

Creation of Batik Patterns on Scarves Inspired by the Remo Dance of East Java

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Abstract. This study is a creative research project explaining the development of batik motifs and the design of batik scarves, presenting the final motifs, and describing the presentation of the scarves, all inspired by the Remo dance of East Java. The approach used is Practice-Led Research, comprising exploration, design, creation, and presentation. The exploration stage covered conceptualization, technical exploration, and material exploration. The design stage involved developing 10 alternative designs through stylized sketches and motif combinations. The creation stage included drawing the motifs, applying batik designs with a canting, dyeing, rinsing, drying, and sewing the fabric into scarves. The process resulted in three hand-drawn batik scarves Satria Remo 2, Satria Remo 4, and Satria Remo 8 created using stylized techniques. Satria Remo 2 highlights the "gedruk" movement with floral elements symbolizing the earth as the source of life. Satria Remo 4 adapts the silhouette of a dancer's face, marked by arched eyebrows and piercing eyes as symbols of bravery, complemented by a jasmine flower border signifying purity. Satria Remo 8 depicts a dancer's figure with keris and kawung motifs, symbolizing courage, devotion to God, and the balance between humanity and the universe.

Keywords: Creation, Motifs, Batik, Sources of Inspiration, Remo Dance

1. INTRODUCTION

Indonesia possesses an extraordinary cultural heritage, one of which is batik, which was recognized by UNESCO as an Intangible Cultural Heritage of Humanity in 2009 (Aprianingrum & Nufus, 2021). As times have changed, batik has continued to evolve, both in terms of production techniques and the development of motifs tailored to regional characteristics and inspired by nature, flora, fauna, and local culture (Salma, 2020). On the other hand, the need to diversify batik products into modern textile accessories has been increasing in line with the demands of an ever-evolving market (Rinaldi, 2025), encouraging artisans to explore themes and sources of inspiration that have not yet been widely explored.

Although the development of batik motifs has progressed rapidly, the sources of inspiration used to date have tended to be static, dominated by elements of flora, fauna, and geometric shapes. The use of elements of movement from traditional performing arts as a source of visual inspiration for batik motifs remains very limited. This situation also highlights a research gap that needs to be addressed through the exploration of new sources of inspiration that are more dynamic and rich in cultural value.

The Remo dance is a traditional dance form unique to East Java that emerged from the spirit and emotions of its people, characterized by energetic and dynamic movements (Basri & Sari, 2019). This dance possesses a wealth of visual elements with great potential to be transformed into batik motifs, ranging from the agile footwork (*gedruk*) and the swaying of the shawl (*sampur*) to the dancers' powerful facial expressions and various costume accessories such as the *udheng*, *ther*, *rampek*, and *keris* (Rosady et al., 2024). More than just a dance, the Remo Dance reflects the character of a gallant and strong-willed knight, and as such, it has become deeply rooted as part of the cultural identity of the people of East Java (Rosady et al., 2024). However, amid the strong tide of globalization, traditional arts such as the Remo Dance are increasingly at risk of being

marginalized from the lives of the younger generation (Nurfitrotul et al., 2025), making it necessary to undertake preservation efforts through mediums that are more closely integrated into people's daily lives.

The creation of batik motifs inspired by the Remo Dance is both a strategic and practical step: it addresses the need for innovation in batik motifs on the one hand, and expands the scope of Remo Dance preservation through textiles on the other. A previous study by Indarti et al. (2023) highlighted the Remo Dance as a source of inspiration for batik, but focused on costume elements and accessories. This study offers a different perspective by emphasizing dance movements—specifically the “gedruk” movements and the dancers’ character expressions—as the primary elements in motif development through a stylized approach. The chosen product is hand-drawn batik scarves, as textile accessories represent a form of batik diversification that aligns with market needs and has proven capable of preserving batik’s philosophical values while reaching a broader audience (Anggorojati et al., 2025).

Based on the above discussion, this study aims to:

- a. Explain the process of developing batik motifs inspired by the Remo Dance
- b. Describe the design process for hand-painted batik scarves
- c. Present the final batik motifs produced
- d. Explain the presentation of batik scarves inspired by the Remo Dance of East Java.

2. METHOD

The creative method used in the creation of this work is the Practice-Led Research approach, which is research driven by practice. Practice-Led Research is a form of research that focuses on the creation of and reflection on new works, carried out through systematic practical research (Hendriyana, 2021). According to (Hendriyana, 2021), the creative process based on this approach consists of several stages: exploration or pre-design, design, realization, and presentation of the final work.

Practice-Led Research was chosen because this study centers on the process of creating works as the core of the research. In Practice-Led Research, theory does not stand alone but serves as a foundation that guides the creative process. This aligns with the structure of this thesis, in which the theoretical review in Chapter II is used as a basis for designing and realizing batik motifs, and the creative process and results are then reflected upon through a description of the artwork. Thus, theory and practice are interrelated and inseparable

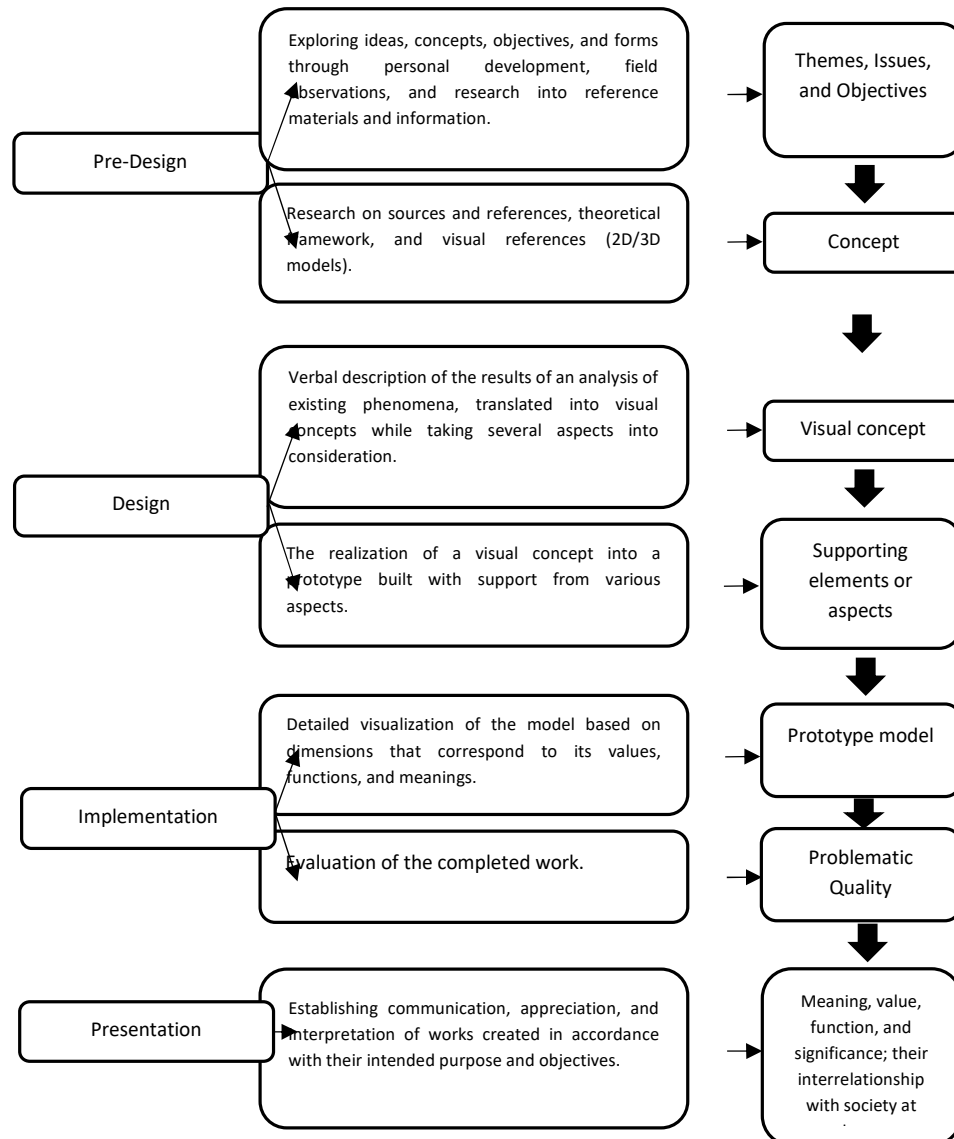


Figure 1. Practice-led-research framework Source:
(Hendriyana, 2021)

Exploration

The exploration or pre-design phase is the first step in the field study, aimed at identifying problems that arise in the field. During this phase, data is collected through literature review and direct observation at the research site.

This work highlights local cultural values through batik motifs on a scarf. The Remo Dance, a traditional dance of East Java, was chosen as the primary source of inspiration due to its unique movements, costumes, and the philosophical values it embodies. The visual elements of the Remo Dance selected as the source of inspiration for the batik motifs include the dance movements and distinctive makeup found in the Remo Dance, as well as accessories from the Remo Dance costume such as the udheng, keris, ther (vest), and rampek. These elements were then adapted into batik motif designs on the scarf.

In the process of creating the batik motifs, a base motif was first prepared and then developed into new motifs through a technique called stylization. Stylization is a technique that transforms objects such as plants, animals, buildings, or people into new forms that are simpler, more decorative, and more artistic, without sacrificing their essential characteristics. The resulting batik motif designs were presented on a drawing board or medium measuring 50 cm wide by 170 cm long.

Conceptual Design

The design process began with brainstorming and conceptual exploration, drawing on the Remo Dance as the primary inspiration for creating batik motifs, both visually and in terms of their contextual meaning. The Remo Dance was chosen for its rich and distinctive visual elements, which served as the foundation for developing motifs that possess aesthetic value while reflecting cultural identity.

The main elements used in the design of these motifs include the gedruk movements, a hallmark of the Remo Dance characterized by strong, dynamic foot stomps, as well as the side-view silhouette of a dancer's face, featuring distinctive makeup such as bold, arched eyebrows and piercing eyes that evoke a bold and commanding character.

In addition, elements of the Remo Dance's costumes and accessories were incorporated as complementary motifs, including the udheng headdress, the ther (vest) worn as part of the dancer's attire, the rampek serving as lower-body attire, and the keris symbolizing the warrior-like character inherent in the identity of the Remo Dance.

This phase serves as a crucial foundation for establishing a design direction that not only emphasizes aesthetic aspects but also reflects local cultural identity.

Realization

The realization stage is carried out as a process to create a more detailed visual model based on dimensions that have been adjusted according to the values, functions, and meanings derived from the evaluation and feasibility testing of the previously designed batik motifs. During this model, master, or prototype stage, experiments were conducted to create prototype motifs from the three selected designs, aiming to gain a deeper understanding of the final outcome of the batik motif designs. The result of this project is a hand-drawn batik scarf, created manually using a canting as the primary tool for drawing motifs onto the fabric.

Presentation

The presentation of a work is the final stage in the creative process, serving as a means of appreciation, evaluation, and communication between the creator and the audience. In the field of visual arts, particularly in the creation of batik motifs, this presentation takes the form of an exhibition. An exhibition is understood as a planned and systematic way of presenting works to the public. Through exhibitions, not only are the finished works displayed, but also the creative process, the background of the ideas, and the messages the creator wishes to convey. Thus, an exhibition becomes a visual space for enjoying the works as well as a medium for conveying the ideas, messages, and aesthetic and cultural values contained within them.

3. RESULTS AND DISCUSSION

The realization stage involves the process of creating a more detailed visual model based on dimensions adjusted to reflect the value, function, and meaning derived from the evaluation and feasibility testing of the previously designed batik motifs. During this model, master, or prototype stage, experiments were conducted to create prototype motifs from the three selected designs, aiming to gain a deeper understanding of the final

outcome of the batik motif designs. The result of this process is a hand-drawn batik scarf, produced manually using a canting as the primary tool for drawing motifs onto the fabric.

The process of creating batik motifs on scarves inspired by the Remo dance of East Java provided the artist with an aesthetic experience that was embodied in the artwork, with results that can be described as follows:

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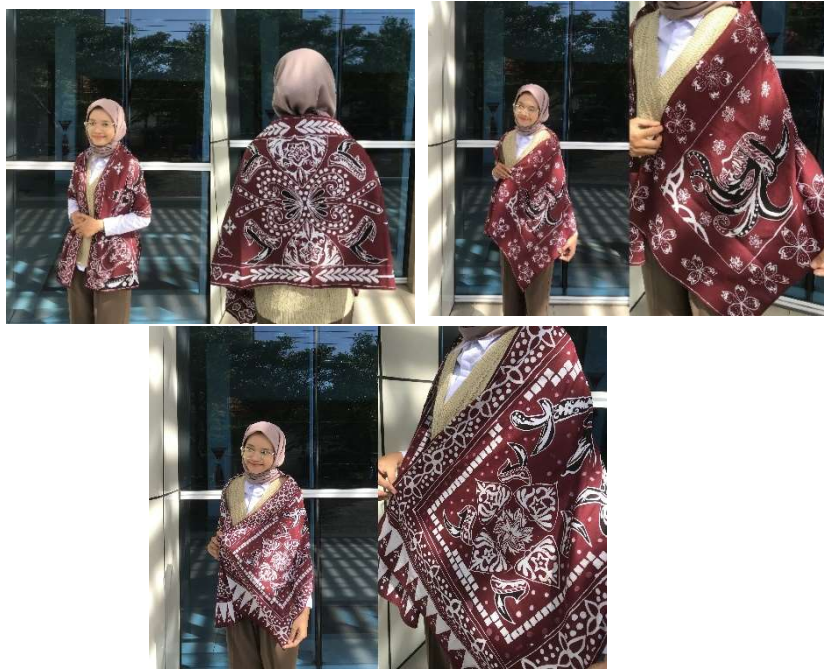


Figure 2. The Realization of Batik Scarves Based on Designs 2, 4, and 8.
Source: Personal documentation (2026).

Eksploration Phase

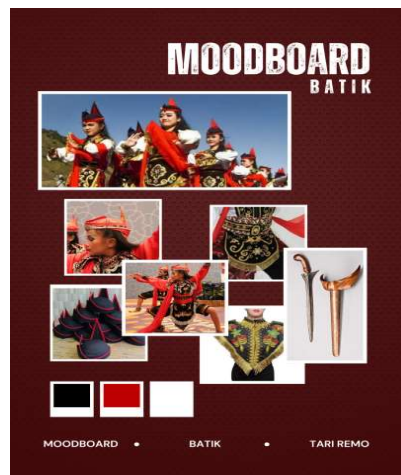


Figure 2. Moodboard

Source: Personal documentation (2026).

The ideas in this creative process were organized into a mood board to facilitate the development of the batik design concept. The mood board features various visual elements drawn from the Remo Dance as the primary inspiration for the batik motifs, including a full-body image of the Remo Dance, the distinctive gedruk movements that characterize the dance, and a side-view silhouette of a dancer's face showcasing the

traditional makeup, marked by bold, arched eyebrows and a piercing gaze that underscores the character of the dance.

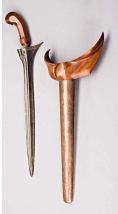
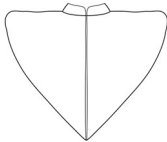
In addition to the main source of inspiration, the mood board also includes supporting motif elements derived from the attributes and costumes of the Remo Dance, namely the udheng (head covering), the ther (vest) as part of the costume, the rampek (lower garment), and the keris, which symbolizes the warrior character of the dance.

Design Stage

This stage serves as a crucial foundation for establishing a design direction that not only emphasizes aesthetic aspects but also reflects local cultural identity. The following are the stages of the design process:

a. Alternative Sketches

Table 1. Steps for Creating Basic Motifs

No	Gambar Asli	Gambar Dasar Motif
1.		
2.		
3.		
4.		

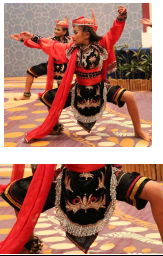
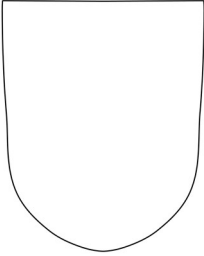
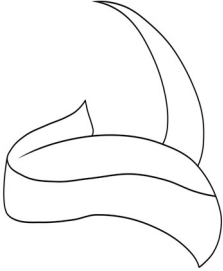
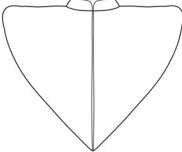
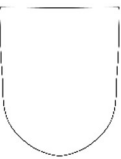
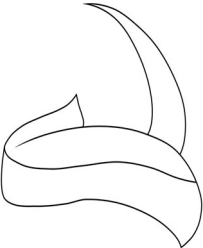
5.		
6.		

Table 2. Results of the development of basic motifs

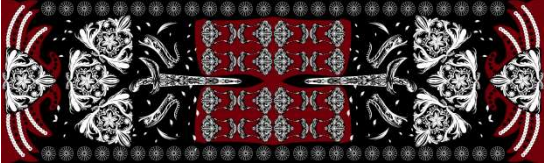
No	Gambar Dasar Motif	Gambar Dasar Motif
1.		
2.		
3.		
4.		

5.		
6.		

b. Alternative Design

The development of alternative designs was carried out through a series of explorations that included the development of motif compositions, the selection of colors that represent the character of the Remo Dance, and the arrangement of batik motif proportions. The result of this process was 10 alternative scarf designs created with both aesthetic and functional aspects in mind. Here are the 10 alternative designs that were produced:

Table 3. Alternative Design Options

No	Alternative Design
1.	
2.	
3.	
4.	

5.	
6.	
7.	
8.	
9.	
10.	

Selected Design

Of the ten design alternatives that were created, the next step was to conduct a design feasibility test involving three validators. Based on the results of the evaluation, three designs received the highest scores: Design 2, Design 4, and Design 8. These three designs were then selected as the final designs based on the results of the feasibility test conducted by the three validators, as shown below:

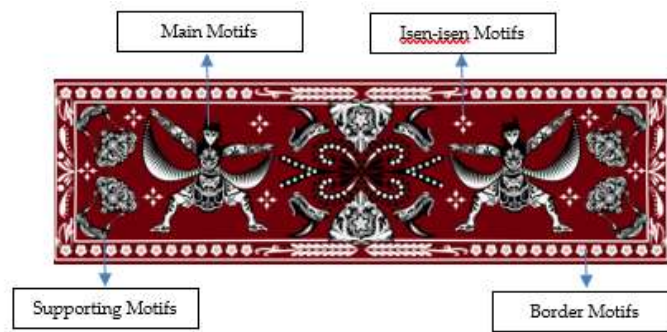


Figure 3. Selected Designs 1

The Satria Remo 2 Batik Scarf is a textile design that draws its primary inspiration from the movements of the Remo Dance, a traditional dance of East Java. The main motif of this work depicts the lively and dynamic movements that characterize the dance, particularly the gedruk movement, a stomping of the feet accompanied by the sound of ankle bells, which philosophically symbolizes human awareness of the earth as the place of birth and the source of life (Basri & Sari, 2019). Additionally, the movements of the shawl and sampur, facial expressions, and the kuda-kuda stance further enrich the visual interpretation of the motifs.

The central part of the design features elements of the traditional Remo Dance costume, namely the udheng (headband), which symbolically serves as a link between humans and God (Apriliani, 2020), and the ther (neck vest), which represents the neck as the pathway of breath and the source of life (Ningrum, 2024). This work also incorporates floral motifs that symbolize human vitality and the earth as the foundation of life (Ningrum, 2024).

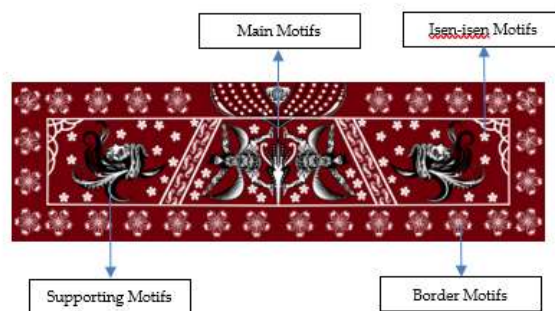


Figure 4. Selected Designs 2

The Satria Remo 4 Batik Scarf is a textile design that draws its primary inspiration from the movements of the Remo Dance, a traditional dance of East Java. The main motif of this work represents the gedruk movement, which philosophically symbolizes the dawn of human awareness of the earth as the place of one's birth and the setting for life (Basri & Sari, 2019). This motif also adapts the silhouette of a Remo dancer's face, emphasizing the distinctive facial makeup, specifically branched and drooping eyebrows, which symbolize bravery.

The border motifs in this work are inspired by the jasmine flower, which symbolizes purity. This aligns with research by (Utami & Prabowo, 2023), who state that white

jasmine has been designated as the *puspa bangsa*, or national flower, because it reflects the values of purity and innocence.

Technically, the creation of the Satria Remo 4 batik motif was achieved through the development of stylization techniques, that is, the simplification of living creatures into decorative motifs, applied to the figures of people dancing and the silhouettes of the dancers' faces, with an emphasis on the distinctive makeup of the Remo Dance. The use of living creatures in the stylization of decorative motifs within mythological traditions is known as *kekarangan* in Bali or *kala* in Java (Wiyasa et al., 2023). In traditional Indonesian art, motifs derived from human figures are often interpreted as symbols to ward off evil and danger (Wiyasa et al., 2023). The combination of dark and neutral colors, paired with bright hues, further reinforces the visual and philosophical character of this work.

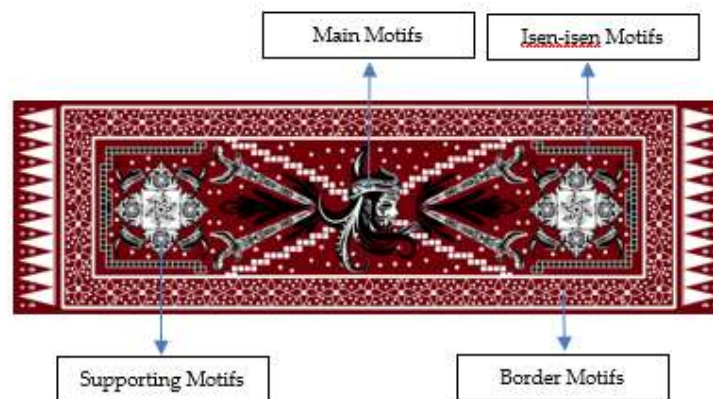


Figure 6. Selected Designs 1

The Satria Remo 8 Batik Scarf is a textile design that draws its primary inspiration from the movements of the Remo Dance, a traditional dance of East Java. The main motif of this work depicts the silhouette of a Remo dancer wearing an *udheng* and long hair, with an emphasis on the distinctive facial makeup of the Remo Dance: forked and drooping eyebrows, accentuated eyes, a beard, and the *godek* line. This facial makeup symbolizes the courage and valor of a knight. According to research by (Putri & Ismurdiyahwati, 2022), the forked and drooping eyebrows symbolize a gallant male figure and the continuous flow of life; the sharply defined, black-colored eye area symbolizes a gallant and fierce male figure; the beard symbolizes faith in God, humanity, and the environment; while the *godek* lines symbolize the soul's adaptation to life.

On the right and left sides of the main motif are *keris* motifs, which serve as distinctive accessories of the Remo Dance and symbolize obedience to the One True God. This is supported by research by Irawan et al. (2021), which states that the slanted shape of the *keris* symbolizes humanity's submission to God.

The border motif in this work features the *kawung* pattern, characterized by a distinctive visual structure consisting of four ovals centered on a single point, representing the balance between the microcosm (humanity) and the macrocosm (the universe) while reflecting the harmony of life's elements within a single, unified whole (Aurasti & Indarto, 2023). According to Widiani (2020), the *kawung* motif serves as a philosophical reminder to humans of their origins and the importance of upholding the value of life; it also symbolizes perfection, purity, and sanctity, qualities often associated in Javanese tradition with the figure of Semar, a wise and virtuous being. The blend of

dark and neutral colors, combined with bright hues, further enhances the visual and philosophical character of this work.

Realization Stage

The implementation phase involved the detailed visualization of the three selected designs, Satria Remo 2, Satria Remo 4, and Satria Remo 8, into hand-painted batik scarves measuring 170 cm × 50 cm, made from premium mori fabric. The process begins by tracing the patterns onto the fabric with a pencil, based on the printed design that has been scaled to size. The next stage is the wax application process, which involves applying wax (malam) to the fabric using a No. 2 canting as the primary tool. Based on the batik-making stages described by Rasjoyo (2009), this process consists of several steps: nglowong, forming the motif's framework through ngrenggrengan and nerusi; ngisen-iseni, filling in pattern details using a canting cecekan; nembok, covering specific areas with a thicker layer of wax; and bliriki and nerusi on the back of the fabric to ensure the motifs on both sides remain aligned.

After the wax-resist process is complete, the fabric enters the dyeing stage, which is carried out using two techniques: base dyeing with red naphthol dye, and spot dyeing with Remasol dye applied directly to the motifs with a brush. The next stage is wax removal, which involves immersing the fabric in hot water until the wax melts and is released from the fabric fibers. The fabric is then washed thoroughly and dried in the shade to preserve color fastness, before finally undergoing a low-temperature pressing or ironing process to smooth the fabric's surface and make the batik motifs appear more distinct. Through this series of steps, the three designs were successfully transformed into hand-drawn batik scarves that retain the intricate details of the motifs and the philosophical meanings intended from the outset.



Figure 8. Canting Process on Mori Fabric
Source: Personal documentation (2026).



Figure 7. The Batik Dyeing Process
Source: Personal documentation
(2026).

Presentation

The presentation of a work is the final stage in the creative process, serving as a means of appreciation, evaluation, and communication between the creator and the audience. In the field of visual arts, particularly in the creation of batik motifs, this presentation takes the form of an exhibition. An exhibition is understood as a planned and

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4. CONCLUSION

This research resulted in the development of batik motifs inspired by the Remo Dance of East Java through four main stages: exploration, design, creation, and presentation of the work. During the exploration stage, observations were made of the visual elements of the Remo Dance, including the gedruk movements, the dancers' makeup, and costume elements such as the udheng, ther, rampek, and keris, which were then distilled into a visual source of inspiration for the development of batik motifs. The results of this exploration were processed during the design stage into motif designs measuring 170 cm x 50 cm, with a composition and color scheme tailored to the character of the Remo Dance, before being realized through the hand-drawn batik technique during the realization stage, which included the wax-application processes (nglowong, ngisen-iseni, nembok, nerusi, and bliriki), dyeing using the naphthol dip-dyeing and Remasol brush-dyeing techniques, fixing, washing, ironing, and finally sewing the fabric edges using the sarong-style seam technique.

The final results of this creative process are manifested in three hand-drawn batik scarves: Satria Remo 2, Satria Remo 4, and Satria Remo 8, each of which interprets the elements of movement, facial makeup, and costumes of the Remo Dance into batik motifs. Based on a feasibility assessment by three evaluators, Satria Remo 2 and Satria Remo 4 received an average score of 73.3, while Satria Remo 8 received the highest score of 75.3, indicating that all three works are deemed satisfactory in terms of the appropriateness of their source of inspiration, motif composition, coloring, and product functionality.

As the final stage, the works were presented at an exhibition held on April 27, 2026, as a means of appreciation, evaluation, and communication with the audience, encompassing pre-event, during-event, and post-event phases in the form of scientific

article publications. Satria Remo's hand-painted batik scarves were also promoted through the Mayvee brand with the support of promotional materials such as packaging, business cards, thank-you cards, and the Instagram social media platform to expand the product's reach to the public.

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