

## Development of Metro Lampung's Typical Batik Motif: One Pattern Produces Two Motifs on the Front of the Sanggit

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### Abstract

Lampung Province has several distinctive motifs that are icons of the Lampung region, such as the siger motif, pepper leaf, tree of life, and ship. Likewise, Metro Regency also has a distinctive regional motif, namely the leluwak motif. The purpose of this study is to develop typical Lampung and Metro batik motifs to be marketed in the Metro Lampung area. The research was conducted using a qualitative approach, literature study, and participatory action studies by batik entrepreneurs and craftsmen in the DR Sragen batik business, Central Java, and Metro Lampung. Data sources used include literature on Lampung and Metro motifs, informants from the Lampung community leaders, batik entrepreneurs and craftsmen, and the community using batik products. Research data were collected through literature study techniques, observation, interviews, focused discussions, motif design creation actions, batik production process actions, and batik product testing by consumers. Data were analyzed using interactive models and consumer tests. The research produced one master design of a typical Metro batik motif. Furthermore, the design was produced in 5 batik products with different color compositions. The resulting batik cloth was made using a printing technique measuring 115cm x 240cm. From one resulting motif design, it can be made into clothing (long-sleeved shirt or skirt) with two different motifs and a front view. The *sanggit* motif of the front shirt lies in the 25cm master motif and the 60cm motif. Of the five different color compositions, the most popular color composition among Metro residents is the red-green batik composition, and the least popular composition is the brown-blue composition.

## 1. INTRODUCTION

Batik is a cloth made with various specific decorations using a resist dyeing technique with 'batik wax' as a color barrier [1]. Furthermore, the Minister of Manpower and Transmigration, through the Indonesian National Work Competency Standards (SKKNI) number 314 of 2013, stated that batik is an Indonesian textile whose motifs are made using a resist dyeing technique [2], a wax-resist technique [3,4,5]. Thus, a cloth can be called batik if it contains at least three main elements, namely 1. a resist dyeing technique that uses wax (hot) as a color barrier; 2. a method of applying the wax using a canting tool, stamp, and/or other media; and 3. a variety of decorative patterns typical of batik.

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The production process of hand-drawn batik begins with determining the overall product concept, sketching the motif on the cloth, the process of making batik or applying hot wax according to the motif, the process of coloring the cloth with dyes, the process of making batik again and coloring again according to the number of colors used, rolling the wax, washing the cloth and the final process of drying the cloth. Several aspects that affect the quality of batik cloth are the quality of the cloth and dyes, the design of the motif, the meaning of the motif, and the attractiveness of the motif if the cloth is made into clothing. Motifs, decorative motifs, or patterns are the framework of the image on the cloth that embodies batik as a whole [6]. Motif is the smallest unit of a pattern [7]. In batik, motifs have a significant role because they provide visual appeal to consumers [8]. Visually, batik motifs have decorative appeal [9]. Motifs are the key to making batik popular with consumers [10]. Thus, it can be interpreted that a motif design always comes first [11].

Previous studies on batik motifs have focused on the sources of motif ideas, such as regional natural resources, regional advantages or icons, regional arts and cultural resources, and sanggitan motifs. Studies on the development of batik motifs inspired by the region's natural resources, such as in Lamongan Regency, East Java, have shown that batik motifs were developed using local potential sources such as milkfish, catfish, and crabs [12]. In Jember Regency, coffee and cocoa plantation products are developed into batik motifs, including the coffee fruit (*uwoh kopi*), coffee fruit (*godong kopi*), *ceplok* cacao, cocoa king, blue cocoa, and *wiji mukti* motifs [13]. In Sleman Regency, the superior snake fruit is used as a source of inspiration for the creation of distinctive Sleman batik motif designs [14].

Studies on the development of batik motifs based on regional strengths, for example, in Cianjur, West Java, the "ayam pelung" and "lamp gentur" motifs were developed [15]. In Aceh, the Gayo *ceplok* batik motif, the Upright Kerawang motif, the Flat Kerawang motif, the Parang Gayo motif, the Soft Kerawang motif, and the Geometric Gayo motif were developed [16,17]. The increasing trend of developing batik motifs inspired by regional potential is motivated by the need to strengthen regional identity and differentiate it from other regions [18].

Studies on the development of batik motifs that draw on cultural and artistic aspects, for example in Ponorogo Regency, take inspiration from the *reog* performance, including the *reog* motif, the *kuda kepang* motif, and the *kendang* motif [19]. The development of batik motifs in Sragen draws inspiration from the Sangiran archaeological site, including the elephant-fence motif and the bone motif [20]. The development of batik motifs in Karanganyar draws inspiration from Suku Temple, featuring the womb motif [21].

A study on batik motif development that discusses the *sanggitan* aspect, namely the long-sleeved shirt pattern as a guide for designing *sanggitan* batik shirts [22]. A study on pattern design and motif placement of batik *sanggitan* in a short-sleeved shirt style [23]. A study on pattern 210 for designing long-sleeved shirts with *sanggitan* batik motif [24]. The three *sanggitan* motif patterns can only produce one motif appearance on the front of the shirt.

The novelty of this research, which examines motif patterns that, when made into clothing, can be *sanggitan* and have two appearances. Furthermore, this research also discusses motif forms, which are motif developments based on typical regional motifs.

Batik making is closely related to clothing production. One of the added values of batik-patterned clothing lies in the "sanggitan" (intricacy of the motif). Sanggitan refers to the motifs located on the seams of a garment (shirt) that can be connected, joined, or *sanggitan*. These seams are located on the front, left side, right side, and pockets. When creating batik designed for clothing, the intricacy of the motifs in certain areas must be considered [22,23].

Meanwhile, the novelty of this research, which examines motif patterns that, when made into clothing, can be seen on the front of the shirt, and can have two appearances. Furthermore, this research also discusses the form of the motif, which is a development of motifs based on typical regional motifs.

Based on the description above, all previous research on batik motif designs has focused on the motifs themselves. These studies have not addressed the compositional aspects of the developed objects, whether symmetrical or asymmetrical. Furthermore, some of the aforementioned studies have not addressed the aspect of motif intensity, especially when the developed motifs are made into clothing. Yet, in the production of clothing from batik-patterned fabric, motif intensity is a key factor in determining the batik's selling value [22,23].

Therefore, the objective of this research is to develop a master batik motif design with an asymmetrical composition on a long cloth pattern or a jarit-baju pattern. The resulting batik can then be made into long-sleeved shirts in various sizes (M, L, XL, and XXL) with motifs that can be *sanggit*. Thus, in this research, there are five main stages of activity, namely developing a master motif design with an asymmetrical composition, applying the master motif to the motif pattern, producing batik, sewing the batik cloth into long-sleeved shirts, and marketing the batik cloth.

## 2. METHODS

The methods used to achieve the research objectives were literature review, qualitative research, and participatory action research from batik artisans [26,27]. The batik production process was carried out at the DR Sragen batik business in Central Java Province. The literature review was used to explore the distinctive motifs of Metro and Lampung. After the products were finished, a limited market test was conducted, namely, testing consumer interest in the batik products that had been produced. The market test was conducted in the Metro Regency area of Lampung.

The research data sources used included: 1. Literature on distinctive motifs of Metro Lampung, and data on batik; 2. Research informants consisted of 24 people, including an entrepreneur, a motif designer, and three batik dyers in Sragen, a tailor in Sukoharjo, a batik entrepreneur in Metro, five community leaders in Metro, and 12 batik consumers in Metro. All informants were selected purposively; 3. The creation of batik motif designs, the batik-making process at the DR Sragen batik business, and the shirt-making process at the R Sukoharjo tailor.

The research data were collected using observation techniques [26], literature review, questionnaires, interviews, and focus group discussions [27,28]. To ensure data validity, data triangulation, method triangulation, researcher triangulation, and correction by key informants were used.

The data were then analyzed using an "interactive model" consisting of three components: data reduction, data presentation, and conclusion drawing/verification [28].

The method of creating craft art (batik) is in two realms, namely the realm of pure art (expression) and the realm of applied design (practical-pragmatic). In a methodological context, there are three stages of batik craft creation, namely exploration, design, and manifestation (Figure 1).

In the creation of batik craft, the first stage is exploration, namely the wandering of the soul and exploration in exploring sources of ideas obtained from internal and external sources [30]. Next, explore the theoretical basis, sources, and references, as well as visual references, to obtain theoretical problem-solving concepts, which are used in the design planning stage.

The second stage, design consists of activities to pour ideas from analysis into design. Making sketches is an important early stage in the design process, to facilitate ideas and conceptual exploration of design [31]. As a work practice, sketches are an initial representation of design ideas [32]. The design results are then realized in the form of work. Design includes alternative design/sketch designs, then choosing the best sketch to be used as a design. The selection takes into account aspects of shape, color, and character. Then the final stage is to perfect the selected sketch into a finished design, according to size, scale, original shape, and placement.

The third stage is realizing ideas, concepts, foundations, and designs into works. From all the stages that have been carried out, an evaluation needs to be carried out to determine the suitability between the ideas and the craftworks created. The stages of making batik include transferring the design to the cloth, making batik, making *isen-isen*, coloring, and waxing [33,34].

Based on the description above, all developments in batik motif designs that have been carried out by previous researchers have focused on discussing the motif objects. The study has not discussed the compositional aspects of the objects developed, whether made with symmetrical or asymmetrical compositions. In addition, the study has also not discussed the aspect of the *sanggit* motif, if the motif design (motif object) that is developed is made into clothing.

The purpose of this research is to develop master batik motif designs with symmetrical and asymmetrical compositions on jarit-baju and baju patterns. The resulting batik will be used to produce long-sleeved shirts in sizes M, L, XL, and XXL with *sanggit* motifs. The research consists of four main stages: developing master motifs with symmetrical and asymmetrical compositions, applying these motifs to patterns, producing batik, and sewing the batik into shirts.

The method used to achieve the research objectives is a literature study approach, qualitative, and participatory action research of batik craftsmen [25,26]. The batik production process is carried out at the DR Sragen Batik Business, Central Java Province. Product market testing was carried out in the Metro Regency area, Lampung Province. The research data sources used include 1. literature on typical Lampung motifs and data on batik; 2. Research informants consist of Metro batik entrepreneurs, Lampung community leaders, batik consumers in Metro, and entrepreneurs and batik motif designers in Sragen; 3. Events of making batik motif designs and the batik making process at the DR Sragen batik business. The process of making/sewing shirts at the Radji Sukoharjo tailor. Data sources are determined based on purposive sampling. The research data were collected using observation techniques [25], literature study, questionnaires, and interviews [26,27,28]. To

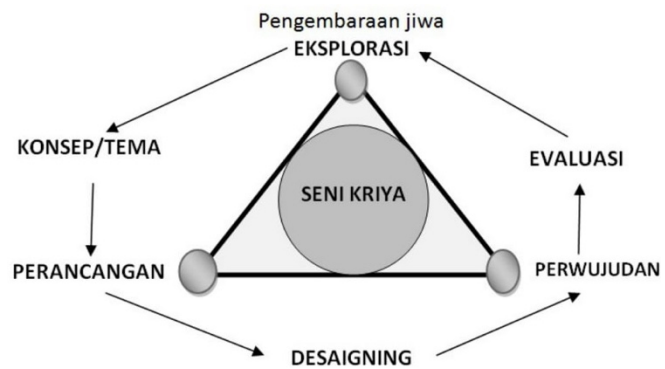


Figure 1. Three Stages and Six Steps in the Process of Creating Batik Craft Artwork.

[Source: [29]]

maintain the validity of the data, data triangulation, method triangulation, researcher triangulation, and correction by key informants were used. Then the data were analyzed using an interactive model [28].

The reflective and iterative rhythm of the process not only enhanced the quality of the final artwork but also demonstrated how technical mastery and artistic intuition can intersect in contemporary metal art creation. A schematic flowchart illustrating the stages of this practice-based process—from conceptualization to reflection—is presented to clarify the methodological structure and flow of this study.

The stages to achieve the objectives of developing this Metro Lampung motif design are as follows: 1. Excavation of typical Metro, Lampung motifs was carried out through literature studies and interviews with community leaders and Lampung batik entrepreneurs; 2. Determination of the batik product concept was carried out through focused discussions (FGD) between researchers and batik entrepreneurs. The concept of batik products to be produced includes aspects: the fabric material used is cotton fabric, the dye material used is synthetic *remasol*, the production technique used is full printing technique, the size of the master motif is 115cm x 60cm, the size of the finished product is 115cm x 240cm, the target consumer plan is individual and mass consumers (products for uniforms) in the Metro Regency area, Lampung Province; 3. The development of motif designs is carried out based on typical Metro and Lampung motifs. The master motif design is made digitally using the Photoshop program. The design is made by entering all the typical Lampung motifs that have been selected, and the motifs are arranged in a composition. The design is made with an asymmetrical pattern, with as many as 3 colors, and with two dominant colors; 4. The draft of the master design that has been produced is discussed together through a focused discussion (FGD) between researchers and entrepreneurs. After the design is finished, it is made in a size of 115cm x 60cm, which can be connected/repeated; 5. The master motif is then made into color fragments according to the number of colors (3 colors), and each color fragment motif is made into a screen; 6. Full printing is carried out with all three screens, and 5 printed batik products are made with different soft color compositions; 7. Furthermore, the resulting batik cloth is made into clothing with several front compositions with *sanggit* motifs; 8. The five batik products that were made were asked for direct responses/appreciation from consumers, and also through pictures of the clothing products that had been sewn.

### 3. RESULTS AND DISCUSSION

#### 3.1. Batik Design and Products

The research results that have been achieved are: 1. one master design motif measuring 115cm x 60cm; 2. five pieces of batik cloth measuring 115cm x 240cm with different soft color compositions; 3. five long-sleeved shirts; and 4. consumer appreciation of the batik products.

The Metro, Lampung batik master motif design is made measuring 60cm x 115cm (Figure 2a). This master design is designed so that the left and right sides, when connected, must be able to unite/ *sanggit*. The master design that has been repeated 4 times according to plan, each piece of cloth becomes 240cm x 115cm (Figure 2b). This motif consists of several typical Lampung and Metro motifs, such as leluwak, siger, bamboo shoot, pepper leaf, pepper flower, and so on (Figure 2c).

This motif consists of several motifs typical of Lampung and Metro, such as the leluwak (leluwak), siger (leluwak), bamboo shoot (rebung), pepper leaf (leluwak), pepper flower (pepper flower), and so on (Figure 2c). This master motif is designed to be used upright, as

illustrated in the image; it cannot be used upside down. The siger motif is the only distinctive motif element that cannot be reversed.

Typical motifs such as the leluwak, siger, and others mentioned above will acquire a unique character if they are developed based on superior potential and local wisdom, especially by incorporating elements familiar to the local community [35]. Motifs inspired by natural resources and local wisdom not only enrich the aesthetics but also serve as a means of preserving cultural heritage. This motif consists of several motifs typical of Lampung and Metro, such as the leluwak, bamboo shoot, siger, pepper leaf, and pepper flower.

The bamboo shoot (*tajuk*) and the leluwak motifs are found on Lampung *tapis* cloth, a traditional cloth that plays a significant role in the social and cultural life of the Lampung people [36]. The bamboo shoot motif is one of the oldest motifs known to Indonesians and is a key component of Malay cultural identity [37]. The bamboo shoot (*tajuk*) motif symbolizes strength that grows from within [38]. It is a motif that holds significant significance in Lampung culture [39], is dominant, and is a key characteristic of Lampung motifs [40, 41]. Meanwhile, the leluwak motif is an icon of the city of Metro, representing majesty, resilience, beauty, and a symbol of knowledge [42].

Siger is a traditional crown worn by Lampung women that contains the meaning of unity and oneness, and is a cultural identity of the Lampung people [43,44,45], so that many have been developed into typical Lampung motifs, such as in batik and *tapis* cloth [46,47]. Meanwhile, the pepper leaf and flower motifs were chosen as motifs because they are the main natural resources of Lampung. Syamwil explained, as an effort to preserve the art of crafts, motifs should be developed that reflect the fauna and flora of the surrounding environment [4, 48]. It is stated that the Lampung people have been cultivating pepper since the 17<sup>th</sup> century [49]. Lampung is one of the largest pepper-producing regions in Indonesia [50]. Lampung has been the main supplier of pepper for the Banten Sultanate since colonial times [51].



Figure 2a. Master Design of Siger Motif 60cm x 115cm. [Source: [52]]

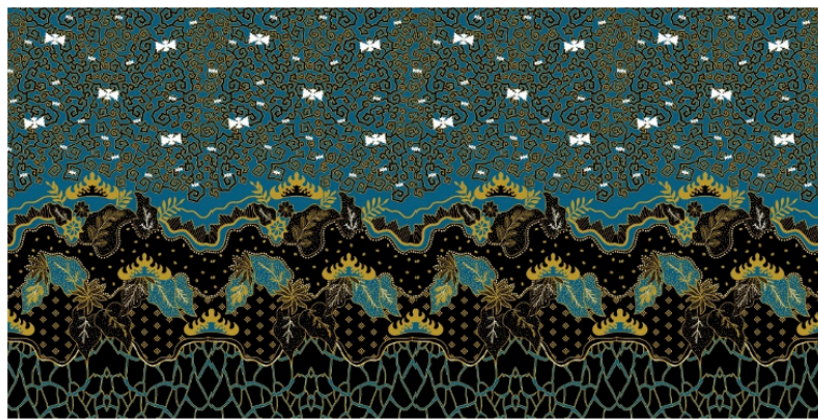


Figure 2b. Master Design of Siger Motif Measuring 60cm x 115cm Repeated/Connected to Become 240cm x 115cm. [Source: [52]]



Figure 2c. Main Motifs in Design (1a): Leluwak Motif, Siger, Bamboo Shoot, Pepper Flower, and Pepper Leaf. [Source: [36], [38], [40]]

The master design (Figure 2a) was then divided into 3 colors, namely green, black, and yellow. Each color division was made into a screen, namely a green image screen, a black image screen, and a yellow image screen. The white color in figure 2a is the base color of the fabric.

The resulting batik fabric product consists of 5 different color compositions with a size of 240cm x 115cm (Figure 3a - 3e). The first batik product (Figure 3a) is red-green-brown with a base color of white. The second batik product (Figure 3b) is blue-black-yellow with a white base color. The third batik product (Figure 3c) is orange-black-yellow with a light yellow base color. The fourth batik product (Figure 3d) is light green-black-brown with a light yellow base color. The fifth batik product (Figure 3e) is brown-blue-light yellow with a white base color.



Figure 3a. Batik Composition Dominant Red Green.  
[Source: [52]]



Figure 3b. Batik Composition Dominant Blue-Black.  
[Source: [52]]



Figure 3c. Batik Composition Dominant Orange-Black.  
[Source: [52]]



Figure 3d. Batik Composition Dominant Green-Black.  
[Source: [52]]



Figure 3e. Batik Composition Dominant Brown-Blue.  
[Source: [52]]

### 3.2. Front Part of the Shirt Motif

The batik produced, some are made into long-sleeved shirts for men and women. Based on the clothing products (shirts and skirts) produced from this batik, two different motifs are obtained on the front center of the clothes. First, the motifs of the leaves and pepper flowers appear *sanggit/united* (Figure 4a). Second, the front center of the shirt shows a

bamboo shoot motif and a siger below (Figure 4b). In addition, the front center of the skirt also shows a bamboo shoot motif and a *sanggit* siger (Figure 4c).

The middle part of this clothing (Figure 4c) shows all the motifs, from the top motif, namely the tree of life motif, the bamboo shoot motif (*tangga*), the pepper leaf motif, and the bottom siger motif. On this skirt, the overall form of the motif along the 115cm cloth, from the top motif to the motif below is shown. Unlike the motif on the shirt (Figure 4b), the top motif (tree of life motif) is not shown .



**Figure 4a.** The Middle Front of the Shirt has a Motif of Leaves and Pepper Flowers.  
[Source: [52]]



**Figure 4b.** The Middle Front of the Shirt has a Motif of Bamboo Shoots and Siger.  
[Source: [52]]



**Figure 4c.** The Middle Front of the Skirt has a Motif of Bamboo Shoots and Siger.  
[Source: [52]]

The master motif (Figure 2a) measures 60cm x 115cm. The master motif is produced into a batik cloth measuring 4 x 60cm to 240cm x 115cm. The batik cloth can be made into a long-sleeved shirt with a *sanggit* front motif in two looks (Figures 4a and 4b/4c). The front motif of the shirt in Figure 4a is different from the front motif in Figure 4b, even though the fabrics are the same. In the shirt in Figure 4a, the center motif is a pepper flower motif. This shows that the center motif is taken at a scale of 25cm from the master motif on a scale of 0cm - 240cm. In the shirts in Figures 4b and 4c, the center motif is a siger motif. This shows that this center motif is at a scale of 60cm from the master motif on a scale of 0cm - 240cm (Figure 5). Thus, if the batik cloth is made into clothing, consumers can choose one motif between the two motifs placed on the front, this can be discussed with the tailor.



0-----25-----60-----120-----180-----240

**Figure 5.** The Scale of the Cloth Motif is 240cm Long. The Shirt in Figure 4a Uses the Middle Motif of the Pepper Flower (25cm), while the Shirt in Figure 4b Uses the Middle Motif of the Lower Siger (60cm).

[Source: [52]]

### 3.3. Consumer Appreciation

The batik produced was one motif, then five batik products were made with different color compositions. Each batik product was produced as many as 17 pieces, so that a total of 85 pieces were produced (5 color compositions x 17 pieces). Of the 85 pieces of batik, they were then offered to consumers to be appreciated/purchased.






Within two weeks since the products were offered to consumers, there were 30 consumers who purchased 34 products directly (Table 1). Consumer appreciation of these 5 batik products was done by directly purchasing the products, not just liking the products.

Of the 34 products sold, the batik products that were most purchased (in demand) by consumers, in order, are as follows. The batik that was most in demand by consumers was the red-green color composition batik, selling 15 products or 44% of all products sold. Second, the blue-black color composition batik sold 10 products or 29%. Third, the orange-black color composition batik sold 6 products or 18%. Fourth, green-black color composition batik sold 2 pieces or 6%. And finally, batik with brown-blue color composition, only sold 1 piece or 3%.

Based on the number of batik products sold. (Table 1), the order of the number of products purchased by consumers shows that the people of Metro Regency prefer red-green color combinations compared to batik with blue-black, orange-black, green-black, and brown-blue compositions. The people of Metro prefer bright colors over dark color compositions. Conversely, the people of Metro are less fond of batik with a rather dark brown-blue color composition. The people of Lampung in general and the people of Metro in particular like to wear clothes and accessories that are striking, bold, and festive, using gold jewelry, or bold and dominant makeup [45].

Table 1. Test of Five Batik Products on Consumers within 2 Weeks of Publication.  
[Source: [52]]

No	Batik Size 240cm x 115cm	Clothes	Number (%) Consumer
1			15= 44%
2			10= 29%

3			6= 18%
4			2= 6%
5			1= 3%
Total		5	34= 100%

#### 4. CONCLUSION

There are two main conclusions: first, the master motif measuring 60cm x 115cm is arranged in an asymmetrical composition, then the motif is made into a 240cm x 115cm batik. Although the motif is arranged in an asymmetrical composition, it can be made into clothing with a sanggit motif on the front in two motif views. The first view shows the sanggit motif in the center front of the shirt at a scale of 25cm, consisting of leaves and pepper flowers (Figure 4a). The second view shows the sanggit motif in the center of the shirt at a scale of 60cm, consisting of bamboo shoot and siger motifs (Figure 4b). This is a factor that is superior to the previous motif patterns (clothing motifs). Thus, buyers have two choices in determining the sanggit motif on the front of the shirt.

Second, regarding the five color compositions of the batik products studied, it can be concluded that the people of Metro Regency prefer batik with a red-green color composition compared to batik with blue-black, orange-black, green-black, and brown-blue compositions. The people of Metro prefer bright colors over dark color combinations. Conversely, the people of Metro dislike batik with a rather dark brown-blue color combination.

Based on the above conclusions, it is recommended that future researchers conduct a more in-depth study of the sanggit motif pattern. In addition, it is recommended to batik producers, if they produce batik to be marketed in the Metro Lampung area, to create a dominant red-green color combination that is bright and bold.

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