



# Exploring the Diversity of Archipelago Ornaments through Contemporary Motifs and Digital Techniques for Textile Design

Wesnina\*, Melly Prabawati, Muchamad Noerharyono, Vivi Radiona Sofyani Putri

*Department of Fashion Education, Faculty of Engineering, Universitas Negeri Jakarta, Indonesia*

\*Corresponding author: wesnina@unj.ac.id

## Article History

Received  
14 July 2023

Accepted  
6 February 2024

Published  
24 June 2024

**Abstract.** This study aims to (1) provide detailed descriptions of traditional Indonesian themes that inspire contemporary Indonesian batik motifs and (2) create modern Indonesian designs influenced by batik and weaving through digital textile design techniques. A qualitative approach is employed, utilizing applied research analytic tools. The analytical technique of practice-led research involves stages such as preparation, envisioning, developing imagination centered on idea maturity, and craftsmanship. Data analysis processes include data reduction, data display, and conclusion drafting. The analysis stage produces designs characterized by excessiveness, maximalism, dominance, extra-large size, hyperbole, and distortion, incorporating light colors, contrast, sparkle, and dark effects with patronizing motifs (floral/animal patterns). Additionally, 40 motifs were developed based on variations in color and size. Specifically, KS.06 and KS.07 showed that the bamboo shoot motifs were disproportionate to the cloth size, while in KS.04, the motifs appeared overcrowded when printed. The fabric fibers in the motifs of TK.04 and TK.06 were printed at a slant, resulting in a high elongation level. This research aims to enrich the archipelago's design references using cultural and geographical elements. Theoretically, it contributes to the literature for academia and the fashion industry, fostering creativity and the development of meaningful motifs.

Keywords: Motif, batik, technique, digital, Nusantara.

## INTRODUCTION

The fashion industry is increasingly integrating technology, as Tripathi et al. (2021) and Werdayani & Widiyati (2021) highlighted. This engagement spans from idea generation and design to manufacturing new materials, creating patterns, and producing apparel. The transition towards Industry 4.0, discussed at the "National Seminar on Envision: Creative Industries (2020)," offers businesses profitable opportunities for expansion and growth (Hariyadi et al., 2020).

These changes have the potential to significantly impact global ecosystems, lifestyles, employment, economies, and human behavior. Instead of relying solely on printed book sources, individuals can now easily access a wealth of ideas and information on the internet. This access to sophisticated and rich information online can serve as a valuable source of inspiration, although it is inherently connected to the experience of seeing, hearing, and feeling. Additionally, numerous programs are available to help designers better showcase their work in both two-dimensional and three-dimensional formats. According to Wiana and Ruhidawati (2012), the software used in fashion design is extensive and diverse, incorporating many image processing and layout tools. Commonly used applications include Product Data Management (PDM), Artworks, Colour Matters, Fashion Studio, Pattern Aided Design (PAD), PDS (Pattern

Design System), Made-to-Measure, Accumark, Niebuhr Synchron, Layplanning Software, Corel Draw, Design-Pro, and Unit Production System.

The application of contemporary technology in the fashion industry extends beyond fashion design to include motif design, which is rapidly evolving alongside advancements in digital printing (Rahman, 2021; Yu et al., 2022). This progress enables designers, design developers, and small and large-scale fashion industries to actively contribute to the creative economy by producing textile motifs for fashion goods. Free motifs derived from transforming abstract imagery, flora, and fauna into textile designs (Gual, 2021) are now commonly printed on fabrics for clothing, hijabs, purses, and shoes. However, themes derived from traditional Indonesian motifs, such as weaving and batik, are scarce. Therefore, studying the archipelago's traditional motifs is crucial to preserve and promote Indonesia's art and culture.

Incorporating distinctive archipelago designs through Indonesian textile motifs, such as weaving and batik, can significantly enhance product attractiveness, selling value, aesthetics, and functionality. Utilizing digital techniques via computer programs to explore these unique patterns ensures that the themes remain relevant to contemporary demands and evolving fashion trends. Consequently, it is essential to research the archipelago's traditional motifs to depict and preserve Indonesia's rich art and culture.

Mentari and Rosandini (2019), Wardoyo et al. (2019), and Nurcahyanti & Affanti (2019) are three studies that follow a similar concept in the evolution of modern batik themes. Mentari and Rosandini (2019) developed the Siak Songket Woven fabric pattern, enriched with geometric stylization based on the target market using digital printing techniques. Wardoyo et al. (2019) employed an interview strategy to gauge community satisfaction. They found that current batik motifs at Wardi Batik House are styled, meaning the original shapes are simplified to appear iconic or still resemble their original forms. Nurcahyanti and Affanti's (2018) study on developing contemporary batik designs based on regional potential and local knowledge demonstrates that creating batik designs grounded in local strengths and wisdom can withstand global market competition. These prior studies are significant to this research as references for motivation. However, earlier research examined each reason independently. In this study, the researchers blend two traditional Indonesian themes, weaving and batik, utilizing digital techniques and focusing on current Malay weaving and palace batik designs.

Based on the description above, the challenge formulated in this research is: How can digital tools be used to investigate the decorative variety of the archipelago in the form of contemporary themes? To address these issues, the research was conducted with the following goals: (1) generating data descriptions of typical Indonesian motifs that inspire contemporary Indonesian designs and (2) creating contemporary Indonesian motifs inspired by batik and weaving through digital engineering processes for textile design.

This study aims to play a crucial role in developing modern Indonesian themes using digital textile design techniques. By leveraging local potential and knowledge, the resulting designs represent Indonesian culture and can be extended into various exceptional products. The study focuses on woven textile motifs and batik as sources of inspiration for creating modern motifs. It also employs digital techniques to produce contemporary motifs, addressing five topics. The emphasis will be on Malay woven and coastal batik motifs (Mohd Bukhari et al., 2018), mainly Dutch batik motifs, as sources of inspiration for creating modern motifs (Veldhuisen, 2007).

## LITERATURE REVIEW

### Nusantara Fashion Style

"archipelago" refers to a geographical area characterized by diverse ethnicities, languages, cultures, and beliefs. Consequently, the archipelago symbolizes the cultural diversity of Indonesia, including its varied dress styles. Patterns and motifs associated with specific communities reflect local culture and aesthetic features and are often connected with beliefs and traditions, expressed through ornamental and symbolic decorations.

The book *Exploring Indonesian Artistic Diversity* (Tukio, 1987) describes decoration as a cultural practice to achieve integrated beauty or uniqueness. Decorative variations are used to enhance or glorify a work. Kuntjoro-Jakti (2010) further explains that the archipelago's decorative diversity has existed since ancient times and originates from a nation composed of islands, each showcasing its beauty and distinctiveness. Variations in ornamental shapes are greatly influenced by different conventions, settings, surroundings, and cultural customs (Lubis, 1977).

According to Arifin (2018), various patterns and principles of motif arrangement are commonly employed in decorating an area or room. The edge strip pattern, used to decorate the edges of objects or rooms, features straight or wavy strands depending on the motif's orientation and is suitable for hanging, climbing, and walking designs. The

corner pattern arranges decorative motifs in the corner of an object or room to enhance the appearance of the corner. The converging pattern places ornamental motifs that lead to a focal point in an object or room. In contrast, the radiating pattern creates a sense of direction by radiating outward from a focal point, making objects appear larger or diminishing in size with a converging pattern. The regular plane pattern involves inserting decorative motifs within a pre-measured pattern of regular planes, conveying neatness, care, and normalcy. Standard regular linear designs in this pattern include circles, squares, triangles, rectangles, pentagons, hexagons, octagons, and ovals.

According to Arifin (2018), various patterns and principles of motif arrangement are commonly used in decorating an area or room. The edge strip pattern decorates the edges of objects or rooms with straight or wavy strands depending on the motif's orientation, making it suitable for hanging, climbing, and walking designs. The corner pattern arranges decorative motifs in the corners of objects or rooms to enhance their appearance. The converging pattern places ornamental motifs that lead to a focal point in an object or room. In contrast, the radiating pattern creates a sense of direction by radiating outward from a focal point, making objects appear larger or diminishing with a converging pattern. The regular plane pattern involves inserting decorative motifs within a pre-measured pattern of regular planes, conveying neatness, care, and normalcy, with standard designs including circles, squares, triangles, rectangles, pentagons, hexagons, octagons, and ovals. Additionally, compositional patterns emanate coherence, rhythm, and balance. They can be divided into four types: symmetrical patterns that depict two equal parts in an arrangement, asymmetrical patterns that place the focus off-center while maintaining balance with differing combinations of elements on each side, free patterns that place the focus and elements independently but still maintain balance and re-patterns with arrangement and size made without affixing other shapes, standing alone as single-pattern repeats.

## **Batik Motifs**

Batik is an ancient art form prevalent in numerous countries and is closely associated with the cultural identity of Southeast Asia, particularly Indonesia (Rahayu & Peng, 2020). Batik is divided into two main types: royal batik and coastal batik. The batik motif employed in this work is the coastal batik motif. Generally, batik motifs can be categorized into geometric motifs and non-geometric or organic ornamental patterns.

This combination is evident in Dutch Batik, a type of Coastal Batik. The term "coast" refers to the fact that this batik is predominantly produced on Java's North Coast, specifically in areas such as Cirebon, Indramayu, Lasem, Bakaran, and Pekalongan. According to Moeis et al. (2011), coastal textiles are divided into two components: the "head" and the "body." The head features more complex decorations in the form of isosceles triangles known as bamboo shoots. At the same time, the body includes ornaments in the shape of longitudinal lines referred to as boards.

Dutch batik, created by Indo-Europeans, is distinguished by its European designs and patterns. It features dynamic patterns and complex shapes, such as Von Franquemont's 'fairy tale' batik and E. Coenraad's textiles with European-style floral motifs. Dutch batik's color palette is more diverse than other batiks of the period, offering a broader range of hues (Veldhuisen, 2007). Common motifs include flower arrangements, trees, and animals like storks, geese, and butterflies. Additionally, bright-colored metals with Chinese or Javanese ornamentation are produced to suit European tastes (Darmansa et al., 2019).

## **Contemporary Motif**

According to Saidi (2008), knowledge of contemporary art implies art that emphasizes concepts booming or in vogue, with time not a determining factor. Many artists adopt this understanding as a standard in creating their works. Bastomi (2012) further explains that contemporary signifies the modern and present period, distinguishing works created in the past from those created today. This term commonly refers to the present, including imitative, expressive, realist, non-realist, or abstract forms. In this context, contemporary refers to the time when the artwork was created and current events or trends.

In this study, current motifs refer to fashion and motif trends. Fashion Trend 2021/2022 carries the notion of "The New Beginning," consisting of four themes: essentiality, spirituality, exploitation, and exploration. According to the ITF (Indonesia Trend Forecasting) team's book Fashion Trend 2021/2022, changes in the routine activities of urban groups are dominated by activities surrounding the home environment, leading to comfortable clothing designs that emphasize function over detail. Flora and fauna designs convey the importance of respecting the environment and cleanliness, represented in a naive, infantile manner with soft and fresh colors. The "Exploitation" theme is used as a reference in this project to create modern Indonesian themes. According to Indonesia Trend Forecasting (ITF), the

subject of exploitation depicts an overwhelming desire to appear energetic and joyful. This motif is dominated by exaggerated components in detail, form, and scale application. The presentation is dramatic, combining diverse components, themes, and a mix of shades that collide and even appear chaotic.

Several keywords can be used as references based on the trend of fashion exploitation used by researchers in creating contemporary motifs, namely excessive nature, maximalist, dominant, extra-large size, hyperbolic, and distortion, equipped with a combination of bright colors, contrasts, sparkling effects, and dark. Patronisation (Floral/Animal Pattern) is a pattern seen in the exploitation theme. This genre has many themes inspired by diverse sorts of plants, flowers, animals, and insects in various styles, ranging from basic stylized outlines to intricate embellishments and accents. Motifs are available in various sizes, from micro to extremely big, with colors exhibited in various rich combinations (Fashion Trend, 2022).

## Digital Technique

Digital printing is a prevalent digital technique in textile production, offering limitless possibilities (Astuti et al., 2022; Raya et al., 2021). This method facilitates the creation of textiles with intricate designs, textures, and colors, meeting high complexity requirements. Additionally, it simplifies the production of textured textile work, such as embroidery and laser cutting, by integrating machine processes while adhering to design principles and aesthetic considerations (Kusumah, 2015).

Digital printing, as described by Hafizhah (2015), involves printing directly onto fabric surfaces using specialized printers designed for media and fabric materials. This technique is broadly categorized into digital printing on polyester textiles and digital printing on natural fiber fabrics. Beyond manufacturing, digital printing plays a crucial role in the design process, enabling the creation of designs digitally using software like Corel Draw, Adobe Photoshop, and Adobe Illustrator. Yu et al. (2022) underscore its transformative impact on the global decorative apparel industry, automating printing processes, enabling customization, and reducing energy consumption and production times. Mahmoud Abdel Hamid Issa (2021) also emphasizes its significance in decorating clothing and furniture themes across various materials and techniques.

Technology integration in creating new batik designs has significantly benefited Indonesian society, as Syed Shaharuddin et al. (2021) noted. Margried (2015) explored the impact of using Batik software to digitally produce batik patterns in Kampung Dago Pojok, Indonesia, while concurrently introducing traditional batik creation methods to the public. This study found that digital design approaches sparked creativity and interest in batik, potentially stimulating economic activity. Similar initiatives in Pekalongan, Cirebon, and Yogyakarta have shown that integrating digital design into batik production can resonate strongly with the tech-savvy younger generation (Margried, 2015).

Prahasiwi et al. (2018) developed a web-based tool for generating 3D batik patterns using Semarang batik themes through triangular nets. Their research demonstrated that a web-based platform led to high user engagement and learning outcomes. Using digitally generated batik motifs fosters creativity, accelerates the design iteration process, and enhances reproducibility. This technological advancement is expected to create new opportunities in the batik industry, particularly for digital batik designers proficient in 2D design and image conversion using open-source software.

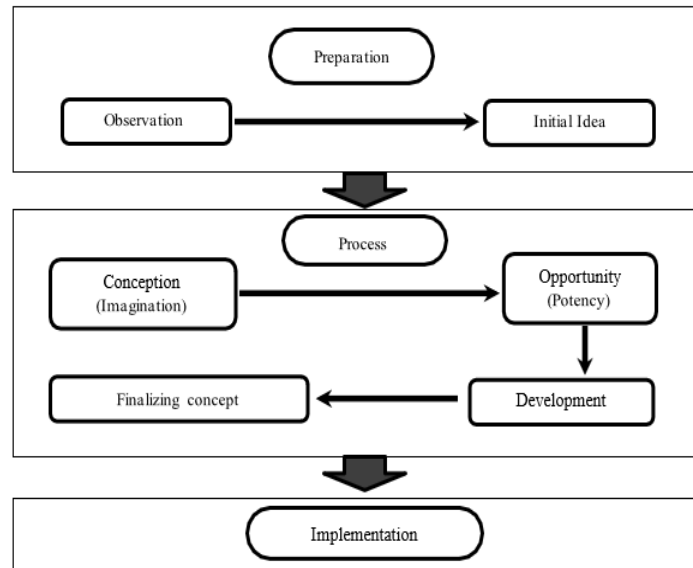
## METHOD

The research utilizes qualitative methodology alongside field-tested research analytic methodologies. According to Hendriyana and Ds (2022), this approach involves an analytical process that generates and critiques new works through practical research, integrating new knowledge into guiding work practices.

The following are the stages of the practice-led research analysis approach activities in this study:

- (1) The preparatory stage includes tasks such as observation and analysis. At this level, researchers make observations using preliminary studies to seek data relating to community issues and challenges. The data are then evaluated to discover the development of the first concepts, which become the subject of study.
- (2) Imagination stages. At this step, the researcher shares practitioners' generational experiences to identify possibilities and opportunities that may be achieved or developed (abstract images).
- (3) Stages of developing imagination concentrate on concept maturation due to evaluating and improving/increasing the value of the significant difficulties discovered.
- (4) Work stages, namely the stage of executing design decisions derived from concept maturity.

The following **FIGURE 1** depicts the stages of studying the archipelago's ornamental themes in the shape of current motifs using digital tools for textile design.



**FIGURE 1.** Research procedure chart.

Source: Hendriyana, (2022)

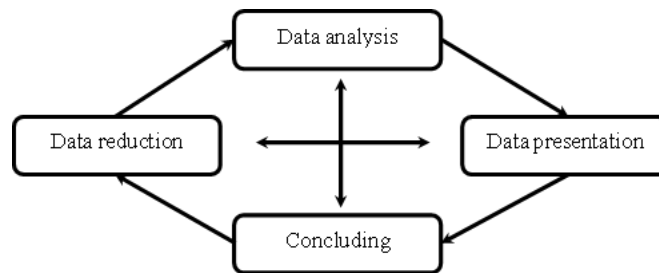
CorelDraw and Adobe Illustrator are the graphic design software utilized in this research to study the archipelago's ornamental themes and transform them into contemporary motifs. CorelDraw is a vector graphics editor developed and distributed by Corel Corporation. According to "Autodidact Adobe Illustrator" by Jubilee Enterprise (2018), Adobe Illustrator is a graphic design program to create vector-shaped graphics and illustrations. While CorelDraw and Adobe Illustrator can produce precise patterns and images, Adobe Illustrator is noted for its ability to print colors more accurately, ensuring that the colors on the textile output match the colors on the computer display. This research was conducted in the Fashion Design Study Program Laboratory at the Faculty of Engineering, Universitas Negeri Jakarta.

### Data Source

The data utilized in this study are classified as primary or secondary, depending on the source. Researchers employ primary data to acquire direct and unambiguous information about the archipelago's decorative diversity. The interviewees who will gather this primary data are key informants, primarily specialists in archipelago decoration. Secondary data is gathered from external sources such as study findings, websites, books, and periodicals. Researchers use secondary data to enrich and reinforce field results, making the research more focused and targeted.

### Data Validity Calibration Techniques and Data Analysis

The researcher employed triangulation to verify the accuracy of the data. This approach involves collecting data and assessing its credibility by comparing it using various data collection methods and sources. During data analysis, the researcher engages in data reduction, data presentation, and conclusion (**FIGURE 2**).



**FIGURE 2.** Data analysis chart.

### *Data Reduction*

Reduction is organizing, centralizing, and simplifying initial research data taken from field notes. This process occurs concurrently with data collection. Data reduction is a form of analysis that sharpens the classification, direction, and clarification of collected data while removing unnecessary information. Data reduction aims to make the data more accessible to process. Sugiyono (2017) states data reduction involves summarizing, selecting essential points, focusing on significant aspects, and identifying themes and patterns. As a result, the reduced data provides a clearer picture and makes it easier for researchers to gather additional data and identify patterns.

### *Data Presentation*

The next stage is to display the data after it has been reduced. This data can be presented in qualitative research through brief descriptions, charts, category correlations, flowcharts, and similar formats. Miles and Huberman (1994) noted, "The most common method of displaying qualitative research data in the past has been narrative text." Narrative text remains the most frequently used method for presenting data in qualitative research. Presenting data in this way makes it easier to understand the situation and plan future actions based on the insights gained.

### *Conclusion*

From the beginning of data collection, a researcher searches for patterns, deviations, problems, and symptoms within the research object. At this stage, the researcher must conclude the object of study. The conclusion of the research results is the outcome or climax.

## **RESULTS AND DISCUSSION**

To observe the results of motifs by examining the archipelago's ornamental patterns in the form of modern motifs utilizing digital tools for textile design, the researcher will present the following stages based on Sapto's (2018) practice-led research method.

### **Preparatory Stage**

Researchers observed and analyzed the archipelago's decorative diversity, including palace and seaside batik and Malay decorations such as woven designs from various places. In this scenario, the researcher chose types of batik and weaving ornaments that would serve as inspiration, mainly because they are based on traditional techniques:

- a. According to Darmansa et al. (2019), Generation Z shows a strong interest in Dutch batik due to its delicate colors and motif selection, perceived as more elegant and visually appealing. This preference underscores a shift towards modern batik among Generation Z, compared to classic and coastal batik.
- b. A governmental initiative aims to elevate the value of traditional fabrics as commodities while preserving cultural heritage to boost the economy and tourism. This study explores themes from traditional textiles transformed into new motifs.
- c. This involves innovatively using digital printing to produce modern motifs with cultural significance, marking a new approach in contemporary textile production.

## Imagination Stage

Based on prior studies, experts identify the following possibilities and opportunities at this stage:

- a. Kusumah's (2015) study focuses on re-designing Cimahi batik motifs using printing techniques on textile sheets. This research aims to modernize Cimahi batik from traditional methods to printing techniques, adapting it to contemporary aesthetics and applications across various materials.
- b. Vera's investigation in 2017 involved creating batik products inspired by Thousand Islands mythology, featuring hand-drawn motifs with colors and embellishments reflecting local narratives. The designs include motifs such as tumpal, marine creatures, and plants, showcasing cultural richness and artistic expression.
- c. Designer Ayu Dyah Andari specializes in creating textile motifs for garments inspired by traditional Indonesian themes. Since 2013, Ayu Dyah Andari's designs have gained popularity in Southeast Asian countries like Taiwan, Malaysia, Korea, and Brunei Darussalam.
- d. Dian Pelangi, known for her diverse embellishments and thematic designs, has showcased her work internationally in cities like Abu Dhabi, Kuala Lumpur, Singapore, Brussels, and New York. She is also recognized for founding the Hijaber Community and authoring books such as "Hijab Street Style" and "Brain, Beauty, and Belief," and was listed among the 500 significant designers in the fashion industry by Business of Fashion Magazine in 2015.

## Imagination Development

This stage emphasizes the evolution of concepts through reviewing and enhancing the significance of the main challenges identified. The outcome of this research into modern motifs has resulted in six themes, each reflecting ideas related to the essence and cultural characteristics of the Indonesian people. These concepts aim to inspire and provide psychological and emotional support to those who engage with them. The six themes of this contemporary motif are Courage, Glory, Women's Nature, Friendship, Fertility, and Manners.

## Work Stage

Since this modern motif was produced in textile fabric using printing processes, the researcher utilized digital techniques in the preceding stage, specifically Corel Draw software version 8 and Adobe Illustrator.

- a. Courage

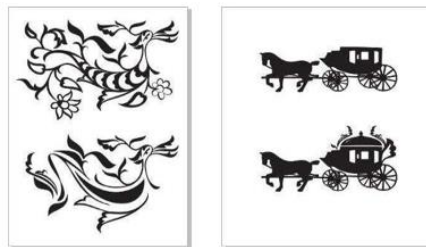


FIGURE 3. Sketch of courage.



FIGURE 4. Preparation and coloring process.

- b. Glory

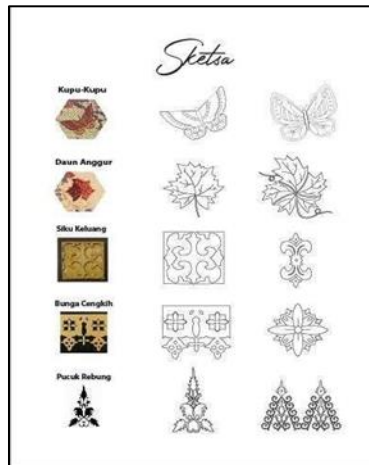


**FIGURE 5.** Sketch of glory motif.

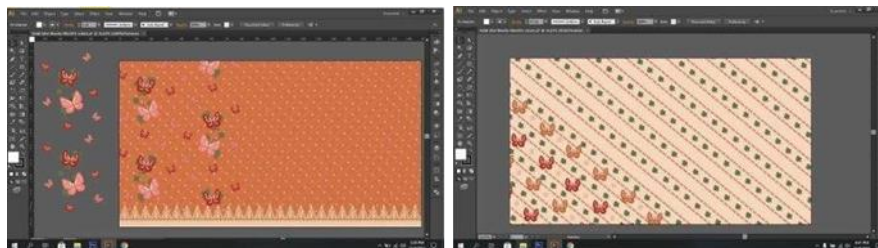


**FIGURE 6.** Lay outing and coloring process.

c. Female nature



**FIGURE 7.** Sketch of woman attribute.



**FIGURE 8.** Lay outing and coloring process.

d. Friendship



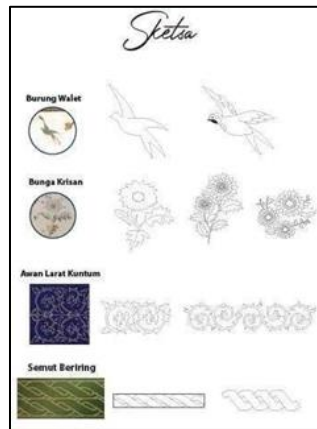


FIGURE 9. Sketch of friendship motif.



FIGURE 10. Lay outing and coloring process.

e. Fertility

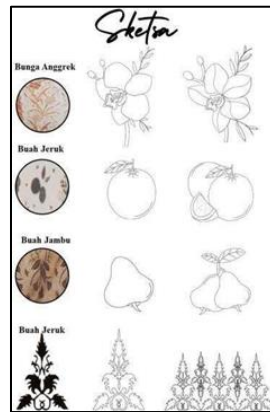


FIGURE 11. Sketch of fertility motif.

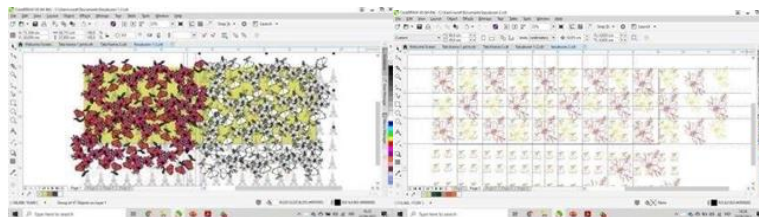


FIGURE 12. Lay outing and coloring process.

f. Manners

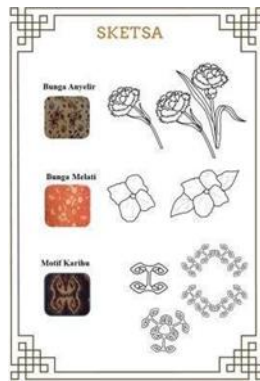


FIGURE 11. Sketch of manners motif.

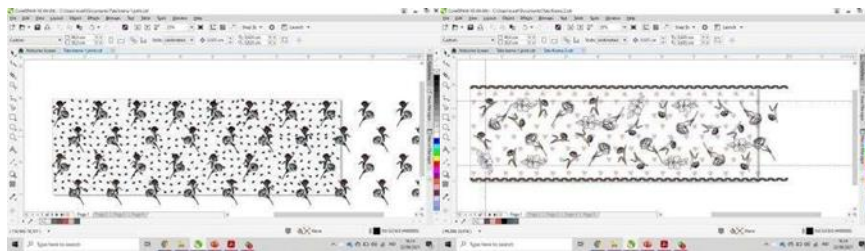


FIGURE 12. Lay outing and coloring processes.

## Discussion

Using the Practice-Ied Research approach, new works in modern motifs with Indonesian features may be created and reflected concept-by-theme.

### *Courage Theme Motif*

a. Elemental analysis and design principles

The motif design is themed around courage and printed on 200 cm x 110 cm fabric. Various color choices reflect the meanings of bravery, excitement, and high energy. This design includes two different types of themes. The first motif design is arranged in a looping pattern with additional patterns that spread or disperse across the fabric. In contrast, the second motif design is organized in a diagonally repeating pattern. This design is printed on satin cavtex material, which is smooth and slippery and drapes well on the body.



Figure 13. Motif 2 courage with dominant yellow color.

Dragons and horse-drawn carriages are the main decorative elements used in the courage-themed design. Dragons symbolize courage, heroism, and sacrifice, while horse carriages are part of the Lombok war themes, depicting events from the Lombok conflict. This motif also includes supporting elements such as clouds,

mountain stylization, stacks of circles in the background, and lines of alternating colors and additional circles. The colors used in this design—red, brownish purple, yellow, dark blue, and beige—are chosen for their symbolic meanings: passion, enthusiasm, courage, intimacy, security, optimism, energy, happiness, stability, intelligence, confidence, and flexibility. This design aims to have a psychological impact on the user. It reflects current fashion and motif trends, drawing inspiration from various flora, flowers, animals, and insects, with a prominent stylization of diagonal line accents.

The details incorporated in this design aim to impact the user psychologically. This motif captures current fashion and design trends, drawing inspiration from various types of flora, flowers, animals, and insects in diverse ways. The stylization of this motif prominently features diagonal line accents.

- b. Application of color and size elements on motif

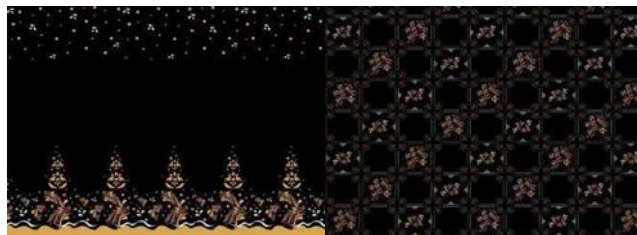


**FIGURE 14.** Courage with a dominant purple color.

*Glory motif theme*

- a. Elemental analysis and design principles

The glory motif design is printed on fabric measuring 200 cm in length and 110 cm in width. Various color options convey themes of pride, strength, and prosperity. This design includes two distinct types of themes. The first motif design features a walking pattern with motifs positioned under the fabric and additional motifs spreading across the top. The second motif design is arranged in a diagonally recurring pattern. This design is printed on satin cavtex material, known for its smooth, slippery texture that drapes well on the body.

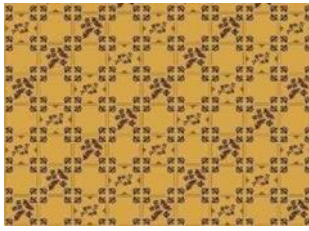


**FIGURE 15.** Glory motifs.

The primary ornamental elements in the glory theme are Sekaki umbrellas, chickens, and fish. The meanings of these motifs are as follows: (a) the Sekaki umbrella symbolizes affordable nourishment and business growth; (b) the chicken signifies achievement and fame; and (c) the fish represents wealth, abundance, regeneration, protection from bad spirits, and happiness. In addition to these primary motifs, the design includes supporting or auxiliary motifs. The initial pattern of extra decorations features wave shapes like seawater, water splash shapes, and varying-sized circles. The secondary decorations include stripes, water splashes, and net patterns. The colors used in this theme are black, symbolizing strength and dignity; golden yellow, representing luxury, success, and prosperity; purple, indicating luxury, wealth, and power; and grey, signifying intelligence, maturity, and balance.

The symbolism in this design is intended to impact the user psychologically. The motif aligns with fashion and motif trends, incorporating elements inspired by various types of flora, flowers, animals, and insects. This motif's stylization is regularly repeated, featuring floral flourishes.

- b. Application of color and size elements on motif



a. Dominant of yellow color



b. Dominant of purple color

**FIGURE 16.** Motif 2 glory with motif size 15 cm.



a. Dominant of black color



b. Dominant of yellow-gold color



c. Dominant of purple color

**FIGURE 17.** Motif 2 glory with motif size 10 cm.



a. Dominant of yellow-gold color



b. Dominant of purple color

**FIGURE 18.** Motif 2 glory.

*Female nature theme motif*

a. Elemental analysis and design principles

This motif design, inspired by the concept of feminine nature, is printed on fabric with dimensions of 200 cm x 110 cm. The design features various color options that evoke elegance and compassion. It includes two distinct themes: the first motif is arranged in a hoarse and rising pattern with fringe embellishments positioned on the lower part of the cloth, while the second motif is structured in a diagonal repeating pattern. This motif is printed on premium cotton material, known for its smooth, soft, and sweat-absorbing qualities; draiTex material, a blend of cotton, silk, and synthetic fibers, characterized by its softness, smoothness, slight transparency, wavy texture, and body-conforming drape; and satin cavtex, which is smooth, slippery, and also follows the shape of the body.



**FIGURE 19.** Female nature with a dominant cream color.

The principal ornaments in the theme of feminine nature include butterflies, grape leaves, elbow ribs, and clove blossoms. Each motif carries specific meanings: (a) butterflies symbolize happiness and luck; (b) grape leaves signify good luck and prosperity; (c) elbow ribs represent the nature of responsibility; and (d) clove blossoms denote affection and gentleness. Additionally, this pattern incorporates supporting or auxiliary motifs, such as bamboo shoots, which symbolize fertility and patience. The colors used in the theme of feminine nature include brown, representing a foundation and life energy; red, symbolizing passion and love; pink, indicating gentleness and affection; cream, representing calm and tenderness; and green, denoting life.

The design elements are intended to have a psychological effect on the user. This motif aligns with fashion and design trends, drawing inspiration from various types of flora, flowers, animals, and insects. The motif is regularly stylized using diagonal accents, reflecting the concept of exploitation.

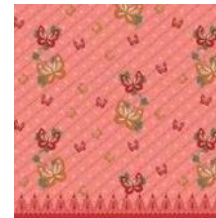
b. Application of color and size elements on motif



a. Dominant of brown color.



b. Dominant of red color.



c. Dominant of pink color.

**FIGURE 20.** Motif 1 of female nature.



a. Dominant of brown color.



b. Dominant of red color.



c. Dominant of pink color.

**FIGURE 21.** Motif 2 of female nature.

*Friendship motif theme*

a. Elemental analysis and design principles

The motif design is themed around friendship and is printed on fabric measuring 200 cm by 110 cm. It features a variety of color options, symbolizing friendship and joy. The design includes two distinct themes, both repeated consistently throughout the fabric. It is printed on high-quality cotton material, which is smooth, soft, and quickly absorbs sweat.



**FIGURE 22.** Friendship with the dominant color white.

The primary ornamental elements in the friendship theme include swallows and chrysanthemums. These motifs symbolize (a) Swallows, representing prosperity and new beginnings; (b) Chrysanthemums, representing love, sincerity, and friendship; (c) Clouds of Larat, symbolizing gentleness, kindness, and creativity; and (d) Ants going hand in hand, embodying harmony and cooperation. In addition to these main decorations, the motif includes supporting elements such as wave shapes depicting water. The themes of the two additional decorations are circular shapes and large cloud motifs. The colors used in the friendship theme are orange, symbolizing ambition, warmth, and vitality; blue, representing dependability and responsibility; light grey, indicating seriousness, stability, and independence; and white, denoting simplicity and purity.

The symbolism in these motifs is intended to impact the wearer psychologically. These motifs align with fashion and design trends, drawing inspiration from various plants, flowers, animals, and insects in diverse styles. The motifs' stylization is consistently repeated with geometric accents.

- b. Application of color and size elements on motif



**FIGURE 23.** Friendship motif with a dominant blue color.

#### *Fertility motif theme*

- a. Elemental analysis and design principles

The fertility-themed motif design is printed on cotton fabric with 200 cm x 110 cm dimensions. It features a variety of color options, symbolizing fertility, vitality, and wealth. This design incorporates two distinct themes. The first motif is structured with a repeating reverse pattern (bamboo shoots) and a scratchy design that spreads randomly across the fabric. The second motif design uses a digital line art technique, presenting the motif as a silhouette in a sequence pattern. This motif is printed on various materials: chiffon icon, known for its smooth, soft, and translucent qualities that create a fluffy effect; shiny aglatex (scuba) with a soft, slippery texture that gives a neat appearance; premium cotton, which is smooth, soft, and quickly absorbs sweat; and drytex, which is very soft, smooth, almost transparent, and has a slightly wavy texture. Bowden material (BSY) is also used, which is soft, thin, transparent, and conforms to the body.



**FIGURE 24.** Fertility motif with dominant colors of pink and green.

The primary ornamental elements used in the fertility theme are flowers and guava. These motifs carry various meanings: (a) orchid blossoms symbolize fertility, charm, love, beauty, and care, and (b) guava fruit signifies fortune. Additionally, citrus fruits, representing fertility and wealth, and bamboo shoots, symbolizing fertility and the continual rise of life, are used as decorative motifs. The colors employed in this fertility theme include orange, representing warmth; blue, symbolizing dependability and responsibility; red, signifying passion and energy; pink, denoting seriousness and stability; green, representing life; and yellow, indicating warmth.

The symbolism embedded in this design is intended to impact the user psychologically. This motif aligns with fashion trends and motif trends, incorporating the concept of exploitation inspired by various types of flora, flowers, animals, and insects in different styles. The stylization of this motif is repeated with floral flourishes.

- b. Application of color and size elements on motif



a. Dominant of orange color.



b. Dominant of pink and yellow colors.

**FIGURE 25.** Motif 1 fertility.



a. Dominant of orange color



b. Dominant of blue color



c. Dominant of pink color

**FIGURE 27.** Motif 1 fertility.

*Manner motif theme*

- a. Elemental analysis and design principles

The motif design with a manners theme is printed on cotton fabric measuring 200 cm by 110 cm. It includes various color options that signify politeness, neatness, and manners. This design features two distinct themes. The first motif design showcases a scattered hoarse pattern and a flowing border motif, while the second motif design incorporates a series pattern with a symmetrical border. The fabric is crafted from chiffon icon material, which is smooth, soft, and transparent, giving garments a fluffy appearance; premium cotton material, which is smooth, soft, and absorbent; and dratex material, which is a blend of cotton, silk, and synthetic fibers, offering a very soft, silky, nearly transparent quality with a slightly wavy texture that conforms to the body's shape.



**FIGURE 27.** Manners motif with dominant colors of purple and red.

The main ornamental elements in the manners theme are jasmine blooms and carnations. Jasmine flowers symbolize holiness, respect, and purity, while carnations represent respect, deep sentiments, and desire. Additional ornamental motifs include the dedap floral motifs (Karihu), stylized cross-sections of female reproductive organs depicted in pairs, symbolizing honor and reverence. Karihu represents the divine's motherly aspect. The colors used in this theme are brown, signifying stability and warmth; blue, representing dependability and responsibility; white, denoting simplicity and purity; and purple, symbolizing spirituality. The design's message aims to psychologically impact the user, aligning with fashion and motif trends inspired by various types of flora, flowers, animals, and insects. This motif's stylization is consistently repeated with geometric accents.

b. Application of color and size elements on motif



a. Dominant color of cream.



b. Dominant color of green.

**FIGURE 28.** Motif 1 of manners.



a. Dominant color of cream.



b. Dominant color of green.



c. Dominant color of purple.

**FIGURE 29.** Motif 2 of manners.

## CONCLUSION

Based on observations and information from various sources, a description of the facts surrounding typical Indonesian themes, which inspire modern Indonesian motifs, was discovered. The determination and selection of motifs are aligned with current fashion trends, particularly the theme of exploitation. This approach involves creating contemporary motifs characterized by keywords such as excessive, maximalist, dominant, extra-large size, hyperbolic, distortion, and a combination of bright colors, contrast, glow, and dark effects. Patronization (Floral/Animal Pattern) is a prominent pattern style in the exploitation theme, drawing inspiration from various plants, flowers, animals, and insects in diverse formats. Contemporary motifs are influenced by Malay ornaments and coastal batik designs, with each motif's meaning combined in one medium to create a new subject. The motif's inherent meanings are intended to impact the user or users. The themes explored in this study include courage, glory, friendship, feminine nature, fertility, and manners.



Motifs containing six themes with various meaning qualities require careful consideration when selecting matching themes for a single theme. This selection process must also be aligned with current fashion and trends. The stylization process is a crucial aspect of creating modern motifs, as it ensures that the original shape of the fundamental motif remains intact while preserving its distinctiveness and original meaning. The work on two-dimensional motifs is done on a computer or laptop using CorelDraw and Adobe Illustrator software. These two-dimensional motifs are implemented using a fabric printing machine on various materials.

Forty motifs spanning six different themes were developed through extensive experimentation with color and scale. Upon thorough assessment by the researcher, four motifs stood out among the printed designs. Notably, in the courage theme (KB.04), the Isen volume line was excessively thick, detracting from the main focal point. Similarly, in the women's nature theme (SW.07), although the primary motif intended to use two distinct colors, they appeared indistinguishable after printing, merging into one color. Issues with proportionality were noted in the fertility theme, particularly with motifs KS.06 and KS.07, where the size of shoots did not align well with the fabric dimensions. In contrast, motif KS.04 exhibited a clustered appearance when printed. Lastly, in the manners theme, motifs TK.04 and TK.06 showed fabric fibers printed in a curved manner, resulting in an elevated extension level. These findings underscore the complexities and challenges of translating design intentions into printed motifs.

## REFERENCES

1. Arifin, Z. (2018). Ragam Hias Gebyok Kudus dalam Kajian Semiotika. *SULUH: Jurnal Seni Desain Budaya*, 1(1), 84–105.
2. Astuti, H., Isharijadi, I., & Styaningrum, F. (2022). Marketing Strategy of Batik Tulis Kenongo to Compete During the Covid-19 Pandemic. *Economic Education Analysis Journal*, 11(1).
3. Bastomi, S. (2012). *Eстетika kriya kontemporer dan kritiknya*. Semarang: UNNES Press
4. Darmansa, J. N., Haldani, A., & Tresnadi, C. (2019). Identifikasi minat generasi z terhadap ragam hias batik belanda. *Jurnal Sosioteknologi*, 18(2).
5. Gual, Y. A. (2021). Pergeseran Penggunaan Tenun Ikat pada Masyarakat Desa Tanah Putih. *Verba Vitae Unwira*, 2(1), 85–110.
6. Hafizhah, R. H. (2015). *Eksplorasi Motif Majapahit Dan Motif Paisley Dengan Menggunakan Teknik Digital Printing Serta Bordir Untuk Produk Fesyen*. Universitas Telkom.
7. Hariyadi, A. et al. (2020). *Seminar Nasional ENVISI 2020: DESAIN DAN BISNIS FESYEN*.
8. Hendriyana, H., & Ds, M. (2022). *Metodologi Penelitian Penciptaan Karya Practice-Led Research And Practice-Based Research Seni Rupa, Kriya, dan Desain—Edisi Revisi*. Penerbit Andi.
9. Jubilee Enterprise. (2018). *Desain Grafis Komplet*. PT. Elex Media Komputindo.
10. Kuntjoro-Jakti, R. A. D. R. I. (2010). Ragam Hias Nusantara. *Humaniora*, 1(2), 246–252.
11. Kusumah, F. P. (2015). Re-design Motif Batik Cimahi Pada Lembaran Tekstil Dengan Teknik Printing. *EProceedings of Art & Design*, 2(3), 1263–1270.
12. Lubis, M. (1977). *Manusia Indonesia*. Jakarta
13. Mahmoud Abdel Hamid Issa, M. (2021). Employing Embroidery and Digital Printing Skills in the Production of Contemporary Artistic Paintings Inspired by Heritage. *International Journal of Multidisciplinary Studies in Art and Technology*, 4(1), 159–173.
14. Margried, N. (2015). Batik fractal community: Creative engagement through technology. *Procedia-Social and Behavioral Sciences*, 184, 214–222.
15. Mentari, Mentari, and Rosandini, M. (2019). Pengembangan Motif Kain Tenun Songket Siak Khas Riau pada Produk Fesyen. *EProceedings of Art & Design*, 6(3).
16. Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook*. SAGE Publications Sage CA: Los Angeles, CA.
17. Moeis, X., Ishwara, H., & Yahya, L. R. S. (2011). Batik Pesisir an Indonesian Heritage, Collection of Hartono Sumarsono. *Kepustakaan Populer Gramedia*.
18. Mohd Bukhari, N. A., Abdul Wahid, P. R., & Samsudin, N. H. (2018). Pendekatan Tradisional dalam Terminologi: Seni Tenun Melayu. *Jurnal Pengajian Melayu (JOMAS)*, 29(1 SE-Articles), 102–117. <https://ejournal.um.edu.my/index.php/JPM/article/view/15366>
19. Nurcahyanti, D., & Affanti, T. B. (2018). Pengembangan Desain Batik Kontemporer Berbasis Potensi Daerah dan Kearifan Lokal. *Jurnal Sosioteknologi*, 17(3), 391–402.

20. Prahasiwi, T. G., Kurniawan, S., Satriaji, W., Endah, S. N., & Kusumaningrum, R. (2018). Usability testing for batik 4.0: A web application for generating 3D batik Semarang. *2018 2nd International Conference on Informatics and Computational Sciences (ICICoS)*, 1–6.
21. Rahayu, I. A. T., & Peng, L. H. (2020). Sustainable batik production: Review and research framework. *International Conference on Research and Academic Community Services (ICRACOS 2019)*, 66–72.
22. Rahman, M. (2021). Applications of digital technologies in the textile and fashion manufacturing industry. *Technium: Romanian Journal of Applied Sciences and Technology*, 3(1), 114–127.
23. Raya, A. B., Andiani, R., Siregar, A. P., Prasada, I. Y., Indana, F., Simbolon, T. G. Y., Kinasih, A. T., & Nugroho, A. D. (2021). Challenges, open innovation, and engagement theory at craft SMEs: Evidence from Indonesian batik. *Journal of Open Innovation: Technology, Market, and Complexity*, 7(2), 121.
24. Saidi, A.I. (2008). *Narasi simbolik seni rupa kontemporer Indonesia*. Isac Book.
25. Setiawan, B., Nugroho, E., Pudjaatmaka, H., Harsrinuksmo, B., Soetadi, D., & Kleden, A. (1990). *Ensiklopedi Nasional Indonesia*. PT. Cipta Adi Pustaka.
26. Sugiyono, P. D. (2017). *Metode Penelitian Bisnis: Pendekatan Kuantitatif, Kualitatif, Kombinasi, dan R&D*. Penerbit CV. Alfabeta: Bandung.
27. Syed Shaharuddin, S. I., Shamsuddin, M. S., Drahman, M. H., Hasan, Z., Mohd Asri, N. A., Nordin, A. A., & Shaffiar, N. M. (2021). A Review on the Malaysian and Indonesian Batik Production, Challenges, and Innovations in the 21st Century. *SAGE Open*, 11(3), 21582440211040130.
28. Tripathi, G., Tripathi Nautiyal, V., Ahad, M. A., & Feroz, N. (2021). Blockchain Technology and Fashion Industry-Opportunities and Challenges. *Blockchain Technology: Applications and Challenges*, 201–220.
29. Tukio, S.M. (1987). *Mengenal ragam hias Indonesia*. Bandung: Angkasa.
30. Veldhuisen, H. C. (2007). *Batik Belanda 1840-1940: Sejarah dan Kisah-Kisah di Sekitar*. Gaya Favorit Press.
31. Wardoyo, D., Syakir, S., & Syarif, M. I. (2019). Eksplorasi Motif Batik Kontemporer (Kajian Pada Industri Batik Rumah Batik Wardi Desa Galuh Kecamatan Bojongsari Kabupaten Purbalingga). *Eduarts: Jurnal Pendidikan Seni*, 8(3), 35–44.
32. Werdayani, D., & Widiaty, I. (2021). Virtual fitting room technology in fashion design. *IOP Conference Series: Materials Science and Engineering*, 1098(2), 22110.
33. Wiana, W., & Ruhidawati, C. (2012). *Student's Perception Toward the Virtual Textile Chemistry Laboratory in Learning Making Cellulose Based Regenerative Textile Fiber*.
34. Yu, Y., Chapman, L. P., & Moore, M. M. (2022). Profiling Digital Printing Technology Adoption in the Fashion Industry: A New Approach to Exploring Innovation Diffusion. *International Journal of Innovation and Technology Management*, 19(02), 2250004.