis it self become the part of grand design of Batik Industry research, which is shown down ward :

Grand Design of Batik Industry Research



Batik's Kampong Model

6. Bibliography

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