



Exploring the Potential of the Ringkel Motif: The Creativity of Nafa Batik in Sampang's Creative Economy

Yekti Herlina^{1*}, Sufiana²

¹Fine Arts, Wilwatikta College of Arts Surabaya (STKW)
Surabaya, Jawa Timur 60117, Indonesia

²Visual Communication Design, Institut Sains dan Teknologi Terpadu Surabaya (ISTTS)
Kota Surabaya, Jawa Timur 60284, Indonesia

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Abstract

Purpose: This study aims to analyze the creativity of the *ringkel* batik motifs produced by Nafa Batik in Sampang, Madura. While possessing strong local wisdom, these motifs have not been widely explored in terms of their visual and creative potential. **This research addresses the stagnation in motif development by analyzing the creative process to meet contemporary visual preferences and support the creative economy.** **Methodology:** This research employs a descriptive qualitative approach, analyzing the creative process of the *ringkel* motif using the concepts of sensitivity, fluency, originality, and the ability to rearrange (*collection*) as proposed by Soedarso (1990). Data were collected through interviews, observation, and documentation. **Findings:** The creativity of the *ringkel* motif exhibits unique visual characteristics that distinguish it from others, such as *jukok*, *besa*, *bunga*, and *tos atos*. The *jukok* and *bunga* motifs demonstrate the most prominent visual creativity, whereas the other two motifs require further creative and aesthetic refinement. **Implications:** The development of creative *ringkel* batik motifs serves as a valuable visual reference and raises awareness of the importance of creativity in aesthetic and commercial competitiveness. Batik artisans are increasingly motivated to develop and actively enhance their design representations.

1. INTRODUCTION

The dynamics of art and design development in Indonesia, particularly concerning the visualization of coastal Madurese motifs, often face challenges of innovation to remain competitive in contemporary markets [1]. Although these motifs possess strong aesthetic and local wisdom values [2], artisans in the Sampang region still encounter difficulties in visual exploration and in transforming traditional forms into communicative and marketable visual representations [3]. At the global level, this type of adaptation challenge is also faced by many cultural heritage craftspeople, where aesthetic renewal is highly necessary to keep craft products relevant amidst modern market trends [4]. Therefore, an in-depth study of the transformation of the *ringkel* motif through a creative process approach is urgently needed to ensure that this cultural heritage not only endures but also adapts to modern

*Correspondence author, Contact(s): yektiherlina@gmail.com

visual preferences [5], which is supported by international literature regarding the importance of design innovation in maintaining the sustainability of craft products [6], [7].

At the regional level, the local government's attention has sparked new hope among Sampang batik artisans. Through the *Technical Guidance Program on Batik Design Introduction* in the *Trunojoyo Sampang Signature Batik Design Competition* organized by the Department of Cooperatives, Industry, and Trade (Diskopindag), Nafa Batik has been encouraged to further explore and develop the *ringkel* motif (Diskopindag Sampang, 2024). Subsequent training in 2022 led to the creation of new variants—*Ringkel Besa* and *Ringkel Bunga*—followed by two derivative motifs: *Ringkel Jukok* and *Ringkel Tos Atos*. These developments had a positive economic impact, as evidenced by the local government's policy of adopting innovative *ringkel* motifs for the uniforms of civil servants (ASN) and non-ASN employees in Sampang Regency [8]. Furthermore, this type of institutional support and policy intervention aligns with recent international studies, which emphasize that targeted capacity-building and public procurement policies serve as vital catalysts for sustaining traditional craft industries and local creative economies [9].

Previous studies on Sampang batik have generally focused on conventional ornamental aspects and symbolic meanings [10], viewing design innovation merely as a technical response detached from the broader creative economy ecosystem [11]. This gap in the literature results in a reduction of aesthetic innovation to a static commercial commodity [12]. Hence, this study addresses that gap by analyzing how artisans' creativity in developing *ringkel* motifs can generate product differentiation and strengthen the resilience of the creative economy in Sampang.

This research adopts Soedarso's (1990) theory of creativity as its analytical framework [13]. The modification of the *ringkel* motif is examined through four key elements—sensitivity, fluency, originality, and the ability to rearrange (*collection*). This framework is used to explore how Nafa Batik negotiates aesthetic contrasts among *Ringkel Jukok*, *Besa*, *Bunga*, and *Tos Atos* motifs compared to other conventional motifs. The application of these elements aligns with contemporary international studies on design education, which emphasize that the cognitive dimensions of creativity—specifically sensitivity, fluency, and originality—serve as measurable indicators for evaluating adaptive craft and design processes [14].

The central research question, therefore, is: Why is the modification and revitalization of the *ringkel* motif significant to investigate? The study argues that *ringkel* motif modification represents both cultural adaptation and the creative agency of Sampang artisans—particularly Nafa Batik—amid the dynamics of the creative economy. By uncovering the creative process behind the *ringkel* motif, this study contributes to a broader understanding of art and design studies, specifically regarding how local values can be transformed into innovations that respond to global market demands [15]. This integration of local cultural heritage with contemporary design innovation aligns with recent literature, which demonstrates that traditional motifs can remain economically and culturally viable when creatively reinterpreted for modern markets without losing their symbolic essence [16].

2. METHODS

2.1. Research Approach and Design

This study employs a qualitative descriptive approach with a case study design. The descriptive qualitative method was chosen because the research aims to explore and describe social phenomena and creative processes occurring naturally and in depth [17],

[18]. Data collection was conducted from January 2024 to March 2025, focusing on the adaptation of local crafts within the creative economy ecosystem.

2.2. Research Subjects and Data Collection

The research used purposive sampling based on specific criteria. Nafa Batik was selected as the primary subject due to its high productivity and continuous innovation in developing batik motifs between 2019 and 2024. Data were collected through in-depth interviews, field observations, and documentation.

- In-depth Interviews: Conducted with Mrs. Umsiyah (50 years old), the owner of Nafa Batik, and several artisans to obtain insights regarding the creative process and production dynamics. The interviews followed a structured guide tailored to the research focus, covering topics such as:
 1. The historical origin and development of *ringkel* motifs at Nafa Batik.
 2. The philosophical or visual meanings of each *ringkel* variant (*Besa*, *Bunga*, *Jukok*, and *Tos Atos*).
 3. The economic impact of motif innovation on the income and engagement of 50 artisans in Desa Motor.
 4. The role of local government (Diskopindag) policies related to the adoption of *ringkel* motifs for official uniforms.
 5. The novelty and functionality of recent motif innovations compared with earlier versions.
- Field Observation: Direct observation of production stages and artisan interactions. Nafa Batik employs around 50 artisans based in Desa Motor, Banyuates, Sampang. Most artisans work from their homes, while about ten are based at Mrs. Umsiyah's residence, following specific skill-based divisions of labor [19].
- Documentation: Data in the form of photographs capturing batik production and the visual characteristics of *Ringkel Besa*, *Bunga*, *Jukok*, and *Tos Atos* motifs.

Table 1. Research Question Materials
[Source: Research Team, 2024]

No.	Research Focus	Research Question Materials
1	Creative Process	How is the early history of the creation and development of the <i>ringkel</i> motif at Nafa Batik?
2	Aesthetic Aspects	What are the philosophical or visual meanings of the <i>ringkel</i> motif variants (such as <i>Besa</i> , <i>Bunga</i> , <i>Jukok</i> , and <i>Tos Atos</i>)?
3	Economic Impact	How does the motif innovation impact the income and involvement of the 50 artisans in Motor Village?
4	Policy	What is the response of the regional government (Diskopindag) and its impact on ASN and Non-ASN uniforms?
5	Novelty & Functionality	How do the artisans achieve innovation and novelty in the <i>Ringkel Jukok</i> and <i>Ringkel Tos Atos</i> motifs in 2023 compared to the previous variants in 2019?

To analyze the creativity and visual innovation produced by Nafa Batik, this study employs a qualitative approach with five primary focuses, as presented in Table 1. These five focuses are designed to explore the creative process from the creation stage (as seen in the 2019 motifs) to the latest innovations in 2023, as well as to measure market acceptance and the novelty value of the motifs.

- Field Observation: Directly observing the production stages and the interaction among artisans. Nafa Batik has approximately 50 artisans distributed across Motor Village,

Banyuates, Sampang. Most artisans carry out the batik production process in their respective homes, while around ten employees work directly at Mrs. Umsiyah's residence according to their respective duties and expertise.

- Documentation: The collection of visual data in the form of photographs depicting the stages of the batik-making process and the *ringkel* motif variants (such as *ringkel Besa*, *Bunga*, *Jukok*, and *Tos Atos*) produced by Nafa Batik.

Data were analyzed using the interactive model of Miles, Huberman, and Saldana (2014), encompassing four stages: data collection, condensation, display, and conclusion drawing/verification [20]. The analytical framework of Soedarso's (1990) creativity theory was then applied—covering sensitivity, fluency, originality, and *collection*—to explore the aesthetic dialectic between *ringkel* variations and conventional motifs.

2.3. Research Flowchart: Analysis Process of the Ringkel Motif Creativity

This flowchart is divided into three stages, reflecting the integration of data collection, data reduction, and analysis using the framework of Soedarso (1990):

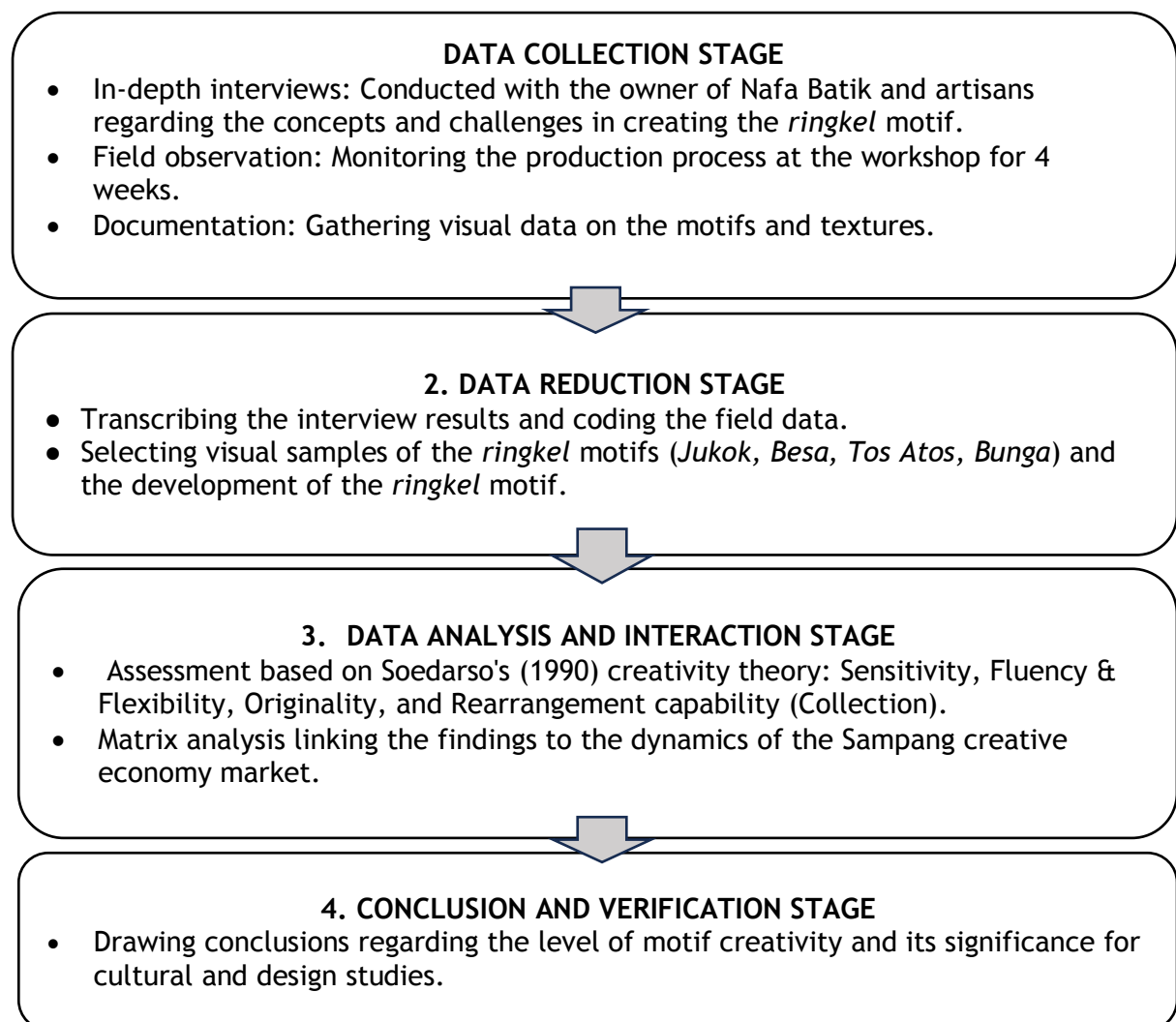
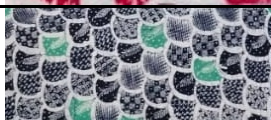
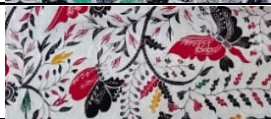


Figure 1. Research Flowchart of The *Ringkel* Motif Creative Process
[Source: Research team, 2025]

This flowchart illustrates the steps from data collection (observation and interviews) to reduction and analysis using Soedarso's (1990) creativity theory as an integrated analytical framework.

Table 2. Situation of Batik Motifs Produced by Nafa Batik Sampang-Madura
[Source: Research Team, 2024]

No.	Motif	Figure
1	<i>Tumpak Opak</i>	
2	<i>Tang Kentang</i>	
3	<i>Jengger</i>	
4	<i>Sisik Melik</i>	
5	<i>Kupu-Kupu</i>	
6	<i>Marine Life</i>	

Before this research was conducted, it showed that the six motifs in the table above had not undergone significant changes. They produce the same motif every year. These motifs are often found in batik sales markets spread across Surabaya. So that the motif becomes a common motif.

3. RESULTS AND DISCUSSION

3.1. Overview

Over time, Nafa Batik has shown significant progress in creating *ringkel* motif designs, contributing economically to its artisans. The creative process reveals the artisans' sensitivity and ability to reinterpret visual cultural elements into fresh, innovative works consistent with Soedarso's (1990) theory of creativity.

3.2. Visual Characteristics and Aesthetic Analysis of Ringkel Motifs

The creative development of *ringkel* variants demonstrates a process of aesthetic renewal from traditional foundations to contemporary innovation:

- *Ringkel Besa* (2019): Serves as the foundational motif representing abstract and floral forms. The design emphasizes its historical roots and traditional uniqueness, maintaining cultural authenticity through soft transitional color compositions.
- *Ringkel Bunga* (2019): Embodies floral symbolism of beauty and joy, enhanced by radial color gradients creating rhythmic visual movement. This motif reflects high aesthetic novelty and appeals to modern consumers while respecting traditional visual codes.
- *Ringkel Jukok* (2023): Represents marine life, especially fish, with stacked gradient colors producing three-dimensional depth. This aligns with Filip Kennet (2022), who

noted that transformation of material and visual elements can create communicative visual complexity [21].

- Ringkel *Tos Atos* (2023): Features marine animal geometry emphasizing structural clarity and vertical balance. The use of empty space produces a neat, modern impression, supporting Santos et al. (2023) that design translation can adapt traditional crafts to modern tastes without loss of identity [22].



Figure. 2. (Top) *Ringkel Besa*, (Bottom) *Ringkel Bunga*.
[Source: Research Team, 2024]

Representation of symbolizes beauty, beauty, and happiness. Red symbolizes strong and hard, green symbolizes religious colors, Yellow symbolizes agricultural rice grains, blue symbolizes the color of the sea that surrounds Madura Island.

Representation of the form of marine Animal Shape. In terms of color, the characteristics of the colors used tend to be bold and firm, such as red which symbolizes the strong and harsh character of the Madura people. The flower ringkel motif combines two styles, namely the presentation of the jukok motif pattern and the flower outline ornament. Batik cloth with this combination motif is used as a sarong or kebaya cloth. Representation of the form of an abstract image that means courage and has a deep and diverse philosophical meaning, related to the history, culture, and people of Madura.



Figure. 3. (Top) *Ringkel Jukok*, (Bottom) *Ringkel Tos Atos*.
[Source: Research Team, 2024]

3.3. Aesthetic Evolution and Economic Impact

The evolution from *Ringkel Besa* (2019) to *Ringkel Jukok* and *Ringkel Tos Atos* (2023) represents not a departure from tradition, but an aesthetic evolution enriching Sampang's local visual repertoire. This aligns with Nurcahyanti et al. (2020), who argued that community creativity rooted in local wisdom sustains design traditions [23], [24]. Artisans thus become active cultural agents who transform rather than merely preserve inherited motifs [25].

Amid the demands of the modern creative economy, this development proves that artisans are not merely passive preservers of cultural heritage, but also active creators (cultural agents) capable of responding to global market tastes without losing the cultural identity of Sampang. The application of this visual strategy not only preserves local values but also transforms them to possess high commercial competitiveness [26].

3.4. Creativity Analysis Based on Soedarso's Framework

Based on the concept of creativity proposed by Soedarso (1990), the creation process of the *ringkel* motif by the Nafa Batik artisans in Sampang can be analyzed through four main indicators: sensitivity, fluency and flexibility, originality, and the ability to rearrange visual elements. The analysis is detailed as follows:

- **Sensitivity:** The sensitivity of Nafa Batik artisans is evident in their ability to process ideas and address design challenges, particularly when developing distinctive designs such as the *Ringkel Jukok* and *Ringkel Bunga* motifs. This sensitivity is observed in how artisans respond to visual stimuli by utilizing motion and color effects on the fabric, which successfully attract consumer interest. Furthermore, the complexity of the motif presentation—built through layering, crowding, and effective use of spacing—creates a distinct aesthetic value. This ability to transform visual stimuli into unique expressions aligns with Beardsley's [27] perspective on aesthetic experience and creativity, which emphasizes how structural harmony and complexity evoke aesthetic pleasure.



Figure 4. *Ringkel* Technique by Sketching and Sewing
[Source: Research Team, 2024]

- **Fluency:** The aspect of fluency is reflected in the artisans' ability to adapt and explore variations in form, such as incorporating flora and marine life elements into the batik designs. This fluency allows artisans not to be confined to a single style, but to continuously innovate, producing dynamic and varied patterns that meet the demands of contemporary consumers. This aligns with the findings of Molaei et al. [28], who emphasized that the principle of flexibility in the design process is a key driver of creativity.



Figure 5. *Ringkel Besa* Process
[Source: Research Team, 2024]

- **Originality:** The creativity in the *Ringkel Jukok* and *Ringkel Bunga* motif variants demonstrates a relatively high level of originality that distinguishes Nafa Batik from other coastal batik products. This originality is supported by three main aesthetic characteristics: unity, complexity, and intensity. As proposed by Beardsley [29], complexity in artworks refers to the richness of content and elements that contain subtle differences, while intensity refers to the quality of an object that stands out against empty spaces. In *ringkel* batik, complexity and unity are reflected in the intricate compositions of the *jukok*, *besa*, and *bunga* motifs. Furthermore, the element of intensity is successfully achieved by using deep, dark color gradations to highlight lighter colors, thereby creating an impression of volume and depth that provides a strong aesthetic presence. This visual policy serves as a major commercial attraction for contemporary consumers without abandoning its core values.
- **Rearrangement Capability (Collection):** The ability to rearrange visual elements is evident in the form transition from the *Ringkel Besa* (2019) to more complex variants in 2023. The artisans do not abandon traditional conventions; rather, they reassemble these visual elements using more modern color gradation techniques, resulting in a new motif structure that is both communicative and of high aesthetic value. This rearrangement process is driven by the artisans' imagination and cognitive abilities to rework local cultural elements into innovative works [30]. The Nafa Batik artisans demonstrate that they are cultural agents capable of redesigning visual forms into products with high commercial competitiveness within the modern creative economy.



Figure 6. (Top) Combination motif, (Bottom) Space utilization
[Source: Research Team, 2024]

Table 3. Analysis of Creativity Elements in Nafa Batik Motifs

No.	Creativity Elements (Soedarso, 1990)	Analysis
		Visual Implementation on the <i>Ringkel</i> Motif and Comparison with Other Motifs
1	Sensitivity	The Nafa Batik artisans' ability to interpret the <i>ringkel</i> texture and translate it into batik ornaments. In contrast to floral motifs that tend to be static, the <i>ringkel</i> exhibits a more dynamic visual sensitivity toward the fabric medium.
2	Fluency	The ability to produce variations in curves and spacing. The <i>jukok</i> motif demonstrates the most prominent flexibility, while the <i>ringkel</i> motif shows fluency in responding to the two-dimensional space on the <i>primisima</i> cotton fabric.
3	Originality	Unique characteristics that distinguish the <i>ringkel</i> from conventional motifs such as the <i>besa</i> and <i>tos atos</i> . The originality is evident in how the three-dimensional fabric texture is projected into a two-dimensional pattern without losing the distinctive characteristics of Madurese coastal batik.
4	Rearrangement Capability (Collection) atau Fluency & Flexibility	The integration between the geometric elements of Madurese batik and the fabric texture. This process proves that the creation of the <i>ringkel</i> is not a mere replication, but rather a deconstruction of form.

3.5. Aesthetic Mechanism and Spatial Manipulation of the *Ringkel* Motif

Rather than merely stating that this motif is "attractive," we can examine the aesthetic mechanism at work in the *ringkel* technique. In two-dimensional textile art, the main challenge for an artisan is to create an impression of depth or volume without the aid of digital technology. The *ringkel* technique works by manipulating visual perception through asymmetrical (organic) line repetition. While conventional Madurese motifs such as *tos atos* tend to rely on rigid symmetry and bold coloration, the *ringkel* motif offers a dynamic, undulating visual rhythm. This transforms the flat surface of the fabric, giving it the appearance of texture and volume when viewed from various angles. In the *Ringkel Jukok* motif, depth is created through the composition of fish objects arranged vertically, along with color gradations spreading outward from the center point. This composition transforms the flat visual plane, giving it an impression of volume and texture when viewed from different angles. These visual characteristics justify the high scores in the P1 (Motif) and P2 (Creativity) criteria in Table 3, where the combination of form and color creates an aesthetic novelty that is more communicative to consumers. Furthermore, the manipulated visual objects serve as signs that visually represent local identity [31].

3.6. Comparison and Position of the Motif in the Context of Madurese Coastal Batik

These findings align with arguments in contemporary design literature (such as those proposed by cultural studies experts regarding the aesthetic shift in coastal batik), which state that motif adaptation is not a deviation from tradition, but rather an adaptive form of cultural evolution. In contrast to inland visual culture, which is strictly bound to royal conventions, Madurese coastal visual culture possesses more freedom in responding to the dynamics of the surrounding social and natural environment. This is consistent with the findings of Takdir & Hosnan (2021), who stated that the revitalization and development of local Madurese motifs have a strong correlation with cultural preservation as well as an adaptive response to the times [32].

- Aesthetic Evolution: The development of the *Ringkel Besa* motif in 2019 to the innovation of the *Ringkel Jukok* and *Ringkel Tos Atos* variants in 2023 proves that this

innovation does not represent a departure from traditional conventions. Instead, it is an aesthetic evolution that enriches the repertoire of Sampang's local motifs and remains relevant to the contemporary market. This process aligns with the research of Nurcahyanti et al. (2020)[33], who asserted that community creativity in responding to local wisdom is the key to the sustainability of design traditions, as well as with Soedarso's (1990) theory of creativity, which views the creation of artworks as a result of sensitivity and the ability to rearrange cultural visual elements.

- **Economic and Communicative Impact:** Amid the demands of the modern creative economy, this development proves that artisans are not merely passive preservers of cultural heritage, but also active creators (*cultural agents*) capable of responding to global market tastes without losing the cultural identity of Sampang. The application of this visual strategy not only preserves local values but also transforms them to possess high commercial competitiveness and market relevance, particularly for contemporary consumers [34]. The favorable market reception of the *Ringkel Jukok* and *Ringkel Bunga* motifs demonstrates that design adaptation can communicate local aesthetic values more effectively and innovatively.

The development of the *Ringkel Besa* motif in 2019 through to the innovation of the *Ringkel Jukok* and *Ringkel Tos Atos* variants in 2023 proves that this innovation does not represent a departure from traditional conventions, but rather an aesthetic evolution that enriches the repertoire of Sampang's local motifs. The application of complex visual compositions and color intensity gives the *ringkel* batik a high commercial competitiveness for contemporary consumers.

Table 4. Results of Analysis of The Ringkel Motif Produced by Nafa Batik
[Source: Research Team, 2024]

No.	Types of Motif	Year Created	Analisis		
			Main Motif	Supporting Motif	Conclusion
1	Ringkel Jukok	2023	Representation of the shape of the fish.	Ringkel effect. Stacked gradient color effect	Have dimensions, complexity values
2	Ringkel Tos Atos	2023	Representation of marine life forms.	<i>Ringkel</i> effect with vertical patterns.	Geometrical and marine values, structural clarity, utilization of empty space.
3	Ringkel Besa	2019	Representation of the form of an abstract image.	Light orange color to fill the main motif.	Mystery
4	Ringkel Bunga	2019	Representation of symbolizes beauty, beauty, and happiness.	Light orange color to fill the main motif.	Have dimensions, complexity values

Prior to being presented in a tabulated form, the data obtained through the questionnaire were validated in advance by involving 30 respondents—comprising 10 batik artisans, 10 consumers, and 10 design experts or academics—to ensure the reliability of the assessment instrument."

Table 5. Analysis Results of Creativity of Ringkel Motif by Nafa Batik

No.	Motifs	Answers Questionnaire					Average Total
		P1 (Motif)	P2 (Creativity)	P3 (Color)	P4 (Cultural Suitability)	P5 (Development)	
1	<i>Ringkel Jukok</i>	4,2	3,8	4,0	4,1	3,9	4.00 (High)
2	<i>Ringkel Tos Atos</i>	2,1	2,3	2,0	2,2	2,1	2.14 (Low)
3	<i>Ringkel Besa</i>	1,8	1,9	2,1	1,7	2,0	1.90 (Low)
4	<i>Ringkel Bunga</i>	4,0	4,4	3,9	3,8	4,2	4.06 (High)

Scale description: 1 = Very Unattractive, 2 = Unattractive, 3 = Moderate, 4 = Attractive, 5 = Very Attractive.

The analysis results indicate that respondents gave the highest ratings to the visual aspect of the motifs and creativity, with the highest average scores achieved by the *Ringkel Bunga* (4.06) and *Ringkel Jukok* (4.00) motifs. The *Ringkel Jukok* motif is rated as visually and culturally superior (P1 and P4), while the *Ringkel Bunga* motif stands out significantly in terms of developmental creativity and motif adaptation (P2 and P5). The combination of fish and floral form characteristics successfully creates an aesthetic novelty in textile design, which not only preserves traditional conventions but also responds to market tastes.

Based on the assessment results in Table 3, the *Ringkel Jukok* and *Ringkel Bunga* motifs are considered superior and more appropriate to the local culture compared to the other variants. Geographically and culturally, Sampang is an area strongly associated with the sea and marine life, making the *jukok* (fish) motif highly relevant to local identity. As stated by Chen (2023), the integration of local culture into modern textile design serves to strengthen regional identity and preserve cultural heritage [35].

Ultimately, the motifs that have the greatest potential for further development and commercial marketing are *Ringkel Jukok* and *Ringkel Bunga*. Meanwhile, the *Ringkel Tos Atos* and *Ringkel Besa* variants require further refinement—specifically in terms of creative development (P2), motif structuring, and color harmonization (P3)—to better align with the region's characteristics, thereby supporting sustainable economic growth in the creative sector [36].

Table 6. Analysis Results of Creative Process Based on Soedarso SP (1996)
[Source: Processed by Sufiana, 2024]

No.	Option	Analysis
1	Sensitivity	Sensitivity in processing ideas, finding batik problems, has an impact on the fulfillment of distinctive batik motifs, such as the <i>ringkel jukok</i> motif and <i>bunga</i> motifs.
2	Fluency	patience, perseverance, tenacity, and strong will in batik making produce creative motifs that fulfill visual aesthetic elements.
3	Flexibility	The ability to create batik motifs to adapt to trends, cultures and competitors.
4	Originality	Creativity, apart from being related to the natural environment, is also influenced by human cultural patterns.
5	Ability to Define and Reset	Adaptation and rearrangement of fish motifs and floral ornaments to produce unique images. Adaptation of marine life and life on land, by utilizing the crunkle texture that has not been done.

No.	Option	Analysis
6	Elaboration	Batik Nafa elaborates the motifs and techniques used, found in the flower ringkel batik.

Over time and in response to the evolving market, further observation shows that innovation in the ringkel motif has not stopped at these four variants. New variants have been developed, namely Ringkel Trunojoyo, Ringkel Burung, Jukok Layar, and Jukok Jejer, demonstrating the high level of creativity of artisans in responding to market demands and contemporary fashion trends. The development of these new motifs demonstrates that adapting local wisdom into textile design can respond to the times without losing its original identity.

4. CONCLUSION

The creative exploration of *ringkel* motifs by Nafa Batik successfully integrates Madurese coastal wisdom into principles of visual arts and communication design. The creative process fulfills all four dimensions of Soedarso's creativity framework—sensitivity, fluency, originality, and *collection*—resulting in outstanding motifs such as *Ringkel Jukok* and *Ringkel Bunga*. These motifs enhance visual appeal, cultural resonance, and market value in the creative economy.

This study contributes to the discourse of fine arts and visual communication design studies, demonstrating how traditional motifs can dynamically respond to contemporary aesthetics. Further research should expand respondent samples and explore the application of *ringkel* motifs across diverse visual media to assess cross-disciplinary adaptability.

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