

DESIGN OF FASHION PRODUCTS WITH PAWESTRI BATIK MOTIFS FROM LAMONGAN

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ABSTRACT

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Batik is a cultural heritage of Indonesia that needs preservation, yet it is currently less favored by younger generations due to outdated perceptions and lack of modern relevance. This design project aims to develop Lamongan's batik motifs into modern interpretations that appeal to youth. A qualitative method was employed, including observation, interviews, and literature studies of Pawestri Batik. The result was four primary motifs including milkfish, catfish, jasmine, and crab that transformed into vibrant batik fabrics. These were applied to various fashion products and supported by a catalog as promotional media. The conclusion indicates that modern visual integration without losing traditional values can increase youth interest in local batik.

Keywords: Batik; Motifs Design; Local; Fashion Product; Lamongan.

1. INTRODUCTION

Batik is one of Indonesia's internationally recognized cultural heritages, designated by UNESCO on October 2, 2009, as an intangible cultural heritage of Indonesia. Since then, the date has been commemorated as National Batik Day, marking the importance of preserving batik as a national identity. This designation reinforces the urgency of continuing to preserve and develop batik as a national identity. Batik not only has aesthetic value but also represents local values through symbols and motifs unique to each region (Septiani, 2022).

One region with a rich array of local batik motifs is Lamongan, East Java. Typical Lamongan batik motifs are generally inspired by local resources and the surrounding environment, such as flora, fauna, and daily activities. Elements such as water hyacinth, milkfish, and catfish are visual characteristics that distinguish Lamongan batik from batik from other regions (Arum et al., 2024). This potential makes Lamongan batik a cultural treasure with the potential to be developed into contemporary fashion products without losing its traditional essence.

One local business actively producing this region's distinctive batik is Toko Pawestri Batik. Located at Jalan Merpati No. 75, Kranjan, Lamongan, Toko Pawestri not only produces hand-drawn batik but also sells derivative products such as clothing, accessories, and souvenirs. However, based on observations and interviews with the shop owner, it was discovered that the motif designs and product models offered are still dominated by traditional approaches, making them less attractive to the younger market, which prefers minimalist and practical designs.

This gap between the potential of local culture and the expectations of the younger market is what concerns the author. On the one hand, Lamongan batik possesses strong and distinctive cultural values, but on the other hand, it lacks a product design and visual strategy capable of competing in the modern fashion market. Cultural preservation efforts cannot simply rely on preserving traditional motifs; they must also revitalize batik to ensure its vibrancy through design innovations relevant to today's lifestyles. Therefore, it is necessary to design new batik motifs with a modern touch and develop fashion products that meet the needs of the 15–28 age group.

This design aims to create fashion products with distinctive Lamongan batik motifs, a result of new visual developments from Toko Pawestri. The products developed include printed and hand-drawn batik fabrics that will be applied to fashion products such as vests, hijabs, pouches, and scrunchies. In addition, supporting media in the form of digital and printed catalogs will also be designed as a means of communicative and attractive visual promotion. This design is expected to bridge the traditional values of batik with a contemporary design approach, strengthen Toko Pawestri's image, and encourage the regeneration of batik consumers among young people.

2. THEORETICAL FRAMEWORK

Batik Motif

Batik motifs are the primary visual elements that represent a region's cultural identity. Each region has distinctive motifs influenced by the local environment, culture, and history. However, in the face of the development of the creative industry and changing market tastes, batik motifs are required to be more adaptive without losing their traditional values (Zukhrufa, 2023). Motif innovation is crucial to bridge cultural preservation with market relevance. Research by Arum et al. (2024) classified Lamongan batik motifs into three types: floral motifs such as jasmine and water hyacinth; faunal motifs such as milkfish and catfish; and figural motifs such as the Gapuro Tanjung Kodok. In this design, these three motifs are reworked in a modern way, using a more minimalist visual approach and trendy color choices to increase appeal to young people.

Pattern

In the context of batik design, a pattern is the structure of the visual elements that form a unified aesthetic of the motif. Patterns consist of three main components: the main motif as the focal point of the design, supporting motifs as complementary elements, and isen-isen (small motifs) as fillers within the motif (Irawan & Widjaja, 2020; Glodia & Handayani, 2023). The main motifs in Lamongan batik, such as milkfish and catfish, are placed dominantly, while supporting elements such as water hyacinth are used as fillers to balance the composition. Good pattern implementation allows for visual harmony and maintains design continuity throughout the fabric and derivative product production process.

Product Catalog

Product catalogs function as a visual communication medium that conveys product information systematically and attractively. In the context of promoting batik as a UNESCO-recognized cultural heritage, catalogs serve not only as a marketing tool but also as documentation of cultural values. According to Devi and Putri (2022), effective catalog design includes print and digital media, a modern layout, appropriate material selection,

and informative content including store profiles, product types, photos, descriptions, and contact information. A catalog designed with an A4 landscape layout, bright pastel color contrasts, and high-quality product visuals will enhance the perception of professionalism and encourage consumer purchase intention.

Product Photography

Product photography is a crucial visual element in a catalog because it provides a tangible visual representation of the product's quality and aesthetics. Photography techniques such as close-ups are used to showcase details of motifs, textures, and product combinations; while medium and long shots are used to show how the product is worn by models from various angles (Irawan et al., 2021). Good photography can convey a product contextually and emotionally, and increase consumer trust in the brand.

Layout

Layout is the structure of the elements in a design that determines the flow of vision and visual comfort. In motif and catalog design, layout plays a crucial role in creating a harmonious and informative composition. In fabric layout, the distribution of main and supporting motifs must be considered to ensure that the fabric retains its aesthetic value when cut for fashion production (Zukhrufa, 2023). In catalogs, layouts are constructed using a two- to four-column horizontal grid to facilitate consumers' parallel reading of product information. Design principles such as harmony, contrast, emphasis, simplicity, and graphic elements such as text, images, lines, shapes, and white space are used to create an effective visual display (Satya et al., 2023; Santoso & Kristiana, 2023).

Typography

Typography is a crucial element in design because it influences readability and message communication. Typography in catalogs and batik fashion products must meet the principles of legibility, clarity, visibility, and readability (Satya et al., 2023). The selection of sans serif and serif typefaces, size, and spacing between letters and lines are adjusted to create a clear information hierarchy. The combination of communicative fonts and contrasting background colors allows the message to be conveyed more effectively to consumers, both in print and digital media.

Color Theory

Color in design serves not only an aesthetic function, but also a psychological and symbolic one. Trending colors for 2025, such as basic, natural, and pop-up, were chosen to create a modern, fresh, and visually accessible impression. The combination of dark and bright pastel colors creates an elegant, soft, and professional impression. Each color has its own character: pink conveys softness and femininity, sky blue creates tranquility, navy conveys strength and professionalism, maroon represents luxury, white conveys purity, and black symbolizes assertiveness. The appropriate application of color strengthens brand identity and builds an emotional connection between the product and consumers.

Previous Designs

Several previous studies and designs have been conducted in the areas of batik motif development, batik-based fashion product design, and visual promotional media in the form of catalogs. One relevant work is by Arum, Buana Putri, and Ratyaningrum (2024), entitled "Development of Lamongan Batik Motifs for School Uniforms for Extracurricular Activities of Students at SMA Negeri 1 Sekaran Lamongan." This research explores the

potential of Lamongan's distinctive motifs to be redesigned into fresher designs that suit the tastes of teenagers, thus enabling them to be applied to school uniforms as a form of preserving local culture through education.

Another design was carried out by Glodia and Handayani (2023) in their work, "Designing a Batik Motif from the Source of Ideas for the Bluwok Stork Using Hand-Written Batik Techniques." This work demonstrates a thematic approach to a local animal, the increasingly endangered blue stork, as the primary inspiration for developing the batik motif. Using the hand-drawn batik technique, this motif design not only has aesthetic value but also conveys a message of biodiversity conservation.

Meanwhile, Repenta and Setyadi (2020) contributed to the field of visual promotional media through their work, "Designing a Bangkalan Madura Hand-Written Batik Catalog Book as an Effort to Preserve Local Culture." This catalog documents 25 hand-drawn batik motifs, along with visuals and explanations of their production processes. It serves not only as a promotional medium but also as an educational tool about the richness of local culture.

From these three designs, it can be concluded that developing batik motifs, both through reinterpretation of form and contemporary approaches, is a crucial strategy for cultural preservation and expanding the batik market. Visual innovation and adaptation of promotional media such as catalogs are effective tools for reaching a wider audience. In this context, Toko Pawestri's design of fashion products with distinctive Lamongan batik motifs is a relevant and strategic effort, not only to preserve cultural heritage but also to enhance product competitiveness through a design approach that aligns with the needs and tastes of today's young generation.

3. METHOD

This design research was conducted at the Pawestri Batik Shop, Jalan Merpati No. 75, Kranjan, Sidokumpul, Lamongan District, Lamongan Regency. This shop was chosen as the research object because of its strategic location in the city center and surrounded by public facilities such as schools, universities, hospitals, and office areas. This location offers significant market potential, particularly among the 15-28 age group, who actively follow fashion trends and are interested in local products with cultural value. Furthermore, this location was chosen to support the preservation of local culture through a more modern and adaptive design approach to market needs.

The method used in this research was descriptive qualitative, with primary and secondary data collection. Primary data was obtained through direct on-site observation and interviews with the Pawestri Shop owner. Observations were conducted from March to May 2025 to understand the store's actual condition, the types of products offered, the quality of the materials, and the market segmentation served. The results showed that although the products sold were quite diverse, the visual motifs of batik tended to be conservative and preferred by adult customers, such as office workers. In fact, Toko Pawestri has the potential to reach the youth market, especially since it can produce custom fabrics in large quantities.

Interviews were conducted directly with the shop owner to delve deeper into design issues, promotional needs, and expectations for product development. The owner stated the need for more modern and simple batik motif designs to attract the younger target market. Furthermore, the owner desired promotional media in the form of printed and digital catalogs that could display the store's profile and product information in an attractive and informative manner. This data served as the basis for formulating the

direction of the motif and fashion product design, as well as the visual communication strategy to be used.

Secondary data was obtained through a literature review of various sources such as scientific journals, news articles, trusted online publications, and visual documentation of products and the store. This literature was used to strengthen the theoretical foundation regarding batik motifs, fashion design trends, and visual promotion strategies through catalogs.

The data analysis process used the 5W + 1H approach as a framework for formulating the problem and design objectives. The "What" question was used to identify the primary problem, namely the lack of interest among young people in traditional batik motifs due to the designs being perceived as too rigid. Who refers to the primary target market, namely teenagers and young adults aged 15–28 who desire fashionable and relevant batik products. Why refers to the low interest in batik due to the lack of design innovation and attractive promotions. When refers to the moment of product launches planned ahead of certain moments such as National Batik Day or local events. Where describes marketing locations that include offline stores in downtown Lamongan as well as online reach through social media and instant messaging applications. Finally, How is used to design solutions through the development of more modern Lamongan batik motifs and their application to fashion products and visual catalogs that can support promotional appeal. This approach provides a clear conceptual basis for developing a targeted visual design strategy.

4. RESULTS AND DISCUSSION

Pawestri Batik is a design partner specializing in the sale of batik cloth and fashion products made from Lamongan batik. The business was founded in November 2019 and started as an online store on Instagram, Facebook, and WhatsApp. After receiving a positive response from both local and international customers, Pawestri Batik opened a physical store in February 2020 and has continued to grow, accepting large orders for custom motifs. Since March 2020, the product line has expanded to include clothing, bags, hats, accessories, and other fashion products made from Lamongan batik.

The design of Pawestri Batik Fashion Products with Lamongan's Typical Batik Motifs began with an exploration of batik motifs characteristic of the Lamongan region. Based on observations and interviews, it was discovered that the traditional motifs used by Pawestri Batik Shop, such as milkfish, catfish, and jasmine, were still presented in a complex visual style and predominantly dark coloring. This was deemed inappropriate for the visual preferences of young people who prefer simple, pastel-colored designs that follow current fashion trends. To answer this challenge, this design focuses on developing typical Lamongan batik motifs with a more modern visual approach but still maintaining traditional elements as a regional identity.

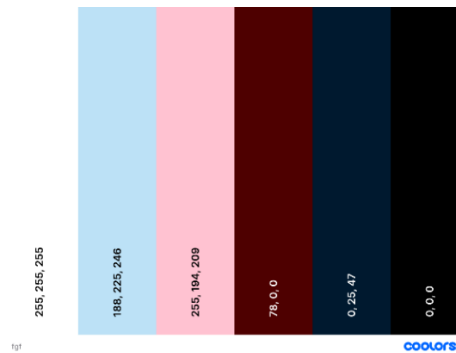


Figure 1. Color Palette
(Source: coolors.com)

In terms of color, this design refers to the 2025 color trend that emphasizes a combination of dark colors and bright pastels. Navy, maroon, pink, sky blue, and white were chosen to create a modern, elegant, and youth-friendly impression. This concept is supported by color theory which states that the combination of soft colors and high contrast can create strong visual appeal and increase the comfort of visual reading in print and digital media. The color is not only applied to the motifs, but also becomes part of the overall visual branding of Toko Pawestri Batik.

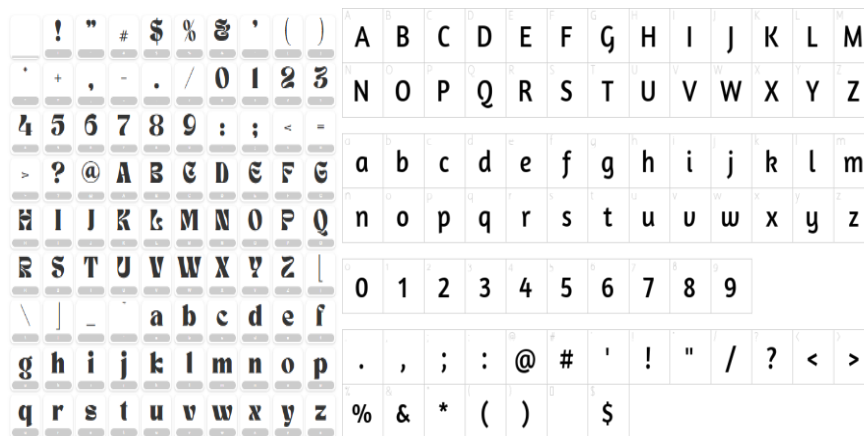


Figure 2. Typography
(Source: exfont.com)

The typography in the catalog uses a combination of sans-serif fonts for body text and serif fonts for headline accents, in accordance with the principles of legibility and visual contrast. The main font has modern and bold characteristics, supporting a professional yet friendly impression. This is supported by the typography theory of Satya et al. (2023), which states that legibility, clarity, and readability are crucial in designing effective visual communication media.

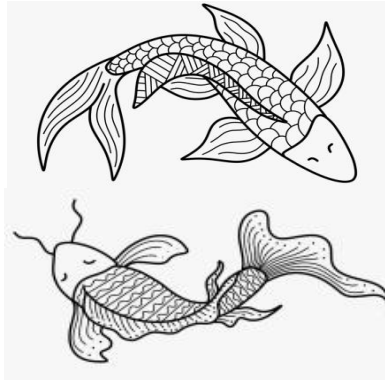


Figure 3. Milkfish and Catfish Motifs
(Source: Author's Personal Document)

The milkfish and catfish motifs are inspired by two fishery commodities typical of Lamongan, representing the natural resources and livelihoods of coastal communities. The shapes of the two fish are stylistically visualized, arranged repeatedly in a dynamic and harmonious pattern. The motifs are enriched with wave elements as a backdrop to reinforce the aquatic context. Philosophically, these motifs symbolize the abundance of sustenance and the perseverance of the local community.

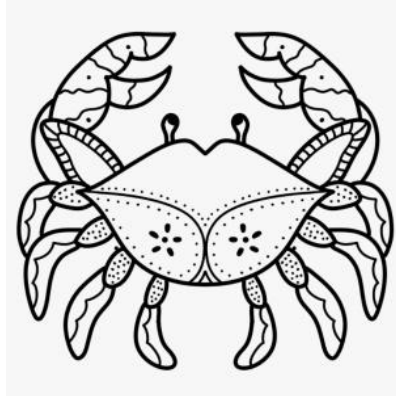


Figure 4. Crab Motif
(Source: Author's Personal Document)

The crab motif highlights the richness of Lamongan's seas, particularly the coastal area of Brondong. The crab is symbolized as strength, protection, and fighting spirit. In the batik design, the crab shape is presented with a strong visual stylization and combined with a backdrop of marine ornaments such as reefs and waves. This motif is intended to depict the tough and independent character of today's youth.



Figure 5. Jasmine Flower Motif
(Source: Author's Personal Document)

The jasmine flower motif represents the values of purity, elegance, and spirituality in Javanese culture, deeply rooted in the Lamongan community. The flower and leaf shapes are drawn with fine lines, arranged into a soft yet distinctive pattern. This motif is suitable for women's fashion products and serves as a symbol of respect for local cultural values in a more modern and relevant format.



Figure 6. Combination Motif
(Source: Author's Personal Document)

This combination motif combines elements from milkfish, catfish, crab, and jasmine flowers into a single design. Arranged in a framed pattern resembling a postage stamp, this motif depicts the rich culture and nature of Lamongan as a whole. Each frame displays a different element arranged in a repetitive and structured manner. This motif not only serves as a symbol of local cultural expression but also demonstrates innovation in modern batik design that is inclusive and adaptable to young people's tastes.

The designed motifs are then applied to fashion products, including hijabs, vests, pouches, and scrunchies. The selection of these products takes into account the lifestyle of young people who prioritize comfort, practicality, and aesthetic value. Each product is designed with attention to motif orientation, layout proportions, and harmonious colors.

Batik Patterned Cloth

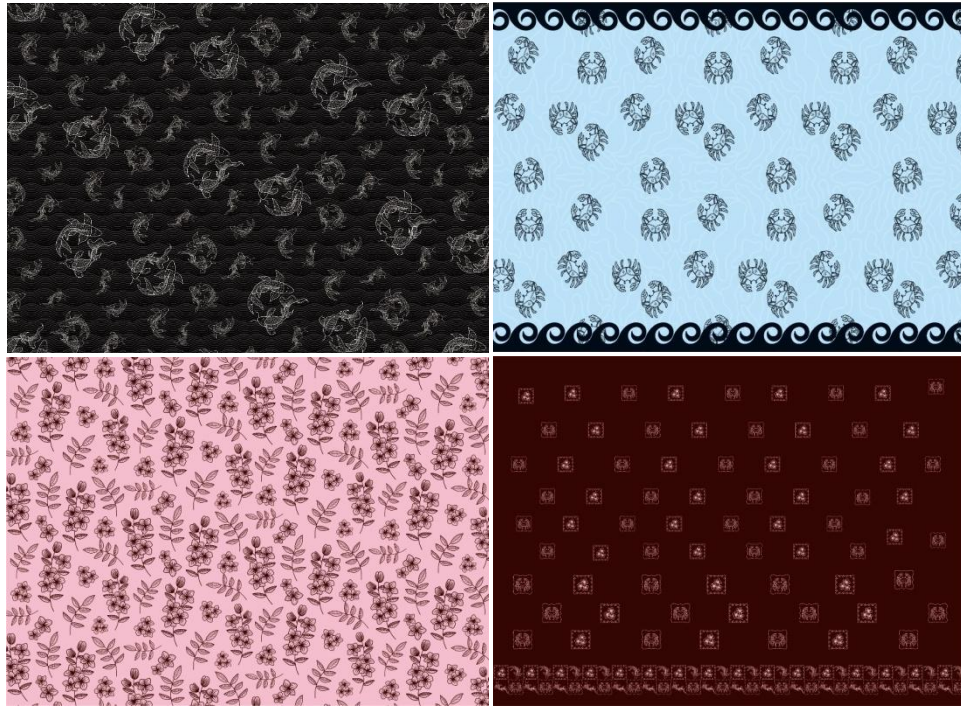


Figure 7. Batik Pattern Cloth
(Source: Author's Personal Document)

This book uses a simple but expressive flat cartoon illustration style. The choice of this style refers to the opinion of Aji & Ayuswantana (2025) who stated that cartoon-style illustrations are suitable for children aged 7–12 years because they are easy to recognize, communicative, and visually appealing. Illustrations of museum guides and other maritime elements not only serve as decorative, but also support the narrative and build the context of the story.

Catalog



Figure 8. Catalog
(Source: Author's Personal Document)

The catalog serves as a visual promotional medium and archive of Pawestri's modern batik product collection. Designed in A4 landscape format with a hard cover and 18 pages of 260

gsm art paper, the catalog features the Pawestri Shop profile, an explanation of the motif philosophy, fashion product specifications, and style reference guides. The catalog is also available digitally for online distribution via social media and WhatsApp.

Men's Long-Sleeved Clothing



Figure 9. Men's Long-Sleeved Clothing
(Source: Author's Personal Document)

This long-sleeved men's shirt is designed from crab batik. The classic shirt style is given a modern twist with a slim cut and symmetrical motif placement for a formal yet stylish look. It's suitable for formal occasions such as National Batik Day, office work, or religious events.

Men's Short-Sleeved Clothing



Figure 10. Men's Short-Sleeved Clothing
(Source: Author's Personal Document)

This design is more casual and relaxed, featuring a milkfish-lele motif. It's suitable for young people to wear for informal activities like hanging out, attending lectures, or semi-formal events. The modern cut and dark pastel colors create a fresh yet masculine look.

Women's Clothing



Figure 11. Women's Clothing
(Source: Author's Personal Document)

The women's clothing is designed using jasmine floral motifs, featuring loose-fitting tops. This design targets teenagers and young women who want to look elegant with a local flair. Pastel colors like maroon, pink, and light blue support a feminine and elegant look.

Laptop Bag



Figure 12. Laptop Bag
(Source: Author's Personal Document)

The laptop bag is designed as a utility product with aesthetic value. Featuring a milkfish motif, this bag is not only functional for work or study but also showcases the visual appeal of Lamongan's distinctive batik.

Scarf



Figure 13. Scarf
(Source: Author's Personal Document)

The scarf uses a milkfish motif in a 100 x 100 cm square format. The design focuses on the center and edges to maintain aesthetic appeal when folded or worn. This product is targeted at young women as an everyday accessory or as a regional souvenir.

Key Chains



Figure 14. Key Cains
(Source: Author's Personal Document)

Keychains are made from small pieces of digital motifs and are used as souvenirs. They feature mini stamp-like designs representing each main motif. These collectible products serve as both merchandise and branding tools that can be distributed to customers or event attendees.

Stickers



Figure 15. Stickers
(Source: Author's Personal Document)

The stickers are designed in die-cut shapes using elements from the four main motifs. They serve as a bonus with purchases or additional promotional materials. The colors follow the main catalog palette and motifs, maintaining consistency with the brand's visual identity. The stickers can also be placed on laptops, books, or product packaging to expand branding reach.

Overall, this design demonstrates that Lamongan batik can be developed into fresher, more relevant motifs to meet the needs of the youth market without losing its local identity. This modern visual approach, combined with a visual communication strategy through the catalog, is expected to increase the competitiveness of Toko Pawestri Batik and expand its market reach both locally and nationally.

5. CONCLUSION

Pawestri Batik's design of a fashion product featuring Lamongan's distinctive batik motif demonstrates that visual adaptations of traditional values can be achieved with a modern design approach without losing local cultural identity. By exploring four main motifs inspired by Lamongan's rich natural and cultural heritage: milkfish, catfish, jasmine, and crab, batik was successfully repackaged in a simpler, fresher visual format that appeals to the youth market. This project not only produced motif designs and fashion products but also supporting media, such as a catalog, that strengthens brand image and expands promotional reach.

The design results demonstrate that local batik products can be well-received by the younger generation if developed with the right visual strategy, engaging media, and a contemporary lifestyle approach. Based on these findings, it is recommended that batik motif development be carried out sustainably by exploring more local elements and experimenting with materials and production methods to produce high-quality, environmentally friendly products. Furthermore, optimizing digital promotional media, such as interactive catalogs, and strengthening distribution through online platforms, is expected to increase the competitiveness of local batik products in both national and global markets.

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