

STUDY OF THE PROCESS AND AESTHETICS OF LASEM BATIK MOTIFS IN THE "KIDANG MAS" BUSINESS UNIT, REMBANG REGENCY

Salsabila Putri Rahma Hafidza¹

¹ Visual Arts Education Program, Faculty of Languages and Arts, Universitas Negeri Semarang, Indonesia

Corresponding author:
 Salsabila Putri Rahma Hafidza
hafidzasalsa02@gmail.com

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Abstract. Batik Lasem is a cultural heritage from Lasem District, Rembang Regency, Central Java, Indonesia. Its motifs are the result of cultural acculturation among Javanese, Chinese, and Dutch traditions, forming a distinctive aesthetic that remains relevant today. These aesthetic values are preserved through traditional and sustainable production methods, as practiced by the "Kidang Mas" business unit in Rembang. This study aims to: (1) understand and explain the process of making Lasem batik, (2) explore the diversity of its motifs, and (3) analyze the aesthetic characteristics of Lasem batik produced by "Kidang Mas." The research employs a descriptive qualitative method, with data collected through observation, interviews, and documentation. Data analysis includes data reduction, data presentation, conclusion drawing, and verification. Findings show that the production process in "Kidang Mas" consists of pre-production, production, and post-production stages, with an added "ngrendem" stage to soften the fabric before dyeing. The motifs are categorized into geometric, naturalistic (flora, fauna, and natural elements), and symbolic designs, influenced by the surrounding culture. The aesthetic values of Batik Lasem are reflected in its contemplative nature, symbolism, philosophy, rhythm, balance, and the use of vibrant, characteristic colors, representing the cultural richness of Lasem.

Keywords: Motif, Batik Lasem, Aesthetics

1. Introduction

Lasem is a sub-district in Rembang Regency, Central Java, Indonesia. Its existence makes Lasem sub-district have diverse tourism potential, especially thanks to the beauty of its pristine beaches. Based on information from the Central Java Tourism Office, this sub-district is divided into two parts, namely the "old city" and the "new city". The old city is located in the west, becoming the center of history and culture of Lasem sub-district with old buildings such as traditional houses and Chinese temples that are still well maintained. Meanwhile, the new city is located in the east, functioning as a center of economic and trade activities. The economy of Lasem sub-district is dominated by the trade and small industry sectors. According to Sudarwani et al. (2019), the sources of the Lasem sub-district economy since the Dutch colonial era include the teak wood industry, and the batik industry. Until now, the city of Lasem is also widely known as a producer of high-quality hand-drawn batik which is commonly called Lasem batik.

Lasem batik is one of the unique arts found in Rembang Regency, Central Java. One of the striking characteristics of Lasem batik is the use of bright colors such as red, yellow, green, and blue. The motifs often used in Lasem batik involve elements of flowers, leaves, and animals arranged symmetrically and regularly, creating an artistic appearance. Sulistyaningsih & Suryani (2019), said that Lasem batik reflects the results of the blending of cultures between the Javanese and Chinese ethnic groups that have been going on for centuries. In order for Lasem batik to maintain its quality and uniqueness, the production process still uses traditional

methods carried out by the Rembang community. In addition to improving the community's economy, the creation of Lasem batik is also an effort to preserve a very valuable cultural heritage. Furthermore, Sulistyaningsih & Suryani (2019), stated that Lasem batik is often used in the traditions of various official events such as weddings and puputan (welcoming newborns).

Lasem batik experienced a boom in the 1900s and its heyday in the 1970s (Sudarwani et al., 2019). Until now, Lasem batik is still very well maintained and its existence is sustainable. The creation of Lasem batik, which previously only met local needs, has now penetrated the international market. The development of classic batik also experienced ups and downs over time, until the time when Lasem batik began to triumph again (Muhammad, 2020). At that time, Lasem was included in the 6 largest batik industry centers in Indonesia. These cities include Surakarta, Banyumas, Yogyakarta, Lasem, Pekalongan, and Cirebon. The rapid development of Lasem batik made Lasem batik the most influential part of the economy, supporting many workers and entrepreneurs. Since the 2000s, Lasem batik has experienced rapid development, in accordance with the changing times and the development of trends Sulistyaningsih & Suryani (2019). According to research conducted by Perdana (2009) on the development of Lasem batik, it is stated that Lasem batik has experienced significant evolution in terms of motifs and colors. They have incorporated more modern elements to attract a wider market. These changes include the use of more striking colors and more abstract motifs that are in line with contemporary style developments. Over the past two decades, Lasem batik has continued to play an important role in the batik cloth and art industry in Indonesia. In addition, there have been more intensive efforts to preserve traditional techniques and cultural wisdom inherent in Lasem batik (Maghfiroh et al., 2023). As highlighted in the study by Setyowati (2016), in facing the challenges of modernization, Lasem batik remains loyal to its traditional methods in the process of making and dyeing cloth. The batik industry directory notes that Lasem batik is growing rapidly and is widespread in various areas of Lasem District, so that there are many medium and large-scale business units. One of the batik industries that has survived until now is the "Kidang Mas" business unit located on Jl. Kereta Api, Babagan, Lasem District, Rembang, Central Java. "Kidang Mas" is also one of the oldest batik industries in Lasem District. Batik products produced by "Kidang Mas" have received many requests from all over the country. This success has become a driving force for growth in the batik industry until now. The development of the Lasem batik industry "Kidang Mas" is also supported by very rapid technological advances so that orders for batik products can be made directly or online. This causes the circulation of "Kidang Mas" batik to be more affordable and easily accessible to consumers from various circles.

Based on the explanation above, it is important to know in depth about the art of Lasem batik "Kidang Mas" through further research. This research was conducted as an effort to find out the uniqueness and distinctiveness of the Lasem batik motif "Kidang Mas" with a manufacturing process that still uses manual methods and to provide knowledge to the community about the importance of preserving the arts and culture that develop in the area. Therefore, this research was compiled with the title "Aesthetic Study of Lasem Batik Motifs at the 'Kidang Mas' Business Unit, Rembang Regency". The objectives of this study are threefold. First, it aims to identify and explain the process of making Lasem batik produced by the "Kidang Mas" business unit in Rembang Regency. Second, it seeks to explore and describe the variety of Lasem batik motifs created by the same business unit. Lastly, the study intends to explain

and analyze the aesthetic aspects of Lasem batik produced by "Kidang Mas" in Rembang Regency.

Batik is a work that is made using traditional methods and is used in traditional events, has various special decorative patterns and motifs made using a dyeing technique with batik wax as a color barrier (Carlo et al., 2020). According to another opinion, batik is a picture made on a surface using a tool called a canting (Djoemena, 1990). According to Kusrianto (2013) batik motifs are divided into 3 parts, namely the main or core part, the filler or supporting motif, and the isen-isen part. Batik motifs can be classified based on decorative motifs. Decorative motifs in Dutch are called "siermotieven," in Latin they are called "ornamentum," and in English they are called "decorative design." All three mean beautiful pictures or ones that add beauty to make them more attractive. In its application, batik motifs based on decorative motifs are divided into several types, namely geometric and naturalist, consisting of human, fauna, flora, and natural object motifs (Idrus & Arviana, 2017).

The creation of a creative work, whether in the form of written works, visual arts, music, or others, there are a series of stages that must be passed to achieve optimal final results. This process not only involves technical skills and creativity, but also careful planning and proper execution. To produce quality work, Wahyudi et al. (1992) divides the production process of a work into three main stages, namely pre-production, production, and post-production.

The process of making Lasem batik produces works that contain aesthetic values in them. Aesthetics is part of art, and art is related to beauty. Therefore, aesthetics is a way to measure beauty in a work of art. According to Kartika & Sunarmi (2007), the phenomenon of aesthetics is something that exists in the soul, a work of art may seem real, but aesthetics do not appear at first glance, but are present in the experience and pleasure of observing it. There are various different views in aesthetics, including Javanese society which has its own aesthetics. According to Rochayati & Hera (2019), Javanese aesthetics is a branch of study that investigates beauty and understanding of aesthetic elements in the context of Javanese culture. This involves exploring the views, values, and principles of Javanese aesthetics that are used to assess, appreciate, and create beauty in Javanese art, dance, architecture, design, and lifestyle.

Sachari (2002) explains the formulation of Javanese aesthetics through three main characteristics. First, Javanese aesthetics are contemplative-transcendental in nature, where expressions of beauty are closely tied to deep reflection whether it is directed toward the Almighty, devotion to the king, love for the homeland, appreciation of nature, or mystical elements. Second, Javanese aesthetics are symbolic, as every form of expression within Javanese society carries symbolic meanings that reflect deeper cultural values. Lastly, Javanese aesthetics are philosophical, wherein every action undertaken by Javanese people is grounded in a particular worldview or attitude, which is then manifested in various aspects of daily life.

In addition to the formulation of Javanese aesthetics above, several experts also express the following principles of Javanese aesthetics in viewing the beauty of works of art. According to Restian et al. (2022) there is a principle of taste, taste in Javanese aesthetics is the ability to feel and express deep emotions through art. This is because Javanese people's artwork not only functions as entertainment but also as a medium for communicating feelings and inner experiences. In addition, according to Wisnawa (2020), there is a principle of *laras* which is the principle of harmony that is the basis of Javanese art. *Laras* arises because of the relationship between elements in the composition of a work of art. There is also a principle of rhythm, according to Kasman et al. (2023) rhythm in Javanese art is rhythm (repeating patterns),

regularity, and dynamics that give life and energy to works of art. Sukmawan et al. (2023), also explains the principle of balance, namely the balance between various elements in a work of art and the balance between humans and nature. Balance can be achieved through symmetry and proportion between parts in a work of art.

This study uses qualitative research, this type of research was chosen because it provides an appropriate framework to explore qualitative aspects in the aesthetics of Lasem batik. The data collected in this study were the results of interviews with informants, the activity of making Lasem batik to the packaging process, and photos of Lasem batik works. The data sources for this study were informants including business owners, craftsmen, village officials, and local residents. The data collection techniques used in this study were direct observation, interviews, and documentation. Furthermore, analyzing data involves data collection, data reduction, data presentation, drawing conclusions, and verification. The data that has been analyzed is explained and interpreted in the form of words to explain the facts in the field, provide meaning, or answer research questions, and then explain the essence or conclusions of the research results. If in drawing conclusions the data taken is still inadequate, then verification is carried out by taking data back from previously collected data. The last stage is checking the validity of the data. In the context of this study, the triangulation technique is used as a strategy to check and validate the data that has been collected. Triangulation technique is a technique that uses three comparators, namely the main informant, supporting informant, and the author himself. While in practice, the main informant of this study is the owner of the Lasem batik business unit "Kidang Mas" and the supporting informant of the Lasem batik craftsman of the "Kidang Mas" business unit.

2. Results and Discussion

Babagan Village in Lasem District, Rembang, Central Java, is known as one of the centers of Lasem batik which is rich in hereditary traditions. This cultural heritage also drives the local economy through the existence of around 12 batik business units, including "Kidang Mas" as one of the oldest and still active today.

2.1 Profile of the "Kidang Mas" Business Unit, Rembang Regency

The Lasem batik business unit "Kidang Mas" has traveled through the art of batik for six generations. This long journey of batik art certainly makes the "Kidang Mas" business unit one of the oldest Lasem batik business units. This sixth generation was established in 2014 led by Rudi Siswanto by creating the brand name "Kidang Mas". After years of existence, this business unit has 30 employees and a wide market segment. Lasem batik produced by the "Kidang Mas" business unit is marketed through various media ranging from social media, direct sales, to participation in exhibitions and bazaars. In direct sales, the "Kidang Mas" business unit also has a gallery located in Gg. 5, Tawangsari, Babagan, Kec. Lasem, Rembang Regency, Central Java. The development of the "Kidang Mas" business unit from generation to generation also has an impact on the facilities and infrastructure available. There are two parts of the building in this business unit, the first building is the main house which functions as the owner's residence and a production area which includes a living room, design room, cantinating room, colet room, coloring room, lorod, and drying room.



Figure 1. Craftsmen's Activities at the Production Site
Source: Salsabila Putri Rahma Hafidza

The second building of the "Kidang Mas" business unit is located across the street from the first building which functions as a gallery.



Figure 2. Gallery Room of "Kidang Mas" Business Unit
Source: Salsabila Putri Rahma Hafidza

2.2. The Process of Making Lasem Batik, "Kidang Mas" Business Unit, Rembang Regency

The process of making Lasem batik in the "Kidang Mas" business unit has been going on for six generations and currently focuses on hand-drawn batik. Based on the theory of J.B. Wahyudi (1992), the process is divided into three stages: pre-production, production, and post-production. In the pre-production stage, motif design (traditional and contemporary), preparation of tools and materials, and initial stages such as *ngeteli* (opening the pores of the fabric for color absorption), *nge-cap* (applying a brand stamp), and *nyipati* (making dividing lines on the fabric). Contemporary motif design takes into account cultural inspiration, market demand, and digital references such as Google. The tools used include canting, stove, frying pan, stamp, pagaran, etc., while the materials include wax, naphthol, remasol, cloth, and other chemical solutions. The production stage begins by drawing a pattern on the cloth, then the *nyanting* process, namely etching liquid wax following the pattern using a canting. This process is continued with other stages such as *nglengkeng*, *nerusi*, *nyolet*, to *nglorod* and *njemur*.

Each stage requires precision, skill, and experience to produce high-quality Lasem batik that reflects the richness of local culture.



Figure 3. The Process of Chanting
Source: Salsabila Putri Rahma Hafidza

In the process of *nyanting* the special Kendoro Kendiri motif, one of the oldest batik motifs in Lasem, there are special stages that are only carried out by three trained craftsmen. These stages include *nyanting ukelan*, which is the creation of a plant stylization called "ukelan", and *nyanting garuk*, which is the process of using a special canting with five holes. This technique shows the complexity and uniqueness in the production of traditional Lasem batik motifs.



Figure 4. Process of Nyanting Ukelan (1) and Nyanting Garuk (2)
Source: Salsabila Putri Rahma Hafidza

After the *nyanting* process, the next stage is *nglengkeng*. *Nglengkeng* is the stage of filling the empty area of the fabric with *isen-isen*. In this stage, the craftsman uses canting and wax again to fill the motif. When the fabric is completely filled with the motif, the process continues to the *nerusi* stage. *Nerusi* is the stage where the fabric that has been canted is completely turned over, then the back area is canted again. This process is carried out to ensure that the motif that has been canted is tightly closed.



Figure 5. Nglengkeng (1) and Nerusi (2) processes
Source: Salsabila Putri Rahma Hafidza

The next stage is the *nyolet* process, *nyolet* is the stage where coloring is done using a brush on the fabric that has been canting. At the *nyolet* stage, the fabric will be stretched on a table covered with burlap and then colored. Next, there is the *nemboki* process, which is the stage where certain parts of the batik cloth are covered with wax so that they are not exposed to dye.



Figure 6. Nyolet (1) and Nemboki (2) Process

Source: Salsabila Putri Rahma Hafidza

The "Kidang Mas" business unit has a special wax removal stage for one of the oldest motifs called "kendoro kendiri". This stage is called *ngerok*, which is the process of scraping off the batik wax. *Ngerok* is not to remove all the wax on the fabric, but only to remove certain parts. That way, it will be possible to select which ones will have their wax removed and which ones will not. If the desired motif shape has been obtained, the next process is *nggledek*, which is the complete coloring of the fabric. In this process, the "Kidang Mas" business unit uses naphthol dye.



Figure 7. Ngerok (1) and Nggledek (2) processes

Source: Salsabila Putri Rahma Hafidza

After going through a series of stages above, the cloth then goes through the *nglorod* process to remove the batik wax. The cloth will be boiled with boiling water until the wax is completely clean, then the cloth is washed and dried (drying).



Figure 8. Nglorod Process

Source: Salsabila Putri Rahma Hafidza

The entire process above is the general stage of making Lasem batik in the "Kidang Mas" business unit. The stages that need to be carried out must be adjusted to the concept of the batik to be made. Some stages can also be changed in order, such as the *nyolet* and *nemboki* stages. Batik with one color has simple stages, namely only going through one series of processes above. On the other hand, batik works with many colors will have more complicated stages with a series of processes that must be repeated several times, such as the *nyanting*, *nggledek*, and *nglorod* processes.

The last stage in the process of making Lasem batik is post-production which includes quality control, ironing, and packaging. The finished batik cloth will be checked for quality in the quality control process, then after being declared fit for sale, the batik cloth is ironed (ironed) to smooth it. After going through a series of processes, the batik cloth will be marketed and packaged.



Figure 9. Packaging of Lasem Batik
Source: Salsabila Putri Rahma Hafidza

2.3. Diversity of Lasem Batik Motifs Produced by the "Kidang Mas" Business Unit, Rembang Regency

The diversity of Lasem batik motifs produced by the "Kidang Mas" business unit is described below based on the theory of Idrus and Arviana (2017). This approach divides Lasem batik motifs into two main categories, namely geometric motifs and naturalist motifs consisting of fauna, flora, and natural objects.

2.3.1 Motif Geometris

2.3.1.1 Kawung Mbaganan

Kawung mbaganan motif is a typical Lasem batik motif from Babagan Village which was created due to the influence of Javanese batik brought by the Majapahit Kingdom. In Lasem batik, this motif is used as a background.



Figure 10. Kawung Mbaganan Motif
Source: "Kidang Mas" Business Unit

2.3.1.2 Kawung Boto

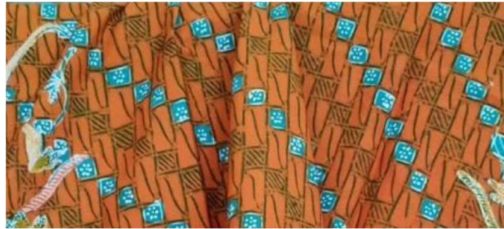


Figure 11. Kawung Boto Motif
Source: Salsabila Putri Rahma Hafidza

Kawung boto motif is a motif inspired by kawung motif and brick (boto) which are building materials. In Lasem batik this motif is used as a background.

2.3.1.3 Lerekan Mbaganan



Figure 12. Lerekan Mbaganan Motif
Source: Salsabila Putri Rahma Hafidza

The lerekan mbaganan motif is shaped like a scroll that repeats following a diagonal line. The creation of the *lerekan mbaganan* motif is the influence of the "parang motif" during the Majapahit Kingdom. In Lasem batik, this motif is used as a background.

2.3.2 Naturalist Motif

2.3.2.1 Naturalist Fauna Motif

a. Phoenix Bird

The phoenix or commonly called the Hong bird is one of the Chinese mythological animals found in the Lasem batik motif. In Lasem batik, the phoenix is used as the main motif.



Figure 13. Phoenix Bird Motif
Source: Salsabila Putri Rahma Hafidza

b. Dragon



Figure 14. Dragon Motif

Source: Salsabila Putri Rahma Hafidza

The dragon motif is a Lasem batik motif influenced by Chinese culture. The dragon motif is depicted with a long, winding body and an open mouth. In Lasem batik, this motif is placed as the main motif.

c. Butterfly



Figure 15. Butterfly Motif

Source: "Kidang Mas" Business Unit

The butterfly is one of the fauna chosen as a motif for Lasem batik produced by the "Kidang Mas" business unit. This motif was formed due to the influence of Chinese culture and the habits of the Lasem people in depicting what is around their environment. In its placement, this motif can be used as the main motif or a supporting motif.

d. Rooster

The rooster motif is one of the fauna motifs produced by the "Kidang Mas" business unit. The existence of this motif is due to the influence of Chinese culture in Lasem which has been developing for a long time. This motif can be used as the main motif or a supporting motif.



Figure 16. Rooster Motif

Source: "Kidang Mas" Business Unit

e. Peacock

The peacock motif is a motif influenced by Chinese culture. This motif in Lasem batik is played as the main motif depicted with the appearance of wings and tails hanging longer than its body.



Figure 17. Peacock Motif

Source: Salsabila Putri Rahma Hafidza

2.3.2.2 Naturalist Flora Motif

a. Sekar Jagad



Figure 18. Sekar Jagad Motif

Source: "Kidang Mas" Business Unit

Sekar jagad is a Lasem batik motif that is depicted with various types of flora that are clustered according to their type. The diversity of flora found in this motif is latoh (a type of seaweed), tamarind leaves, and coconut leaves. The name sekar jagad has a meaning in Javanese, sekar means flower while jagad means world.

b. Buketan

Buketan is one of the floral motifs inspired by the Dutch habit of making flower bouquets as table decorations, which became an inspiration for Lasem batik craftsmen, which then the Lasem community called the Buketan motif. The flowers depicted in this motif are pomegranate, seruni, peacock, lotus, jasmine, and others.



Figure 19. Buketan Motif

Source: Salsabila Putri Rahma Hafidza

c. Bamboo



Figure 20. Bamboo Motif

Source: "Kidang Mas" Business Unit

The bamboo motif is a floral motif that in its creation was inspired by the usefulness of bamboo trees for the Lasem community, both as building materials, crafts and bamboo shoot dishes. In Lasem batik works, this motif is placed as the main motif.

d. Melatinan



Figure 21. Melatinan Motif

Source: "Kidang Mas" Business Unit

Melatinan motif is one of the production motifs of the "Kidang Mas" business unit which acts as a background and isen-isen batik. The creation of this motif comes from the inspiration of nature and the artistic creativity of the local community in seeing the potential of jasmine flowers around them.

e. Latohan

Latohan is the only motif in the "Kidang Mas" business unit whose creation was inspired by seaweed. The origin of the name of this motif is "latoh" which then the community called the motif "latohan".



Figure 22. Latohan Motif

Source: "Kidang Mas" Business Unit

f. Aseman

The aseman motif is inspired by the tamarind tree which grows widely in the Lasem area. The shape of this motif consists of small leaves with circular leaf stems, where one leaf stem appears to be continuous without breaking.

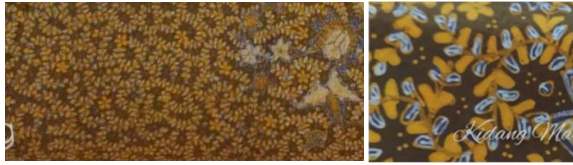


Figure 23. Aseman Motif
Source: "Kidang Mas" Business Unit

g. Kendoro Kendiri



Figure 24. Kendoro Kendiri Motif
Source: "Kidang Mas" Business Unit

The kendoro kendiri motif is one of the oldest motifs created from the stylization of plant tendrils and flowers which are then combined with the main motif of Lasem's typical "buketan". This motif tends to use dark colors on the background such as sogan, dark blue, and dark red with a white stylization pattern on the fabric.

2.3.2.3 Natural Object Motifs

a. Kricak



Figure 25. Kricak Motif
Source: Salsabila Putri Rahma Hafidza

The kricak (broken stone) motif is a Lasem batik motif produced by the "Kidang Mas" business unit that contains historical values. This is because the kricak motif was created as an expression of the hearts of the Lasem people for the construction of the Anyer Panarukan road by William Daendels which claimed many victims of Lasem people's workers.

b. Pasiran

The sandy motif is one of the batik motifs produced by the "Kidang Mas" business unit which depicts the uniqueness of the coastal nature of Lasem. The shape of the "Pasiran" motif consists of small white dots that are evenly distributed, resembling sand that fills the empty parts of the batik.



Figure 26. Pasiran Motif
Source: Salsabila Putri Rahma Hafidza

2.4. Estetika Motif Batik Lasem Produksi "Kidang Mas" Kabupaten Rembang

The Lasem batik motif produced by the "Kidang Mas" business unit has an aesthetic based on transcendental contemplative nature, symbolism, philosophy, harmony, taste, rhythm, balance, and color diversity.

The transcendental contemplative nature of Lasem batik motifs connects beauty with deep appreciation of nature, spiritual power, and relationships with ancestors and the creator. Geometric motifs such as kawung mbaginan and lerekan mbaginan reflect appreciation of nature. The geometry in the kawung motif resembles the regular shape of the aren fruit, reflecting the order of nature and cosmic balance, which leads the observer to reflect on the relationship between humans and the universe. This pattern displays symmetry and balance which are symbols of order and harmony in life. Naturalistic fauna motifs are inspired by Chinese mythological creatures such as the phoenix and dragon, connecting with spiritual power and mystical things. The dragon motif in Lasem batik also has a transcendental contemplative nature. Dragons in Chinese culture are associated with great and mystical power, as well as devotion to the king. Naturalistic flora and natural object motifs also have a transcendental contemplative nature through appreciation of nature and relationships with the creator, as seen in the latohan motif which highlights the abundance of seaweed in Lasem.

The symbolism in Lasem batik is very prominent, especially through the phoenix motif which symbolizes the union between male and female, and the dragon which depicts the hope for a prosperous and peaceful life. The sekar jagad motif symbolizes the diversity of flora, showing the beauty and richness of diverse nature. Jasmine flowers, according to the Javanese people, are considered a symbol of sincerity and purity. Philosophy is also found in Lasem batik, the kawung baginan motif reflects the importance of being useful to others, and the dragon and phoenix motifs depict the hope for happiness and eternity. Meanwhile, the philosophy of the jasmine motif teaches that purity and sincerity can bring happiness and blessings in life. Lasem batik contains deep expressions of feeling, such as the kricak motif which depicts small stones used in forced labor to build the Anyer-Panarukan road, reflecting the sadness of the Lasem people. In Lasem batik, there is also the principle of laras which is reflected in various batik motifs and designs. The application of the deepest laras principle of the geometric kawung baginan motif can be seen from the repetition of similar or identical circular shapes creating consistent visual order and harmony. The pasiran and kricak motifs also display the laras principle with their combination as a background in Lasem batik. The laras principle in the pasiran motif is created through the repetition of small, uniform dots to create a harmonious pattern.

Rhythm in geometric batik is created through the repetition of motifs with variations in size, shape, or color that produce a dynamic visual effect. For example, in batik that combines the kawung baginan and lerekan baginan motifs, there is a consistent repetition of circles and diagonal lines. This repetition creates a visual rhythm, because the viewer's eyes naturally follow the repeating pattern. Lasem batik also has balance through the composition between motif elements. In geometric batik, balance is created through the placement of motifs proportionally and symmetrically. This balance is also seen in the fauna motif which is arranged with ideal proportions, as well as the similarity of elements of shape and color on both sides of the fabric which creates a symmetrical balance.

The diversity of colors is also one of the advantages of "Kidang Mas" Lasem batik. The distinctive red color of Lasem batik, called abang getih pitik, reflects the influence of Chinese culture, while the blue color shows the influence of the Dutch, and the sogan color is the influence of Javanese culture from Solo and Yogyakarta batik. The combination of three colors is called three-country batik, consisting of red, blue, and sogan. There is also estehan batik which combines blackish green, sogan, and blue. Along with the development of the times, the "Kidang Mas" business unit continues to innovate in variations of motifs and colors to follow consumer trends and tastes but also preserve the batik motifs of the past.

3. Conclusion

Based on the research that has been conducted, several conclusions were obtained. First, the process of making Lasem batik generally consists of three stages, namely pre-production, production, and post-production. There are several special stages in the production process of Lasem batik in the "Kidang Mas" business unit that vary. Like the ngeteli process, this process is a special stage in the "Kidang Mas" business unit which is carried out at the pre-production stage to make the color of Lasem batik durable and not easily faded. In addition, there are the stages of nyanting ukelan, nyanting garuk, and ngerok which are carried out to produce one of the oldest motifs in Lasem called kendoro kendiri. In the nyanting garuk process, a special canting called canting garuk with five holes is used.

Second, the "Kidang Mas" business unit produces various types of Lasem batik motifs. There are 17 batik motifs that are often produced and are the characteristics of Lasem batik. These motifs originate from the diversity of cultural acculturation in Lasem, including Chinese culture, Javanese culture, and Dutch culture. This creates a diversity of motifs, which are divided into two main categories, namely geometric motifs and naturalist motifs. Geometric motifs include kawung mbaginan, kawung boto, and lerekan mbaginan. Meanwhile, naturalist motifs consist of fauna motifs, flora motifs, and natural object motifs. The fauna motifs include phoenix, dragon, butterfly, rooster, and peacock. Flora motifs include sekar jagad, bouquet, bamboo, melatinan, latohan, aseman, and kendoro kendiri. Meanwhile, natural object motifs include kricak and pasiran.

Third, the Lasem batik motif produced by "Kidang Mas" has a transcendental contemplative aesthetic, symbolism, philosophy, harmony, taste, rhythm, balance, and color diversity. Geometric motifs such as kawung mbaginan and lerekan mbaginan reflect nature, while fauna motifs such as phoenix and dragon are inspired by Chinese mythological creatures that depict spiritual strength and the hope of a prosperous life. Floral motifs such as latohan depict the relationship with nature and the creator. Symbolism in Lasem batik can be seen in the phoenix, dragon, and jasmine motifs that symbolize unity, peaceful life, and sincerity. The philosophy of Lasem batik teaches usefulness to others, purity, luck, and sincerity. The Lasem kricak batik motif expresses the history and sadness of the Lasem people over the forced labor of the Anyer-Panarukan road by the Governor General of the Dutch East Indies, Herman Willem Daendels. The principle of laras creates visual order and harmony through repetition of shapes, color combinations, and choice of themes. Rhythm in Lasem batik is created through the repetition of motifs with dynamic variations. Meanwhile, balance is achieved through the placement of proportional and symmetrical motifs. Lasem batik has a variety of colors, including red (*abang getih pitik*), blue, and sogan, showing the influence of Chinese, Dutch, and Javanese cultures. This combination of three colors is called three country batik. Estehan batik combines blackish green, sogan, and blue.

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