

The Potential of Local Culture as the Identity of Magetan Regency Motifs

Danissa Dyah Oktaviani¹, Aristia Maya Novika²

^{1,2}Indonesian Institute of the Arts Surakarta

ABSTRACT: Magetan Regency, located in East Java Province, is an area with significant potential to support economic growth and regional development. Its hilly geographical landscape, surrounded by mountains, contributes to the development of the tourism sector, particularly through natural attractions such as Sarangan Lake, Tirtosari Waterfall, as well as its rich cultural potential. In addition to tourism, Magetan Regency has a fertile agricultural sector that supports the development of horticulture. The region is also well known for its bamboo and leather handicrafts, as well as the traditional art of Ledug Sura. The creation of this fashion work results in four batik motifs collectively named Gantari Nirankara Batik. The combination of batik motifs with casual fashion in this work not only presents visual aesthetics but also strengthens the image of batik as part of a local identity that is able to adapt to contemporary fashion trends. Therefore, this work is expected to serve as a tangible contribution to preserving and developing the regional potential of Magetan Regency through innovative batik motifs integrated into casual fashion with artistic, cultural, and economic value.

KEYWORDS: Regional potential, motif identity, and casual clothing.

I. INTRODUCTION

Magetan regency is a regency located in the east java province, indonesia. Geographically, the magetan regency is divided into two parts: 70% is highland or mountainous, and 30% is lowland, making most of the area have a cool climate. Magetan borders directly with central java province, specifically to the south with wonogiri regency and to the west with karanganyar regency. In addition to these two regencies, to the north it borders ngawi regency, to the east it borders madiun, and to the south it also borders ponorogo regency (maria dimova & stirk, 2019). Magetan regency has abundant natural resources based on its geographical location, where the lawu mountains are rich in natural resources.



Figure 1. Map of Magetan Regency
(Source: wordpres.com)

Natural resources in the form of the slopes of Mount Lawu and water springs are quite potential natural resources in Magetan Regency. Sarangan Lake is one of the natural beauties that is highly popular among tourists, both local and from other regions. It is located on the foothills of Mount Lawu in the Plaosan District of Magetan Regency, and there are other natural attractions such as Wahyu Lake, Genilangit Park, Mojosemi Park, Lawu Park, and Lawu Green. The potential for tourism development in these areas represents the identity of Magetan Regency as a tourism destination called 'The Beauty Of Java'. Sarangan Village is an administrative village located in the Plaosan District, Magetan Regency, East Java Province (Putra et al., 2021). The economy of Magetan Regency in the highland areas relies heavily on the agricultural sector, such as carrot farming and vegetables, as well as the tourism sector, including restaurants, nature tourism sites, and accommodations.

Magetan Regency in the lowland areas has very fertile land, so the agricultural sector, including vegetables, rice, and secondary crops, thrives in this region. Magetan Regency has potential in agriculture and tourism. Agriculture is the most dominant sector in Magetan Regency, as most of its population depends on farming (Adolph, 2016). In addition to agriculture, there is also an industrial sector, including handicrafts. In the lowland areas, the majority of the population works as government employees, such

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as civil servants (PNS) and employees of state-owned enterprises (BUMN), as well as traders in industries such as leather and bamboo handicrafts. Magetan Regency has also seen development in various fields, including infrastructure, education, healthcare facilities, and tourism, which are important areas of focus for the local government. To support other tourism sectors in Magetan Regency, the local government continues to improve access roads, which are expected to be further enhanced, ultimately increasing local revenue based on existing potential. In this modern and digital era, the field of promotion has become easier to carry out, as social media can now be used as a means to promote UMKM products.



Figure 2. Leather Crafts
(Source: kominfo.magetan.go.id)

The leather craft industry in Magetan Regency has become a livelihood for the locals, which originally was used for horseback riding and war equipment in ancient times, and has now developed into accessory products. This leather craft uses leather from animals such as cows, goats, snakes, and crocodiles, which come from districts in Magetan, as well as from outside the city like Surabaya and Magelang. The leather industry is located on JL. Sawo, Selosari Village, Magetan Regency (Susanti et al., 2013). Various products sold include shoes, bags, and jackets.



Figure 3. Bamboo Crafts
(Source: kominfo.com)

Besides the Leather Craft Industry, Magetan Regency also has another prominent potential, one of which is Bamboo Craft. This bamboo craft center is located in Magetan District, specifically in Ringinagung Village. It is referred to as a bamboo craft center because the majority of the population in Ringinagung Village works as bamboo craftsmen (Rismawati & Rokamah, 2023). The people in this area are highly skilled in weaving bamboo into various types of products, ranging from shoulder bags, food containers (besek), hats, baskets, and many more.



Figure 4. Candi Jenang
(Source: kominfo.com)

Besides crafts, Magetan Regency has another potential in the food sector, one of which is traditional market snacks, such as Jenang. Jenang is a type of food or snack served during events (Rahadiansyah et al., 2019). It is made by the people of Magetan Regency, specifically in Candirejo Village, which has become the center for production. The process of making Jenang is still traditional, with the dough stirred over a stove fueled by wood. Jenang Candi is made from glutinous rice, flour, brown sugar, and coconut milk, giving it a brown color and chewy texture. Jenang Candi has existed since the colonial era, served as a dish for important events, and has now developed into a regional specialty or souvenir from Magetan Regency. Due to its chewy texture and unique taste, many tourists are interested in trying this food.



Figure 5. Ledug Sura
(Source: wordpres.com)

Ledug Sura is a culture that is still well-developed and preserved by the people of Magetan Regency. Ledug Sura is a tradition that commemorates the Islamic New Year celebration, held on the 1st of Muharram as a sign of the beginning of the Islamic (Hijri) New Year (Primamona, 2022). Magetan Regency has the tradition of Ledug, Lesung Sura, and Muharram Drum, which is abbreviated as Ledug, then continuously blown and combined with the sound of gongs and various other musical instruments. This tradition is followed by various groups, including the local government of Magetan Regency, all government agencies, artists, members of the Indonesian Ulema Council (MUI), and all the people of Magetan Regency. The musical instruments used in this tradition are the Lesung and Bedug. Ledug Sura is carried out because this celebration is seen as a form of gratitude from the people of Magetan Regency for the abundant harvest, as well as an effort to preserve and promote the cultural identity of Magetan Regency globally.

The food during this celebration, believed to bring blessings and good fortune to those who participate, includes one of the specialties: bolu cake. "Ngalab Berkah Bolu Rahayu" is the highlight of the celebration, conducted after the Lesung and Bedug festival. Ngalab means a contest to grab, so everyone attending will compete to grab the bolu cake. There are also other side dishes during the celebration, such as tumpeng, pecel, and traditional market snacks. Below is an explanation of the Gantari Nirankara motif. 'Gantari,' which means to shine, and 'Nirankara,' which means the eternal strength of God, represent a concept full of deep meaning. Overall, this motif reflects the gratitude of the people of Magetan Regency for the abundance of resources that have been given. In its implementation, this motif encompasses three main aspects that are a source of pride for the region: Jenang as a traditional culinary heritage, Ledug Sura as a cultural tradition full of spiritual meaning, and crafts that reflect local creativity and skills. Together, these elements symbolize harmony between humans, nature, and God in the life of the people of Magetan Regency.

From the potential found in Magetan Regency, derived from both natural and human resources, it can be concluded that the people of this area are creative and dynamic in utilizing the resources available. This makes the region interesting to highlight, both for its potential and as a regional identity, to serve as a source of ideas and inspiration for creating motifs. Since clothing is a basic human need, it evolves with the times, influenced by environmental factors or simply to follow current fashion trends. The Gantari Nirankara batik motif is applied to casual clothing using hand-drawn batik techniques, intended for everyday workwear. The clothing is designed for office workers in the government sector in Magetan Regency, as well as office workers across Indonesia. Casual clothing is worn daily during relaxed times or for non-formal events (Macaw, 2023). The work clothing designed is simple but appears modern and comfortable for everyday wear. The result of the casual clothing collection consists of five designs with different supporting motifs, along with accessories. In line with the background above, this final project is titled 'Regional Potential as the Identity of Magetan Regency Motif in Casual Clothing,' with the hope of introducing regional potential, such as Jenang Candi as a local food, Ledug Sura as an art form, bamboo crafts, and leather crafts, through casual clothing. The concept of workwear is very suitable because it brings new innovation to clothing designs, especially casual wear.

II. LITERATURE REVIEW

A. Local Cultural Potential Of Magetan Regency.

Magetan Regency is a regency located in the province of East Java, Indonesia. Geographically, Magetan Regency is divided into two areas: 70% highlands or mountains and 30% lowlands, resulting in a mostly cold climate. Magetan borders Central Java Province, specifically Wonogiri Regency to the south and Karanganyar Regency to the west. In addition to these two regencies, it borders Ngawi Regency to the north and Madiun Regency to the east, and Ponorogo Regency to the south (Maria Dimova & Stirk, 2019). Magetan Regency has abundant natural resources due to its geographical location, where the Lawu Mountains are rich in natural resources.

The economy of Magetan Regency in the highland areas still largely depends on the agricultural sector, such as carrot and vegetable farming, and the tourism sector, such as restaurants, natural tourist attractions, and accommodation.

Magetan Regency, located in the lowlands, has very fertile soil, allowing the agricultural sector, including vegetables, rice, and secondary crops, to thrive in this area. Magetan Regency has potential in agriculture and tourism. Agriculture is the most

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dominant sector in Magetan Regency, as the majority of the Regency's population relies on farming for their livelihood (Adolph, 2016). Apart from agriculture, there is also an industrial sector, including crafts.

The leather craft industry in Magetan Regency has become a livelihood for residents. Initially used only for horse riding and war equipment in ancient times, it has now developed into accessory products. This leather craft uses leather from cows, goats, snakes, and crocodiles sourced from Magetan Districts, as well as from outside the city such as Surabaya and Magelang. The leather industry is located on Jl. Sawo, Selosari Village, Magetan Regency (Susanti et al., 2013).

Besides the leather craft industry, Magetan Regency also boasts other outstanding potential, one of which is bamboo crafts. This bamboo craft center is located in Magetan District, specifically in Ringinagung Village. It is known as a bamboo craft center because the majority of Ringinagung Village's residents work as bamboo craftsmen (Rismawati & Rokamah, 2023).

Besides crafts, Magetan Regency also has potential in the food sector, such as traditional snacks, such as Jenang. Jenang is a type of food or snack served at events (Rahadiansyah et al., 2019). It is made by the people of Magetan Regency, specifically in Candirejo Village, making it a production center.

Beside that Ledug Sura is a cultural tradition that is still well-developed and preserved by the people of Magetan Regency. Ledug Sura commemorates the Islamic New Year, held on the 1st of Muharram, marking the beginning of the new Hijri year (Primamona, 2022).

Based on the potential of Magetan Regency, both natural and human, it can be concluded that the people of this region are creative and dynamic in utilizing their resources. This makes it interesting to leverage this potential and use it as a regional identity for Magetan Regency, providing ideas and inspiration for creating motifs.

B. Batik as Indonesian Intangible Cultural Heritage.

Batik is one of Indonesian most valuable cultural heritages. It is not merely a patterned fabric, but a reflection of national identity, philosophical values, and the historical journey of Indonesian society. In 2009, UNESCO officially recognized Indonesian batik as an Intangible Cultural Heritage of Humanity, acknowledging its uniqueness and cultural significance on a global scale.

Historically, batik has developed over centuries and has been passed down from generation to generation. The traditional batik-making process, especially hand-drawn batik (batik tulis), requires complex techniques, high precision, and great patience. Each batik motif carries symbolic meanings closely related to social life, beliefs, and philosophies of the Indonesian people, such as the parang motif symbolizing strength and continuity, and the kawung motif representing purity and justice.

As an intangible cultural heritage, batik is valued not only for its final product but also for the knowledge, skills, and cultural values embedded in its creation process. Batik plays an important role in many aspects of Indonesian life, including traditional ceremonies, weddings, and official state events. This demonstrates that batik is a living tradition that continues to be practiced in daily cultural activities.

C. Creation Of Casual Clothing.

The creation of casual clothing is aimed at clothing for work in the office so that in this work it is made with the principles of comfort, simplicity, and flexibility that suit the needs of modern society. The shape and silhouette of the clothing are designed to be easy to use in daily activities by selecting light, cool, and easy-care materials so that this casual clothing can be accepted by various groups, especially the younger generation who tend to like simple clothing but still have high aesthetic value.

III. METHODOLOGY

The creation of this work is visualized in the form of casual fashion with a touch of batik, which becomes the main component in the final project through the title 'The Potential of Local Culture as the Identity of Magetan Regency Motifs in Casual Fashion.' In the method of this final project creation, it refers to the theory of Prof. Dr. Drs. Guntur, M.Hum, which explains four stages of work creation, detailed as follows:

1. Exploration

The exploration stage is an important phase in the creation of a work. This stage involves the process of formulating and developing ideas and concepts. Observations carried out on these sources can also provide perspectives or inspiration to create new motifs that are in accordance with the theme of local potential.

2. Incubation

The incubation stage is a phase of strengthening and refining the results of the observations that have been carried out. At this stage, a motif design is created based on four components that serve as icons of Magetan Regency, namely culinary heritage, bamboo and leather crafts, and traditional arts. The formation of the work emphasizes creativity and the creation of something new so that the resulting work is distinct from others.

In this work, Gantari Nirankara batik is created using the main motifs of Jenang, Bamboo, Leather, and Ledug Sura. This batik is designed to preserve and develop regional tourism so that it does not become extinct and can be better known by people outside Magetan Regency. The work uses both bright and dark colors, namely brown, green, and yellow, inspired by existing batik from Magetan Regency.

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3. Conceptualization

The conceptualization stage is the final stage before the designer realizes the ideas and concepts of the work to be created. This stage is also referred to as the design stage or the process of creating motif sketches for the selected design as well as alternative designs.

4. Materialization

Materialization is the stage of realizing the concepts and designs that have been prepared. This process consists of several stages, namely preparing tools and materials, making garment patterns, the batik process, sewing, and finally finishing. These stages are carried out to produce a satisfying work that is in accordance with the observed concept.

IV. DISCUSSION

The selected design is realized into a tangible work visualized through various media. The final step is to compile a description and presentation to explain the design concept and details.

1. Exploration

Exploration is the initial stage in the art creation process, which is exploratory in nature. The exploration stage includes gathering information, thoughts, and initial ideas related to the theme, concept, and techniques that will be used in the work (Guntur, 2016).

Information gathering is done in various ways, such as searching from books, articles, journals, and other sources relevant to the chosen theme. In the information gathering process, there are various types of exploration as follows:

a. Material Exploration

In the exploration stage, the creator conducts research through the internet/website, in the form of images and journals, to find materials that will be used. The materials that can be used include Primisima fabric, which is a type of fine cotton fabric with a soft surface and tightly woven fibers. This fabric is often chosen because it absorbs color well, making it suitable for batik or fabric painting techniques. Additionally, there is silk fabric, which has a natural sheen and luxurious appearance, making it perfect for highlighting fine details and creating a transparent effect. Cotton fabric is also commonly used because it is easy to shape, comfortable to touch, and capable of displaying strong textures. Meanwhile, synthetic blended materials such as polyester or rayon can be explored to produce glossy effects, stiffness, or layered effects in the work.

b. Shape Exploration

The first stage in shape exploration is to search for references on casual fashion shapes. This is followed by creating several design alternatives, which are then submitted to the advisor for selection as the final design. The casual fashion in this final project is designed with a simple yet elegant design, resulting in a beautiful fashion style. The materials used in the creation of this work are silk cotton fabric and several other combined fabrics. For the color concept, the author chose both bright and dark color tones.

c. Theme Exploration

In this exploration, the creation of the work is the process of delving into and developing the main idea (theme) to become the conceptual and visual foundation in the design. This design process includes observation, analysis, interpretation, and the transformation of ideas into motif design shapes that carry meaning.

d. Technique Exploration

In the process of realizing the final project fashion work, the technique exploration used is the hand-drawn batik technique. The coloring is done using Remasol dye with the *colet* technique, which involves applying color to specific areas of the fabric using a brush to achieve a gradient and fine color details. The dye solution is made from a mixture of Remasol, which is then applied to the batik fabric that already has a *malam* (wax) motif. After the coloring process is complete and the fabric is dry, a fixation process is carried out using a waterglass or soda ash solution to set the colors and prevent them from fading. Then, the *pelorodan* stage is done to remove the wax, resulting in hand-drawn batik with bright, strong colors, which will later be used as casual fashion.

2. Inkubation

The incubation stage is the consolidation or maturation stage of the observations that have been made. At this stage, motif designs are created from four components that are iconic in Magetan Regency: culinary, bamboo and leather crafts, and art. The creation of works with creativity and creating something new so that the work is different from the others. In this work, the Gantari Nirankara batik will be created using the main motifs of Jenang, Bamboo, Leather, and Ledug Sura. This batik was created to preserve and develop regional tourism so that it does not disappear and is better known to people outside Magetan Regency. This work uses bright and dark colors, namely brown, green, and yellow because it was inspired by batik that already exists in Magetan Regency.

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3. Conceptualization

the process of interpreting visually or realizing something in a visible way. From creating alternative designs, selected designs to refined designs as follows:



Figure 6. Figure of work clothes “Lembu Kinasih”

Source : Aristia Maya Novika



Figure 7. Figure of work clothes “Pringgodani”

Source : Aristia Maya Novika



Figure 8. Figure of work clothes “Ratna Candhala”

Source : Aristia Maya Novika



Figure 9. Figure of work clothes “Arum”

Source : Aristia Maya Novika

4. Materialization

Materialization is the stage of realizing the concept and the design of the work that has been prepared. In this process, there are several stages, namely preparing the tools and materials, making clothing patterns, the batik-making process, sewing, and finally finishing. These stages are carried out in order to produce a satisfying work that is in accordance with the observed concept.

a) Preparation of Tools and Materials for Hand Drawn Batik

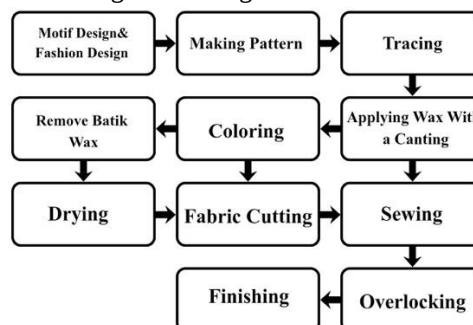
Tools and materials are used to support the process of creating hand-drawn batik works. By preparing the tools and materials properly, the process of realizing the artwork can proceed smoothly.

b) Preparation of Tool and Material for Casual Clothes

The preparation of tools and materials aims to support the process of making casual clothes. With proper preparation, the process of realizing the design will run smoothly.

c) Process Flow of the Project

The project process consists of several stages. The following are the stages involved in the creation of the fashion work.



d) The stapes in creating an Artwork

1. Stage of Artwork Creation

The process of creating batik motif designs derived from local cultural potential begins with drawing a basic design, which is then developed into a batik motif pattern. The pattern is subsequently traced onto the fabric.

2. Creating a Casual Fashion Design

In the process of creating a casual fashion design, the author begins by drawing a figure drawing first, then proceeds to create the casual fashion using the Ibis Paint application according to the casual fashion concept.

3. Making a Clothing Pattern

The garment pattern-making process is carried out by measuring the body to determine the size of the garment to be made. The tools used in pattern making include tracing paper, a measuring tape, a ruler, and paper scissors. Pattern making is done to facilitate motif placement and fabric cutting.

4. Creating a Motif Pattern in Actual Size

At this stage, the actual size of the batik motif is created. This process is carried out to make the pattern tracing and batik making processes easier.

5. Tracing the Design

Tracing the design is the process of transferring the batik motif pattern from paper onto Japanese cotton fabric. This process is carried out using a pencil or marker to facilitate the canting process. Tracing is done on a glass table with the help of a light placed underneath to make the motif transfer easier.

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6. Applying Wax with a Canting.

The batik making process is carried out by applying hot wax to the surface of the fabric. This process is done to form the outlines and the decorative details of the batik motif.

7. Coloring

The coloring process uses Remazol dyes, applied with the hand painting technique using several colors until completion. Before the coloring process begins, it is preceded by color experiments to achieve the desired colors.

8. Wax Removal

Wax removal is the final process in making hand-drawn batik fabric. This process aims to remove the wax from the fabric. The method used in the ngelorod process is by immersing the fabric in boiling water and dipping it repeatedly.

9. Fabric Cutting Process

After going through the batik fabric making process, the fabric is then cut according to the pattern that has been made. The fabric cutting is carried out using scissors by following the pattern lines.

10. Clothing Sewing Process

Sewing is the main process that functions to join the cut fabric pattern pieces into a complete garment. Sewing is done using thread with a color chosen to match the fabric being sewn.

11. Overlocking

The overlocking process is carried out to neaten the edges of the fabric that have already been sewn so they do not fray and appear neat and comfortable when worn. The thread color used usually has two options: dark and light.

12. Finishing

The finishing process is the final stage in creating the garment. Finishing aims to remove any remaining loose threads attached to the fabric. This process also includes attaching hooks, buttons, and ironing the garment so it appears neat.

13. Fitting

Fitting is a stage carried out to determine whether the sewn garment fits properly by having the model wear it. Fitting is very important to ensure the comfort of the garment when worn.



Figure 10. Fashion work “Lembu Kinasih”

Source : op.potoin, 2025

“Lembu Kinasih” is a phrase rich in meaning, rooted in cultural values and symbolism within Indonesian traditions, particularly Javanese culture. In the Javanese language, lembu means a bull or male cow, which is often associated with strength, resilience, and endurance. Meanwhile, “kinasih” comes from the word love with an affix, conveying the meaning of beloved, cherished, or something that holds a special place in one’s heart. Therefore, “Lembu Kinasih” can be interpreted as a beloved strong figure, or a symbol of strength that embodies affection and respect. In the fashion work titled “Lembu Kinasih,” this concept represents a fusion of strength and gentleness. The creation is inspired by local cultural potential, specifically leather craftsmanship, with the chosen motif depicting a cow. This outfit consists of a top and bottom made entirely from primisima fabric in brown tones. The top is designed in the form of a shirt combined with white brocade fabric that functions as an inner layer, while the bottom is a knee length skirt.



Figure 11. Fashion work “Pringgodani”

Source : op.potoin, 2025

Pringgodani indicates that a modern style fashion design bearing this name can be associated with geographical aspects or serve as an identity of a particular region, reflecting distinctive characteristics that represent the uniqueness of the place. This identity develops through motifs, colors, or philosophical values as expressions of local identity. The fashion work titled “Pringgodani” is inspired by handicrafts derived from bamboo plants. It consists of a top and bottom made entirely from Japanese cotton primisima fabric. The top is designed in the form of a vest, complemented by an inner layer in the form of a white brocade shirt, while the bottom is designed as long trousers. This outfit conveys a feminine and elegant impression, with the hope of encouraging people to be more sensitive to the environment and to preserve other living beings, such as bamboo plants, which are often considered disruptive in their presence yet provide many positive benefits.



Figure 12. Fashion work “Ratna Candhala”

Source : op.potoin, 2025

“Ratna” is derived from Sanskrit, symbolizing beauty, nobility, and something of extraordinary value. “Candhala” can be interpreted as a symbol representing the birthplace of great potential and hidden strength. This work is inspired by the culture and traditional arts of Magetan Regency, particularly performances in the form of dance and the use of lesung and bedug as properties within these artistic expressions. This inspiration encouraged the author to adopt the idea as the basis for the Final Project. The work entitled “Ratna Candhala” consists of a top and a bottom designed in reddish-brown tones, featuring simple and uncomplicated silhouettes. The top is a shirt made entirely of Japanese primisima cotton fabric. The bottom is a skirt that covers the knee area, also made entirely of Japanese primisima cotton. Through the work “Ratna Candhala,” the author hopes that society will continue to preserve the cultural heritage and traditional arts of each region so that they will not be forgotten and can continue to develop over time.



Figure 13. Fashion work “Arum”

Source : op.potoin, 2025

“Arum” literally means fragrant or aromatic, evoking an appetizing and pleasing scent. It symbolizes the delicacy and distinctive aroma deeply embedded in local culinary traditions. Fragrance is one of the most captivating aspects of food, capable of attracting attention while evoking memories and a sense of pride in regional culture. In the context of fashion design, this concept is realized through a garment consisting of a top in the form of a shirt that combines white brocade fabric, and a bottom in the form of trousers made entirely of Japanese primisima cotton. The motif is inspired by Jenang, a traditional food from Magetan Regency. Through this approach, the Arum fashion work becomes not only an expression of visual art but also a celebration of the richness of culinary culture that has been passed down through generations.

The “Arum” fashion work conveys a message that food is not merely a physical necessity, but also an essential part of a region’s identity and cultural heritage. The fragrant aroma produced by traditional cuisine binds memories and social values, much like clothing, which can serve as a symbol of pride and cultural appeal. Therefore, the “Arum” fashion work invites its wearers to celebrate the uniqueness and delicacy of culinary heritage while simultaneously expressing beauty through wearable aesthetic forms.

V. CONCLUSIONS

Based on research and discussion, This research aims to create casual fashion by adopting primary motifs derived from the local cultural potential of Magetan Regency, with the purpose of introducing tourist destinations located within the region. In this work, the creation of batik motifs begins with an exploration of the local cultural potential of Magetan Regency, which possesses rich cultural values, natural beauty, and local resources. The main inspirations are drawn from distinctive regional icons such as Mount Lawu, Sarangan Lake, leather handicrafts, and bamboo crafts. These elements are processed into visual forms of batik motifs that reflect the unique character of Magetan. The creation of casual fashion is directed toward office work attire; therefore, this work is designed based on principles of comfort, simplicity, and flexibility to suit the needs of modern society. The forms and silhouettes of the garments are designed for ease of use in daily activities, with the selection of lightweight, cool, and easy-to-care-for materials. As a result, these casual fashion designs can be accepted by various groups, especially the younger generation, who tend to prefer simple clothing while still appreciating high aesthetic value.

The results of designing Magetan-style batik motifs inspired by the region’s natural and cultural potential have been successfully applied proportionally to casual fashion designs, creating an elegant, fresh, and distinctive appearance. The integration presented in this work not only showcases visual beauty but also strengthens the image of batik as part of local identity that is capable of adapting to contemporary fashion trends. Thus, this work is expected to serve as a tangible contribution to preserving and developing the regional potential of Magetan Regency through innovation in batik motifs applied to casual fashion with artistic, cultural, and economic value.

ACKNOWLEDGMENT

Sincere thanks are conveyed to the Batik Fashion Design Study Program for their support, thanks also to the Faculty of Fine Arts and Design, thanks to the Surakarta Indonesian Arts Institute Campus and thanks to the Magetan Regency Government for their support during the research and publication process.

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