



Kediri Royal and Agrarian Batik Motifs as Local Wisdom Based Innovation for Creative Industry Products

Talisa Fasya Laksita Putri, Deny Arifiana*, Indarti

Magister Industri Kreatif, Fakultas Vokasi, Universitas Negeri Surabaya, Jl. Ketintang Wiyata, Ketintang, Kec. Gayungan, Surabaya, Jawa Timur 60231

*Corresponding author: denyarifiana@unesa.ac.id

ABSTRACT - The creative batik industry faces the challenge of declining interest among the younger generation due to the perception of batik as a traditional product that is less relevant to contemporary lifestyles. This condition calls for the development of innovative and contextual batik without losing its local wisdom values. Kediri, with its historical background of the Kediri Kingdom and strong agrarian culture, has visual and symbolic potential that can be developed as a source of innovation for contemporary batik motifs. This study aims to describe the process of developing batik motif designs with themes of the Kediri kingdom and agriculture, as well as to create batik prototypes as creative industry products for dissemination through exhibitions. The method used is design-based research with a Double Diamond Model based on a descriptive qualitative approach. The novelty of this study lies in the integration of royal agrarian cultural narratives of Kediri within a structured Double Diamond design framework for contemporary batik development. The results of the study produced five contemporary batik motifs that were developed into master designs measuring 100 × 50 cm, then developed into 200 × 100 cm and realized in the form of batik prototypes. One of the leading designs, namely the Garuda Sri Wibawa theme, received positive responses from target consumers aged 20–45 years, particularly in terms of visual preference, perceived cultural relevance, and product appeal, and was displayed in an exhibition at the Surabaya State University art gallery as a form of dissemination of the work. These findings indicate that Kediri's royal and agrarian themed batik motifs possess visual, cultural, and appreciative values relevant to the development of contemporary batik creative industry products.

Keywords: Kediri batik, Kediri royal motifs, Kediri agrarian motifs, creative industry, local wisdom.

INTRODUCTION

The batik creative industry is currently facing a decline in interest among the younger generation, as batik is often perceived as a traditional product that is less aligned with contemporary lifestyles (Zuhro, 2024). Amid rapid visual globalization and fast fashion trends, batik is required to transform into an innovative and contextual creative product while maintaining its local wisdom as a core identity. This transformation demands the exploration of design ideas rooted in local cultural and historical contexts to ensure the relevance of contemporary batik development.

Kediri, as a region with traces of the Kediri Kingdom's history and a strong agrarian cultural character, holds visual and symbolic wealth that has the potential to be developed into a source for the creation of contemporary batik motifs (Widiatmoko et al., 2022). Royal elements represent historical narratives, power structures, and cultural legitimacy, while agrarian visuals reflect the community's relationship with nature, fertility, and sustainability. However, in creative industry practices, this potential has not been fully utilized to create contemporary batik motifs that are relevant to the needs of the young market in terms of visuals, meaning, and design strategy.

Most batik products on the market still rely on repetitive classic motifs or purely decorative visual adaptations, without being developed through a user-based design research process (Kusrianto, 2024). This condition results in

weak differentiation of regional batik products and limits their appeal to younger consumers, who tend to prefer designs with strong local identity, narrative value, and relevance to their needs and preferences (Marpung et al., 2025).

Therefore, an approach to batik motif development is needed that not only starts from aesthetic and cultural exploration, but also from systematic and data-based design methods. The application of the Double Diamond design model in this study is important because it bridges the exploration of Kediri's local wisdom with the needs of young users through the stages of research, problem formulation, idea development, and design validation (Alexandra & Wiana, 2025). The qualitative approach allows batik motif development to be carried out through the interpretation of local wisdom and design reflection, resulting in relevant and sustainable creative industry product innovations (Wibowo et al., 2025). Qualitative research is descriptive in nature, so the author must describe the objects and phenomena that occur narratively (Maharani et al., 2025).

Research on Kediri batik has been conducted by several researchers with varying focuses. Mujiono, (2015) examined the existence of Kediri batik from historical and cultural aspects, emphasizing the position of batik as the cultural identity of East Java. This study provides a strong historical foundation, but has not yet led to the development of innovative motifs in the context of the creative industry. Ningsih, (2020) discusses the design of batik motifs characteristic of Kediri using a visual design approach. This research emphasizes the exploration of local forms and characteristics, but has not integrated user-based design methods or market analysis of the younger generation. The semiotic study of batik by Wirasanti & Mahirta, (2024) through the analysis of nitik signs deepens the understanding of the symbolic meaning of batik as a cultural sign system. Meanwhile, Banindro et al., (2024) highlight the visualization of folklore in contemporary batik, which shows the potential of cultural narratives as a source of modern motif creation. However, these studies are more oriented towards cultural and artistic representation rather than innovation in creative industry products based on consumer needs.

In general, previous studies have enriched the discourse on batik from the perspectives of culture, meaning, and motif design, but they are still limited in linking local wisdom with structured innovation design methods and quantitative validation as strategies for strengthening the creative industry. The novelty of this research lies in the integration of the exploration of Kediri batik motifs with royal and agrarian themes and the application of the Double Diamond design model based on descriptive qualitative methods. To date, there have been few studies on Kediri batik that systematically combine historical and agrarian cultural narratives as sources of motif innovation with a design process that involves user research, especially among the younger generation.

The identified gap lies in the tendency of previous batik research to stop at the stage of motif creation or visual meaning analysis, without accompanying descriptive explanations of the relevance of design in the context of the creative industry and user experience. As a result, many batik motifs are conceptually strong in terms of culture, but their relevance to the tastes of the younger generation and the dynamics of the creative industry has not been adequately explained. The urgency of this research is even greater considering that the batik creative industry needs innovation strategies that can maintain cultural sustainability while increasing market appeal. By using the local wisdom of Kediri as a source of ideas and the Double Diamond as an innovation framework, this research offers a new approach to contemporary batik development that is not only aesthetic and meaningful, but also relevant, competitive, and appealing to the younger generation. Therefore, this study focuses on developing Kediri royal and agrarian batik motifs through a design-based research framework using the Double Diamond model, with descriptive qualitative analysis employed to interpret the design process, user responses, and resulting batik prototypes.

METHOD

This study employs a design-based research approach using the Double Diamond Model, which places the process of design creation as the core of the research. This approach was selected because it enables systematic cultural exploration, design problem formulation, solution development, and design validation within a structured design framework (Azizirrohmah & Russanti, 2023). The study is conducted using a descriptive qualitative approach to analyze and describe the design process, outcomes, and meanings of Kediri's royal and agrarian batik motif development as an innovation in the creative industry based on local wisdom.

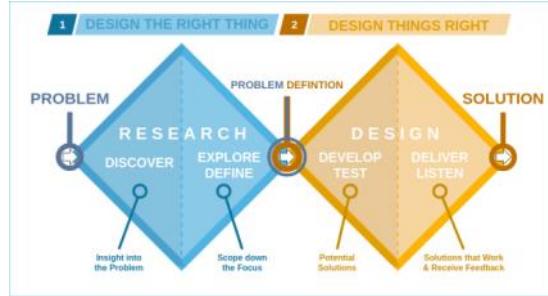


FIGURE 1. Double diamond model.

The research design follows the four main stages of the Double Diamond Model, namely discover, define, develop, and deliver (Wang et al., 2023). The discover stage was carried out to explore the visual and symbolic potential of Kediri's royal and agrarian culture through literature studies, observations, interviews, and documentation. The define stage focused on formulating design concepts based on the results of cultural exploration and contemporary creative industry needs, especially those relevant to the preferences of the younger generation. The develop stage was the process of developing alternative batik motif designs through visual experiments and the creation of works, while the deliver stage was carried out to finalize the selected batik motifs as design outputs.

The study involved 15 purposively selected respondents representing key stakeholders in the batik and creative industry ecosystem. The respondents consisted of batik artisans with experience in traditional and contemporary batik production, academics in the fields of design and cultural studies, and potential users aged 20–45 years who represent the target market for contemporary batik products. This selection was intended to capture technical, conceptual, and user-oriented perspectives in evaluating the developed batik motifs and prototypes. The sample was selected purposively based on their relevance and involvement in the batik motif development process. Market testing was conducted qualitatively by gathering feedback from potential users on visual preferences, motif relevance, and design appeal during the design development stage. Data were collected through interviews, observations, documentation of the design process, and qualitative responses to the developed batik motifs, using interview guides, observation notes, and visual documentation as research instruments, within a design-based research framework applying the Double Diamond Model.

Data analysis was conducted using a descriptive qualitative analysis to interpret the creative process within the design-based research framework. This analysis was applied to understand the implementation of the Double Diamond Model through narrative interpretation of qualitative data, including interview results, design process documentation, design reflections, and feedback from artisans, academics, and potential users. The analysis aimed to reveal cultural meanings, visual relevance, and contextual value of Kediri batik motifs within the contemporary creative industry.

The research model describes the flow of batik motif development, starting from the exploration of Kediri's local wisdom, the formulation of design concepts, the development of alternative motifs, to the creation of batik works as research outputs. Each stage in the Double Diamond Model is interconnected and iterative, enabling not only the production of batik designs but also the validation of design innovation through user feedback, expert evaluation, and market response. Through this process, the developed motifs are assessed in terms of visual preference, cultural relevance, and creative industry potential, ensuring that the resulting batik products are both innovative and culturally meaningful (Dewi & Kusumastuti, 2026).

RESULTS AND DISCUSSION

Discover

The discover stage is the initial stage in the Double Diamond model, which focuses on searching for ideas, gathering information, and identifying needs as the basis for developing batik motifs. At this stage, local wisdom in Kediri was explored through a literature review of the history of the Kediri Kingdom and its agrarian cultural characteristics, as well as observations of visual symbols that represent the values of prosperity, fertility, and spirituality. In addition, an analysis of existing East Javanese batik is conducted through online sources, scientific journals, and visual references. The results of this exploration show that the royal and agrarian values of Kediri have

strong potential as a source of inspiration for the creation of contemporary batik motifs that are relevant to the context of the local wisdom based creative industry.

Define

The define stage is the concept formulation phase, which involves grouping and interpreting data obtained from the discover stage. At this stage, visual patterns, cultural themes, and opportunities for innovation derived from the royal and agrarian values of Kediri are identified. The analyzed data is used to determine the focus of the problem and the direction of batik motif development. As part of the concept formulation process, researchers compiled a mood board containing visual references to royal symbols, agrarian elements, design styles, and materials as a reference for the development of contemporary batik motifs based on local wisdom. A mood board is a board containing a collection of images that show design styles, colors, shapes, textures, and so on (Anggarini et al., 2020).

This mood board serves as a visual framework that guides design decisions related to color, composition, and stylization in response to the aesthetic preferences of the younger generation. The selected color palette brown and green to represent agrarian values, combined with black, red, pink, and golden brown creates visual contrast and contemporary appeal while maintaining cultural symbolism. References to Garuda statues, Airlangga's emblem, and agricultural flora inform motif composition through cleaner, more structured layouts and the stylization of forms into simplified, graphic elements. Through this process, the mood board effectively bridges Kediri's royal and agrarian cultural narratives with contemporary batik design, ensuring cultural relevance and visual attractiveness for younger audiences.



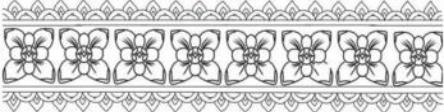
FIGURE 2. Moodboard.

Develop

The third stage is develop. Develop is the prototype or outline stage, where the design is developed, tested, reviewed, and refined. Activities during the development stage include creating designs through stylization and determining the main and additional motifs. Using digital sketches with Adobe Illustrator 2021 to arrange the main and additional motifs in a batik pattern with a master design size of 100 x 50 cm and an actual batik size of 250 x 100 cm. Developing batik motifs to produce motifs that will later be selected for realization. Arranging the stylization results in a batik pattern into 5 batik design developments. Theme 1 Dwi Citra Garuda Mukha, Theme 2 Senyawa Garuda Cendana, and Theme 3 Garuda Sri Wibawa.

TABLE 1. Stylization of motifs.

No.	Motif Name	Stylized Motif
1.	Main Motif : Garuda Mukha	

No.	Motif Name	Stylized Motif
2.	Main Motif: Paddy	
3.	Main Motif: Sandalwood	
4.	Main Motif: Areca nut	
5.	Border Motif Theme 1 uses stylized sandalwood flower motifs.	
6.	Border Motif Theme 2 uses stylized sandalwood motifs	
7.	Border Motif Theme 3 uses stylized rice grain motifs	

At this stage, the selected stylized forms were developed into batik master designs measuring 100 × 50 cm. The development process involved designing three themes that represent interpretations of the royal and agrarian values of Kediri in the context of contemporary batik. Theme 1 is Dwi Citra Garuda Mukha (**FIGURE 3**), Theme 2 is Senyawa Garuda Cendana (**FIGURE 4**), and Theme 3 is Garuda Sri Wibawa (**FIGURE 5**). Each master design is arranged by considering the composition of motifs, visual rhythm, balance of form, and suitability with the character of batik as a creative industry product based on local wisdom. Subsequently, batik was developed in a size of 200 x 100 cm with the aim of obtaining an overview of the actual size of batik (**TABLE 2**).



FIGURE 3. Master design sketch and color theme 1 Dwi Citra Garuda Mukha.



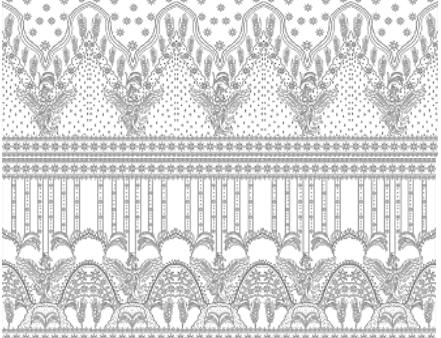
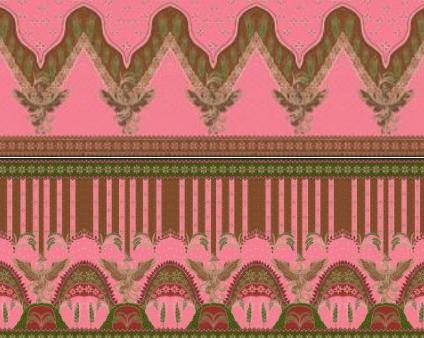
FIGURE 4. Master design sketch and color theme 2 Senyawa Garuda Cendana.



FIGURE 5. Master design sketch and color theme 3 Garuda Sri Wibawa.

TABLE 2. Stylization of motifs.

No.	Theme	Sketch	Color Motif Development
1.	Theme 1 Dwi Citra Garuda Mukha	  	  

No.	Theme	Sketch	Color Motif Development
2.	Theme 2 Senyawa Garuda Cendana		
3.	Theme 3 Garuda Sri Wibawa		

Deliver

The fourth stage is Deliver. Deliver is the final phase in the design process, where the stylized motifs and the five contemporary batik design motifs are developed into a 100×50 cm batik design master, which is then realized into a prototype. At this stage, the previously validated designs are implemented into batik prototypes and tested for feasibility through market analysis. Testing results from target consumers aged 20–45 years showed a positive response to the contemporary batik motifs developed, confirming the relevance of Kediri's royal and agrarian values in modern creative industry products.

The delivery stage is the final phase in the design process, where the selected batik motif is realized into a prototype based on the selection results by the target market. The selected design is the Garuda Sri Wibawa theme (FIGURE 6), which was developed as a 100×50 cm batik master design and realized through the batik creation process. The evaluation results and positive responses from target consumers indicate that the contemporary batik designs developed are well-received by the market, signifying that the process of developing Kediri batik motifs in this study was effective and achieved its research objectives (FIGURE 7).



FIGURE 6. Theme 3 Garuda Sri Wibawa selected for prototype.



FIGURE 7. Selected results for theme 3 Garuda Sri Wibawa.

In addition, the batik prototypes resulting from this research were also displayed in an exhibition at the Surabaya State University art gallery as part of the dissemination of the work. Participation in the exhibition showed positive acceptance from the academic audience and gallery visitors, which reinforced the findings that contemporary batik motifs with Kediri royal and agrarian themes have visual, cultural, and appreciative value. Documentation of the exhibition is presented in **FIGURE 8** as evidence of the realization and acceptance of the work.



FIGURE 8. Theme 3 exhibition Garuda Sri Wibawa prototype.

Art exhibitions play an important role as a medium for disseminating and validating works in creation-based research, especially in the fields of design and creative industries (Hendriyana, 2022). Through exhibitions, works are not only presented as visual outputs, but also tested in the context of public and academic appreciation, enabling dialogue between designers, audiences, and creative stakeholders. Art exhibitions provide a space to observe responses, interpretations, and acceptance of works, which enrich researchers' understanding of the aesthetic relevance and cultural meaning of the designs produced (Setiaji, 2024). In the context of the creative industry, exhibitions also serve as a means of strengthening the value of works and cultural branding, while expanding the potential for sustainability and product development based on local wisdom (Indriani et al., 2025).

The creative industry is an economic sector that relies on creativity and innovation as the main sources of added value creation and plays a strategic role in driving culture-based economic growth. (Maulana & Abdullah, 2023) state that the creative economy not only contributes to the economic aspect, but also serves as a medium for transforming cultural values into valuable and competitive products. In this context, the development of batik based on local wisdom is considered relevant to strengthen the position of batik as a creative industry product while increasing its appeal to the younger generation (Ambar et al., 2025).

CONCLUSION

This research resulted in five contemporary batik motifs based on the local wisdom of Kediri with the main themes of the Kediri Kingdom and Agriculture, which were translated into three design themes, namely Dwi Citra Garuda Mukha, Senyawa Garuda Cendana, and Garuda Sri Wibawa. The design process was carried out through stages of visual stylization, mockup and master design creation measuring 100 x 50 cm along with color exploration, to application on actual batik fabric measuring 250 x 100 cm using Adobe Illustrator 2021 digital software. Market analysis results show that target consumers aged 20–45 responded positively to the developed designs, confirming that the visual and symbolic values of the Kediri Kingdom and its agrarian culture remain relevant and acceptable in the context of contemporary batik design, especially for the younger generation in the modern creative industry.

Of the three themes developed, the Garuda Sri Wibawa theme was selected as the flagship design and realized in the form of a batik prototype, which also received positive responses from the target market particularly in terms of visual preference, perceived cultural relevance, and product appeal. The prototype was exhibited at the Surabaya State University art gallery as part of the dissemination strategy. Participation in the exhibition functioned as a space for artistic and cultural validation, connecting the work with academic and public audiences, and strengthening its appreciative value and legitimacy as a culture based creative industry product. Practically, the developed motifs have the potential to be adopted by local batik MSMEs and regional creative industries as alternative contemporary designs that maintain local identity while responding to market trends especially Kediri. However, this research is still limited to qualitative market testing with a limited number of respondents. Therefore, further research is recommended to expand quantitative market testing and explore the application of Kediri batik motifs in various creative industry derivative products to strengthen their sustainability and competitiveness.

REFERENCES

Alexandra, S. C., & Wiana, W. (2025). Amphitrite As a Source of Ideas for Party Dress With Beads Embroidery. *Home Economics Journal*, 9(1), 23–32. <https://doi.org/10.21831/hej.v9i1.82181>

Ambar, D., Nengsih, W., Nikmah, M., & Aqidah, W. (2025). Peran Industri Batik Dewi Rengganis Dalam Mendorong Pertumbuhan Ekonomi Lokal Kabupaten Probolinggo. *RIGGS: Journal of Artificial Intelligence and Digital Business*, 4(2), 2271–2277.

Anggarini, A., Bangun, D. A. N., & Saripudin, I. (2020). ALTERNATIF MODEL PENYUSUNAN MOOD BOARD. *Journal Printing and Packaging Technology*, 1, 1–7. <https://doi.org/https://doi.org/10.32722/printpack.v1i1.2455>

Azizirrohmah, A. Y., & Russanti, I. (2023). Penerapan Modifikasi Motif Kangkung Batik Tanah Unesa pada Outer Ready-To-Wear. *BAJU: Journal of Fashion and Textile Design Unesa*, 4(1), 37–46. <https://doi.org/10.26740/baju.v4n1.p37-46>

Banindro, B. S., Sobandi, B., Pandanwangi, A., Mutmainah, B., & Hartono, B. (2024). THE TRANSITION OF HINDU ERA GARUDA VISUAL ELEMENT INTO ISLAMIC ERA BATIK PATTERNS IN JAVA. *New Design Ideas*, 8(2), 467–489. <https://doi.org/https://doi.org/10.62476/ndi82467>

Dewi, P. P. K., & Kusumastuti, A. (2026). The Transformation Wardrobe: Integrating Indonesian Batik and Modular Design for Sustainable Stage Wear. *TEKNOBUGA: Jurnal Teknologi Busana Dan Boga*, 14(1), 39–49. <https://doi.org/https://doi.org/10.15294/teknobuga.v14i1.40933>

Hendriyana, H. (2022). *Metodologi Penelitian Penciptaan Karya Practice-Led Research and Practice-Based Research Seni Rupa, Kriya, Dan Desain*—edisi Revisi. Penerbit Andi.

Indriani, RA Rodia, F., Hatidah, & Purwanto, M. B. (2025). IMPLEMENTASI STRATEGI PEMASARAN BERBASIS NILAI BUDAYA LOKAL: STUDI REBRANDING PRODUK WISATA DI. *Jurnal Ilmiah Mahasiswa Ekonomi Syariah (JIMESHA)*, 5(2), 201–216.

Kusrianto, A. (2024). *Batik filosofi, motif dan kegunaan*. Penerbit Andi.

Maharani, A. Z., Yani, A. R., & Wulandari, S. (2025). Redesign Identitas Visual Batik Murni Madiun sebagai Upaya Meningkatkan Brand Awareness. *Jurnal Riset Rumpun Seni, Desain Dan Media*, 4(April), 50–70. <https://doi.org/https://doi.org/10.55606/jurrsendem.v4i1.4439>

Marpung, V. J., Utomo, R. B., Aini, N., Hendrawan, H., & W, D. N. R. (2025). Studi Literatur: Strategi Pengembangan Produk Lokal Berdasarkan Perilaku Konsumen Generasi Muda. *{Jurnal Bisnis Dan Komunikasi Digital*, 2(4), 1–12. <https://doi.org/https://doi.org/10.47134/jbkd.v2i4.4371>

Maulana, R., & Abdullah, Y. (2023). Ekonomi Kreatif dan Potensi Pertumbuhan Ekonomi Berbasis Industri Kreatif. *MEB:Jurnal Manajemen Ekonomi & Bisnis*, 1(2), 60–69.

Mujiono. (2015). Keberadaan Batik Kediri Jawa Timur. *Gelar: Jurnal Seni Budaya*, 13(1), 1–12. <https://jurnal.isi-ska.ac.id/index.php/gelar/article/view/1535/1485>

Ningsih, F. W. (2020). Perancangan Motif Batik Tulis dengan Ciri Khas Kediri. *Institut Teknologi Sepuluh Nopember*.

Setiaji, D. (2024). *SENI Hubungannya Dalam Berbagai Sudut Pandang*. Edu Publisher.

Wang, X., Huang, Z., Xu, T., Li, Y., & Qin, X. (2023). Exploring the Future Design Approach to Ageing Based on the Double Diamond Model. *Systems*, 11, 404. <https://doi.org/https://doi.org/10.3390/systems11080404>

Wibowo, N. M., SE, Y. W., Nur, I., & S Pd, K. (2025). *Transformasi Hijau UMKM Batik: Strategi Inovatif Menuju Daya Saing Berkelaanjutan* (Afik Fathu). PT Penerbit Qriset Indonesia.

Widiatmoko, S., Setya, N., Wiratama, & Budiono, H. (2022). Sejarah Perkembangan Industri Batik Di Kediri. *WIKSA:Prosiding Pendidikan Sejarah*, 1(1), 21–40. <http://proceeding.unindra.ac.id/index.php/wiksa/article/view/5882>

Wirasanti, N., & Mahirta, M. (2024). Menelisik Tanda Nitik pada Batik. *Panggung*, 34(4), 599–613. <https://doi.org/10.26742/panggung.v34i4.2835>

Zuhro, A. R. (2024). TRANSFORMASI ARTISTIK : DINAMIKA DESAIN BATIK DALAM KONTEKS SOSIAL-BUDAYA MODERN. *AKSA: Jurnal Desain Komunikasi Visual*, 8(1), 74–89. <https://doi.org/https://doi.org/10.37505/aksa.v8i1.181>