

The Municipality in Motifs: Batik Marunda as a Reflection of Jakarta's Modernity

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Abstract

Batik Marunda is among the batik centers that are characterized by the theme of contemporary Jakarta. Therefore, it is important to see how the visual elements in batik shape the concept of the city of Jakarta as the identity of the motif. The aim of this research is to analyze the identity of batik motifs through visual analysis using Kevin Lynch's theory and visual language. The purpose is to see the potential of the city as a source of inspiration in the development of local batik motifs, with the concept of paths, edges, districts, nodes, and landmarks. Based on the results of the analysis, significant visual elements that represent the image of Jakarta in batik motifs produced by Marunda batik were identified. Analysis on the aspects of visual language in the elements of shape, line, color, composition and texture, is used to translate the aesthetic and representative values of the city image in batik motifs. Methods of research for visual analysis involved field observation, visual documentation and descriptive qualitative data analysis. Results of the study elaborate that the image of Jakarta is formed from elements of the city's landmark areas, such as buildings, bridges, vegetation and others. Marunda batik motifs illustrate local uniqueness by emphasizing urban elements as its identity. The goal of the present study is to develop local batik that utilizes the potential of the urban environment as a source of creative inspiration, while also serving as a visual chronicle of Jakarta's municipal growth and transformation.

Keywords: *Municipality in Motifs, Reflection, Marunda Batik.*

Introduction

The presence of batik in Jakarta is thought to have been established since the early 19th century with the discovery of documentation of batik makers in the Jakarta area, this is also reinforced by Sumarsono's statement (2017, p. 55) that in the Karet Tengsin, Palmerah, Kebon Kacang and Bendungan Hilir areas of Jakarta, batik centers were found at that time. Batik also became one of the important textile products in the trade system between India and the Indonesian Archipelago, as well as an intermediary material in the 17th century exchange by Portuguese, Dutch and British traders (Kitley, in Dharsono, 2007, p. 67).

Due to the growth of the city of Jakarta, several regulations were issued regarding the governance of industrial estates, eventually many areas that were originally the center of batik in the Betawi region shifted outside Jakarta. Saidi (2012, p. 99) states that during the colonial period, the Betawi batik motifs found were Cincau, Langgara, Mak Ronda and others, characterized by bright colors, contrasting representations of coastal communities. In Indonesia's independence in 1945, Jakarta became the capital city, based on Law No.2 of 1961, the Greater Jakarta Special Capital Region (DKI) Government was formed with the regional government center in the City Hall Building, and through the Decree of the Governor of the Special Capital Region of Jakarta, August 12, 1966 No.Ib.3/I/1966, five administrative areas were divided, namely Central Jakarta, North Jakarta, West Jakarta, South Jakarta and East Jakarta.

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Figure 1. Documentation of batik makers in the Batavia area in the early 1900s

(Source: <https://digitalcollections.universiteitleiden.nl/view/item/734305>)

Jakarta experienced rapid growth during the reign of President Soeharto, becoming a metropolitan city, marked by the establishment of tall buildings, as office centers, growing residential areas, tourist areas and others. Irwan (2004, p. 31) defines, city as an area that becomes the concentration of population with its activities and is a place of concentration of population and the center of economic activity, has a system, physical and socio-economic, non-static in nature which at any time can become irregular and difficult to control, and has an influence on the physical environment such as climate. These phenomena indicate that the physical city of Jakarta is developing, a marker as well as a symbol of growth, economic, social, cultural progress, one of which is marked by the establishment of skyscrapers as landmarks of the city of Jakarta, as well as a motivation for immigrant communities to enter this region. Sumarsono (2017) explains that after independence, the motivation and background of migrants are very diverse, economic needs, education, politics, business opportunities and others.

Skyscrapers in Jakarta are not just structural things, they are also city landmarks that represent modernity, economic power, culture, as well as an image of Jakarta as a center of finance, business, and urban life, which distinguishes itself from other cities in Indonesia. 2009, when batik was recognized as an intangible heritage by Unesco, became an increasing momentum for the growth of batik centers on a national scale, including in Jakarta. The following is the distribution of batik centers in Jakarta, the data is processed from the results of the research team conducting field surveys until early 2024 :



Figure 2. Spread of batik centers in Jakarta (left) and Marunda batik locations (right)

(Source: processed by the author, 2024)

Data from the survey results conducted by the research team until 2023, the distribution of batik centers in Jakarta is found in several administrative areas, including South Jakarta, West Jakarta and North Jakarta, including Terogong batik, Gobang, Pal-Batu, Marunda, Setu Babakan, Si Pitung, Marhamas, Tambora, Gandaria, Seraci and Sanggar Nusantara. Although each center found has a distinctive identity, they generally feature Betawi cultural motifs as a form of recognition and appreciation of local culture in the Jakarta area, such as Ondel-Ondel, Topeng, Monas, Jalak, Melati Gambir and others, with contrasting color compositions, influenced by the colors of coastal batik and on the edges found motifs such as Tumpal or Pucuk Rebung.

Focus on this research is the Marunda batik center, which was established in 2013. It was established as a form of empowerment for residents of the Pluit reservoir relocation to the Marunda Flats area in North Jakarta, which is managed by Mrs. Irma Sinurat and the motif designer is Wendy Sibarani. Currently, the number of active batik makers is around 10-12 people who were originally given training by Dekranasda in order to produce batik independently. The hand-drawn batik technique used is hand-drawn batik, originally the production was only in the form of long cloth but now it has developed into ready-to-wear fashion products with collaboration and empowerment with residents of Rawa Bebek and Besakih flats to provide embroidery, collage and other effects.



Figure 3. Craftsmen's activities in the Marunda batik area, drawing and canting

(Source: author, 2023)

Physical conditions of the city of Jakarta become the basic idea as well as the narrative raised by designers and also the manager of Marunda batik, as a visual identity. Such concepts are also expressed in the names of the batik motifs produced such as Panorama Jakarta Kekinian, which depicts the city's landmarks, Jakarta and Formula E, depicting one of the international car racing tracks in Jakarta, to the endemic flora and fauna found in Jakarta, as found in the Bulus and Lotus motifs, Rawa Bebek and others. The idea came about because the producers wanted to provide alternatives and create a new segment to batik users in Jakarta, including by creating an illustration style with perspective techniques, decorative and not featuring many colors.

In terms of the composition of Marunda batik patterns, it has a different layout from classical batik, according to Susanto (1980 p.261) that classical batik motifs are generally arranged based on provisions or pakem, namely the existence of a main pattern, filler or interlude motifs and filling motifs and are repetitive, symbolic, contain soul beauty, and their arrangement symbolizes cosmological relationships, macrocosmic and microcosmic relationships. Such as batik motifs made in Java and the palace environment, because they have a symbolic function and are related to ritual / sacred activities. Outside of religious activities, classic batik patterns are still used by batik producers, apart from the aesthetic value and beauty, maintaining the characteristics of batik, even though it no longer contains symbolic meaning. Batik Marunda has a batik composition pattern that does not follow the classic batik pattern, faithfully the objects that become motifs are arranged and placed according to the designer's idea. The area of the piece of cloth becomes an expression to give it a different identity from batik from other producers found in the Jakarta area, which

generally adapts the arrangement and composition of classical batik. Another interesting point is why the object of the city of Jakarta today is actually appointed as a batik motif and how the visual elements are, and whether each object made into a motif is able to provide an identity as expected, so that through the motif it can become an inherent image as the identity of Marunda batik.

The aim of this research is to analyze whether the visual elements created and arranged on batik motifs can form the image of the city of Jakarta as the identity of Marunda Jakarta batik motifs? To answer this question, an analysis is carried out with the theory of visual language, aesthetics and urban identity Kevin Lynch (1960) which explains that the identity of the city is formed from the biological rhythms of a particular space and time place that reflects a sense of time that is cultivated by being poured into 5 elements that form the physical city image, namely: paths, edges, districts, nodes, and landmarks. By parsing these elements, it will be analyzed how the object is viewed from this aspect, and how it is read through the identity and structure of the batik motif.

Literature Review

The language theory is used to describe the visual elements of batik motifs such as visual elements, style, perspective, contrast, texture, and visual rhythm and at the analysis stage will use Kevin Lynch's theory because it relates to the image of the city where there are elements such as buildings, street patterns, vegetation, and other elements. It will describe the visual identity of Marunda Jakarta batik as well as the elements of the city environment that influence visual perception. The concept of batik aesthetics will be used in the analysis process, a which was taken from the book Indonesian Batik Art, written by Sewan Susanto, in 1973. Aesthetics in batik there are three things that must be considered as the basis for understanding the elements of artwork, namely form and structure, this plays a role in creating a sense of beauty for the observer, namely: wholeness and unity, emphasis and balance, described below:

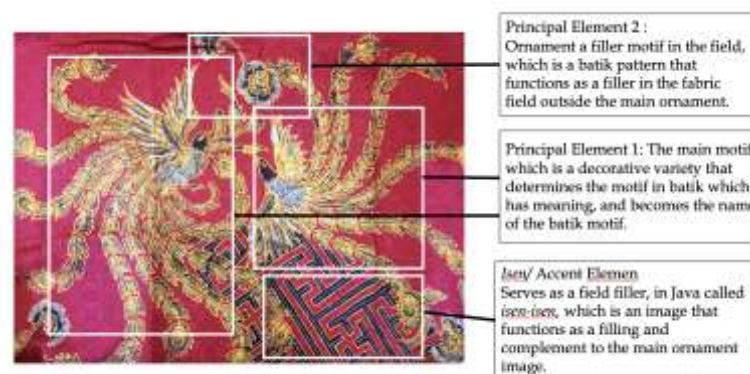


Figure 4: The concept of traditional batik arrangement

(Source: processed by the author, 2024)

Anas (1997 p.33) writes that batik has a Javanese aesthetic concept that is fair and has beautiful and high art, because in social tradition, batik is closely related to the religion, and is expressed through its decorative forms and patterns, in line with the traditional values and dynamics of the supporting community. The main elements are as follows in Susanto (1973: 212) broken down into two groups: (a). batik motif ornaments, in which there are main ornaments that have meaning and additional ornaments that function to fill the field and (b) batik motif isen, which functions to fill the field between these ornaments.

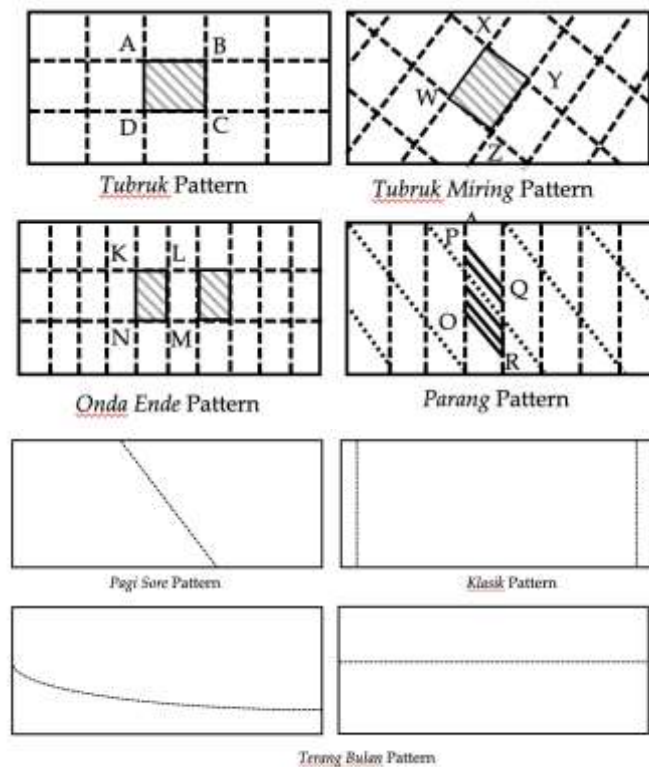


Figure 5. Systems and methods for structuring traditional batik designs

(Source: adaptation from Susanto, 2018, processed by the author, 2024)

The historical perspective is used to unravel the meaning and message contained in the city image expressed in Marunda batik motifs, as well as explore the cultural identity, history that influences the formation of batik visual identity. The relationship between the image of the city of Marunda in batik and the historical, cultural and developmental realities of the city will be examined, taking into account the concepts of visual identity, mental image and its relevance in the context of art, social, cultural, economic, city image that builds a sense of identity, and its relevance in the context of Indonesian art and culture.

Wikantiyoso (2007) explains that the identity of the city is formed from the understanding and meaning of the image or image of something that exists or has existed/attached to the city or the introduction of physical objects (buildings and other physical elements) and non-physical objects (social activities) that are formed from time to time, and the historical aspect of the introduction of images captured by city residents is important in the meaning of the identity of the city or the image of the area.

Research Method

The descriptive qualitative method is used for the visual analysis of Marunda batik, with a visual language approach, using the Space-Time_datar System (RWD) method in which various directions, space and time are reviewed, and the sequence can stand alone and utilize the drawing method (Tabrani, 2005). Related to the aesthetic aspect, Sunarto (2018, p. 16) explains that aesthetics is related to the nature, value of art and responses to natural objects that find expression in beautiful language. This theory is used to descriptively describe the motifs on the object and then analyze their meaning with the city image theory approach. Kevyn Lynch's (1960) views were used in the evaluation stage to explain the analysis and linkage with the 5 elements that form the physical image of the city. Qualitative research procedures to describe and analyze are carried out in the following stages:

1. Participation Observation, which involves direct involvement with the object under study.

2. Interviews conducted by researchers are in-depth with a structured implementation structure.
3. Documentation, namely collecting data and information about the object of research by taking data from primary data in the form of objects and batik documentation, archives, videos and others.

Analyze descriptively with stages: identifying text, visual and literature study data, reading, studying, reviewing data, data reduction, compiling and categorizing data, followed by analyzing data validity in accordance with the theory, followed by data interpretation.

Analysis

This study describes the visual language of batik motif objects including visual form, style and meaning. In the analysis process, Kevin Lynch's theory is used, to see the visual elements of the city image form on batik as the identity of Marunda batik. Batik objects will be classified based on the order of the year of manufacture, this is done in order to see the relationship between the development of the city of Jakarta and the expression of the batik maker in the designed motif. Patterns analyzed: the "National Museum" motif (2015-2016), the "Jakarta Panorama" motif (2017-2018) and the "Jakarta Formula E: (2022-2023) motif. The analysis stage will describe how aspects of structure, legibility, identity, and imageability. Structure is a pattern or relationship between objects and elements in the depicted environment, legibility includes the level of ease of an object to be understood, identity, includes how an object is able to explain its identity so that it can be recognized and distinguished from other objects, imageability how an object gives a strong impression to be remembered.

- a. **National Museum' motif**, inspired by the National Museum in the Gambir area, which shows a sturdy building, witnessing the development of the city of Jakarta. It has the meaning of a city that continues to move to provide the best for its citizens and the country.



Figure 6. National Museum's motifs

(Source: author, 2024)

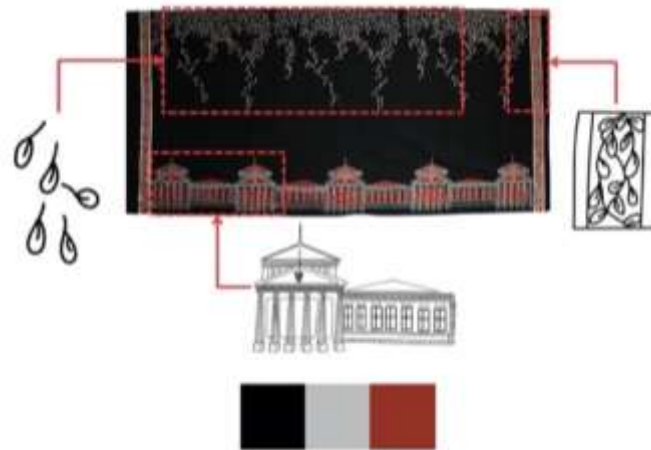


Figure 7. National Museum's motifs and visual elements

(Source: processed by the author, 2024)

Table 1. Visual Elements of ' Museum Nasional' Motif

	Element	Description
1.	Visual Language	Front view, depicted horizontally, building reduced, 'serbuk sari' enlarged
2.	Visual Forms	The National Museum building and the shape of a blooming pollen plant. Colors: black, white and red
3.	Style	Illustrative, constructive (building), Stylized (Serbuk Sari)
4.	Meaning	Symbol of Indonesia's historical heritage. Serbuk Sari symbolizes fertility, the natural beauty of the city of Jakarta

Table 2. Image Identity of 'Museum Nasional' Motif

	Element	Description
1.	Landmark	The National Museum building is a strong, distinctive and iconic landmark.
2.	Node	Serbuk Sari plants become interesting and prominent nodes maintaining visual harmony
3.	Path	The line of the path connecting the building object and the pollen plant
4.	Edge	National Museum building objects and pollen plants with the background of batik motifs become edges that limit the space in the motif. the natural beauty of the city of Jakarta
5.	District	Reflecting Indonesia's historical, cultural and natural heritage values areas

The main structure in the motif is 2 objects, namely the National Museum building and pollen plants arranged in a horizontal pattern. Straight and curved combination lines, black, gray, red colors. Legibility on this object is clear, easily recognizable in the form of a building, contrasting colors help the readability of the motif. The identity of the colonial-style building gives a strong identity as a representation of Indonesian history. Pollen gives the identity of Indonesia's fertile nature. The imageability of the building object is easily recognizable from the composition of lines, shapes, colors to be easily remembered as one of the buildings from the colonial period. Because of its distinctive architectural form, with high pillars, it

is different from the characteristics of Indonesian traditional houses. The motif provides a strong visual image, is easily recognizable based on the name and object depicted, and has an identity associated with one of the heritage objects. The lush, dangling shrubs show the audience the richness of Indonesia's cool, shady and lush flora.

In terms of the concept of batik motifs, the field of cloth seems to be divided into two areas, top-bottom, with an empty field depicting a vast sky. It was thought that this concept adopted the classic style of the Terang Bulan pattern, but with a horizontal drawing. This pattern was developed by Ibu Soed to represent President Soekarno's vision in the 1950s to symbolize batik that crosses cultural boundaries and contains a message of Indonesian unity. This feature can be seen in this motif, where there are 3 components, the lower field - the building as the central main object, the clouds, and the upper field as the second object. The meaning of this motif describes the atmosphere of the city around the museum, leafy plants and clear skies.

b. **The 'Panorama Jakarta' motif**, it was inspired by the condition of Jakarta's main street with a contemporary, modern, crossing bridge (JPO) and to be recognized by all local, national and international citizens. The atmosphere depicts office parks and skyscrapers in Jakarta's business district.



Figure 8. Panorama Jakarta motifs

(Source : author, 2024)

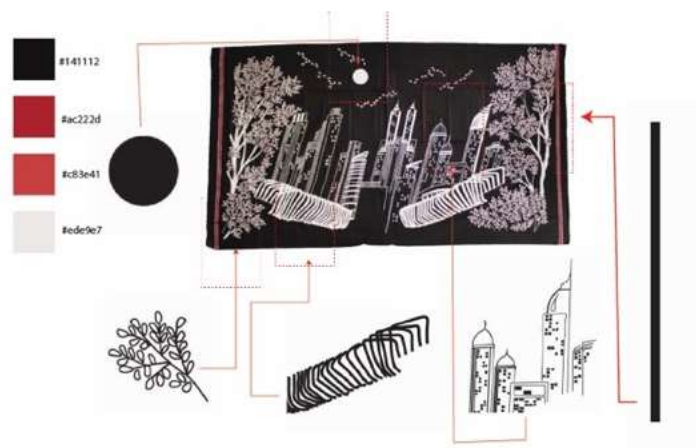


Figure 9. Panorama Jakarta motifs and visual elements

(Source: processed by the author, 2024)

Table 3. Visual Elements of the 'Panorama Jakarta' Motif

	Element	Description
1.	Visual Language	Distortion, decorative, static, multiple views, multiple appearances, plain background, reduced dimensions of buildings, enlarged trees, enlarged bridges, asymmetry, dynamic balance.
2.	Visual Forms	Building office, Kuningan area site, lush vegetation, Gelora Bung Karno pedestrian bridge (JPO), right-left side. full moon right above the office building.
3.	Style	Illustrative, constructive (building), semi-realist
4.	Meaning	Symbolizing the image of Jakarta as a modern city, filled with tall buildings but still organized and harmonious, beautiful, busy city but still interesting to visit.

Table 4. Image Identity of 'Panorama Jakarta' Motif

	Element	Description
1.	Landmark	Iconic landmark skyscrapers, helping audiences gain a sense of familiarity with Jakarta's city image
2.	Node	Skyscrapers are perceived as activity nodes representing the center of activity in Jakarta, focal points attracting attention and helping orientation understand Jakarta's identity
3.	Path	Bridge represents an important pathway/element that connects one place to another in and forms the structure of the urban environment
4.	Edge	Bridges can represent an element that separates between two different areas
5.	District	Representative motifs of certain areas of Jakarta that have distinctive characteristics, a combination of skyscrapers and green areas, the moon shining, giving a sense of peace, comfort and harmony.

The 'Panorama Jakarta' motif can be recognized as a visual representation of the city of Jakarta because of the iconic skyscrapers, Gelora Bung Karno JPO, Kuningan City Office Park, but for non-Jakarta residents it is rather difficult to recognize the object because it is not their native environment. Composition of the motif is structured with the skyscraper as the main center of attention. Structurally, the trees and bridges form a balanced visual pattern with the buildings on both sides, and the moon gives a balanced, harmonious and peaceful impression.

Identity-wise, the skyscrapers represent Jakarta's identity as a modern metropolis, yet still lush with trees and nature. The symbol of the city is in harmony with nature, the bridge symbolizes connectivity, the infrastructure of Jakarta. Imageability aspect, this motif has a strong visual quality with a combination of iconic elements, namely the visual of tall buildings with modern architects, which must only be found in large and metropolitan cities. The illustration style on the elements of skyscrapers, the moon, bridges and trees form a memorable visual image of the city of Jakarta, modern and contemporary. It portrays a strong sense of Jakarta's character as a modern metropolis that seeks to balance its urban and natural surroundings. On the front, there are two objects, a bridge stilation, depicted symmetrically on the right and left sides. If analyzed, the frontmost object is the bridge, presumably the iconic marker, considering that the development of Jakarta in the 2000 era made many improvements to facilities and infrastructure, presenting various places with iconic designs as a reinforcement of the identity of the advanced, dynamic and modern capital city. The bridge can be defined as an element that integrates human activities, considering that Jakarta is a big, busy, crowded city, with various modes of transportation, so all activities must be integrated, connected and well connected.

The arrangement of the batik motifs is in a contemporary style, where the layout is not a regular arrangement, all fields are filled, symmetrical. The primary motif is not just one, but there are several main objects depicted in the front area, as this element is seen as an important icon to narrate the modern and

present-day city of Jakarta. The addition of the isen-isen, the skyline motif, appears to be arranged by placing it on top of the moon, to achieve compositional harmony.

c. **'Formula E Jakarta' motif**, it is inspired by the construction of the Formula E track as an international racing event in Jakarta. The Jakarta International Stadium (JIS) building is shown on the left and right sides, and the surrounding vines represent Jakarta's diverse vegetation.



Figure 10. Formula E Jakarta motifs

(Source: author, 2024)

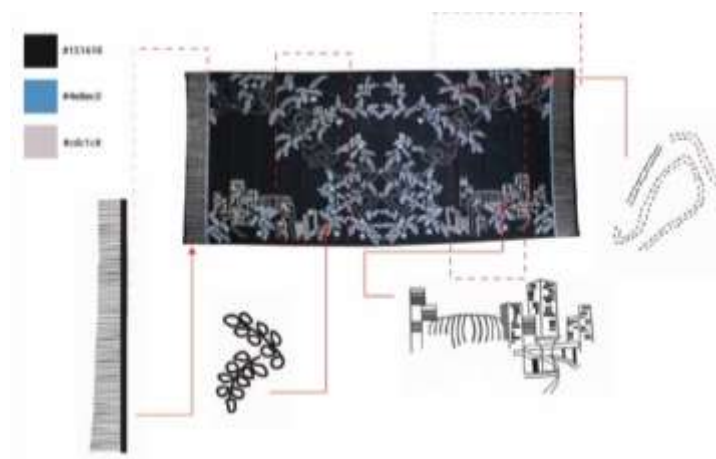


Figure 11. Formula E Jakarta motifs and visual elements

(Source: processed by the author, 2024)

Table 5. Visual Elements of 'Formula E Jakarta' motif

	Element	Description
1.	Visual Language	Stylization, decorative, static, Method: images of various buildings in front view, trails in top view and vegetation in top view, trees enlarged, buildings reduced, asymmetry, dynamic balance.
2.	Visual Forms	Jakarta International Stadium (JIS) and the Formula-E track, with a backdrop of shrubs, spread out to create a triangular pattern formation. pedestrian bridge (JPO), right-left side. full moon right above the office building.
3.	Style	Constructive in the image of the JIS building, decorative in the shrubbery, and stylized in the trajectory of formula E, the side has a fence motif, with the outline of a dotted shape

4.	Meaning	Depicting Jakarta's landmarks in the present day, which include the phenomenal Jakarta International Stadium (JIS) and the Formula-E track, Indonesia's first ever race track, Jakarta hosted an international automotive racing event.
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Table 6. Image Identity 'Formula E Jakarta' motif

	Element	Description
1.	Landmark	The Jakarta International Stadium (JIS) building, vegetation is seen as a landmark that provides identity, orientation to the urban environment. The vegetation becomes a visual marker of contrast, harmony with the elements of formula E, which is closely related to the modernity of the urban area.
2.	Node	The Jakarta International Stadium (JIS) building is considered a node element, a center of attention, a visual marker of the urban environment. The Formula E track is not very visible because it is mixed with vegetation in the form of ripples.
3.	Path	Track Formula E symbolizes the path element that represents the circulation system, movement in an urban environment. The Formula E track is a visual marker, connecting other elements in the motif, the first international circuit in Jakarta, a symbol of the city's progress and modernity.
4	Edge	The office building around JIS as an edge element, limiting the shape of space in an urban environment, a strong horizon space line, dense.
5	District	It represents a city area that has a character, unique, spacious, large, majestic, modern, advanced and developed, as a characteristic of the city of Jakarta.

The motif is analyzed from the aspect of imageability, this motif is inspired by the Formula E track and the Jakarta International Stadium (JIS), creating a modern visual impression, the dominance of curved lines and vegetation/blues gives the impression of growth, speed, dynamics, and harmony. The batik motif structure adopts a combination of geometric and organic lines, inspired by the Formula E racing track and the shape of the Jakarta International Stadium (JIS) building. The repetitive lines create rhythm and movement. The identity of the batik motif inspired by Formula E and the JIS building becomes the main identity and appears to be a distinguishing value from traditional batik motifs, making it appear to be contemporary batik.

Identity in this motif can show the spirit of progress, innovation, technology, novelty in the automotive industry in Jakarta. Legibility in the motif can be seen in the use of a combination of firm and curved lines to increase the legibility of the elements in the batik motif. The Imageability aspect of the track is less visible because it is taken from a top viewpoint, it does not help readability, especially by means of smaller scale images, in the form of traces of disconnected lines. In terms of structure and identity, the elements placed in this motif show the city atmosphere in the administrative area, with new buildings as the identity of today's Jakarta, namely JIS and the Formula E track, and both are icons of the North Jakarta area and can be understood as a North Jakarta area. It provides a visual impression of dynamic, modern, fast, growing, harmony, with an organized image structure, unique motif ideas, although from the aspect of readability not all elements are understood. The integration of all visual elements forms a contemporary style in accordance with current trends.

According to the study, the Jakarta Marunda Batik motif is distinctive in that it depicts a modern metropolitan concept. The investigation revealed a close link between Batik Marunda's design features and the characteristics of Jakarta. Batik Marunda is more than just a cultural asset; it is also a visual reflection of Jakarta's urban development. The study's key discovery is the identification of urban motifs quietly interwoven into Batik Marunda patterns. Researchers found that Batik Marunda themes reflect the dynamism of Jakarta's urban life in a complicated but harmonious way.

This study indicates that the motifs of Jakarta's Batik Marunda distinctively express the concept of a modern metropolis, as well as an identity that reinforces its status as Jakarta's signature batik. Unlike batik motifs from other parts of Indonesia, Batik Marunda seamlessly mixes urban aspects with Jakarta's indigenous wisdom. A detailed examination of Batik Marunda's patterns and motifs reveals a powerful visual representation of Jakarta's prominent sites, including the National Monument, skyscrapers, and the Sunda Kelapa bay. This discovery reveals that Batik Marunda is in excess of what just a traditional cloth; it is also a canvas that depicts the evolution and dynamics of Jakarta, the country's capital.

It was also found that the colors in Batik Marunda reflect Jakarta's ethnic and cultural variety. The stronger and more contrasted color palette, when compared to other regions' batik, shows Jakarta's cosmopolitan attitude. This reinforces Batik Marunda's position as a distinct and clearly identifiable visual identity. Moreover, this study discovered that Batik Marunda themes are adaptable to a wide range of current products, including fashion and interior décor. Batik Marunda's versatility makes it a relevant symbol for modern Jakarta, integrating cultural tradition with today's metropolitan living.

Findings can be parsed in the form of a table as below

Table 7. Findings of visual marks on batik motifs

	Aspect	Analysis
1.	Inspiration	Formula E track, Jakarta International Stadium (JIS), iconic building, vegetation, city view
2.	Visual Impression	Modern, Dynamic, Fast-paced, Growing, Harmonious
3.	Dominant Elements	Curved lines, straight line structure, Vegetation/dark, solid colors
4.	Motif Structure Identity	Combination of geometric and organic lines, Repetitive lines creating rhythm and movement
5.	Legibility	Contemporary batik, Distinguishable from traditional batik, Represents progress, innovation, technology in Jakarta's automotive industry, Icons of North Jakarta area
6.		Combination of firm and curved lines improves legibility
7.	Imageability	Track's top view perspective reduces readability, especially in smaller scales Less visible due to top viewpoint of the track, disconnected lines in smaller scale images affect comprehension

Table 7. Findings of visual marks on batik motifs

	Aspect	Analysis
8.	Structure & Identity	Represents city atmosphere in administrative area. New buildings (JIS and Formula E track) as modern Jakarta's identity. Understood as representing North Jakarta area
9.	Impression	Modern, Dynamic, Fast-paced, Growing, Harmonious, Dynamic and modern, Organized image structure, Unique motif ideas, contemporary style aligned with current trends Innovative concept, Reflects modern Jakarta, Combines traditional art form (batik) with contemporary elements
10.	Strengths	Innovative concept, Reflects modern Jakarta, Combines traditional art form (batik) with contemporary elements
11.	Areas Improvement	Enhance readability of track elements, especially in smaller scales Consider alternative perspectives to improve imageability

These data confirm that Batik Marunda has a high potential to become a nationally and internationally renowned cultural landmark in Jakarta. Batik Marunda stands out from other regional batiks due to its unique blend of traditional and modern components. It also underlines Jakarta's reputation as a city that values cultural history while embracing progress. As a result, developing and promoting Batik Marunda can be a strategic move in preserving Jakarta's culture and strengthening its identity. The ability of Batik Marunda to visualize the city's changes and progress adds to its relevance as a cultural identity for Jakarta. The motifs are not only aesthetically beautiful, but also serve as a visual record of Jakarta's change, including the municipality's efforts to improve the quality of life for its residents.

Conclusions

In the course of analyzing the three batik objects above, which depict the city of Jakarta reflected by 3 batik motifs, namely 'National Museum, 'Jakarta Panorama' and 'Formula E Jakarta,' the overall visual elements and symbolic meanings contained in the batik motifs are the visual impression of Jakarta's hustle and bustle, dense, dynamic, and well-drawn metropolitan city. City structures with skyscraper buildings, highways, and iconic landmarks strengthen the identity of batik motifs that represent Jakarta's identity with a modern and cosmopolitan impression. Imageability factors in some objects used in the motif are visible and not, for example in the motif inspired by the Formula E track, although it gives a dynamic, fast, energetic visual impression, the progress of automotive and technological innovation, but because it is depicted above, it is not understood by the eyes of the audience who sees. The grass element forming a triangular format becomes dominant until it gives the impression of a row of grass along the road, covering the area that is actually intended to be symbolized through this motif, namely the icon of the North Jakarta area today.

Museum Nasional is the most recognizable motif, as it depicts one of the buildings in the colonial era giving a monumental, historical, cultural, architectural insight and decorative impression. The identity of the motif represents cultural identity, Indonesia's historical heritage in Jakarta to increase the readability of the motif. Furthermore, this building is a historical building, and a place that is often visited by people from various regions. 'Panorama Jakarta' motif is the motif that best represents the image of the city of Jakarta, because the main part appears to be a building with modern architecture, towering, typical of buildings in big cities. The large bridge at the front as an object of novelty, is not widely known to the public, so in this motif its existence is to be communicated as part of the development of Jakarta today.

Based on the three batik motif objects analyzed, the objects formed and arranged aim to provide information or visual markers of the city of Jakarta by means of a visual language where not all fields are depicted according to their shape, there are stulations, large and small, placement of front and back fields, all of which become connecting elements to create the power of identity to be communicated through visuals to the public. The composition of batik is also found to have no set rules that are followed, generally referring to symmetrical and asymmetrical composition patterns. The arrangement of objects is done by arranging them so that they appear in all fields by considering the structure and identity of the area or region of the object, directly, no symbolization is made, only modifications are made for the suitability of fabric size and aesthetic aspects. This endeavor is also to strengthen the image of each administrative area of the city of Jakarta and all the diversity of its city identity. The depiction of this motif is expected to strengthen the identity of Marunda batik, which consistently builds an image of Jakarta that is in harmony with its surrounding environment, creates a sense of attachment due to the resulting identity, and evaluates the objects used as motifs in the next process.

Batik Marunda has become more than just a traditional handmade product. It has evolved into a multidimensional mirror that reflects the identity, aspirations, and challenges of Jakarta as the country's capital, as well as a live example of how traditional arts can adapt and remain relevant in a modern urban context. Thus, the growth and maintenance of Batik Marunda is not only culturally important, but also strategically valuable in promoting the Jakarta municipality's narrative of development and urban identity.

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