

Sustainable Batik Design Innovation through Visual Semiotic Analysis of the Lidah Api Padas Gempal Motif at Batik Srigaya Kediri

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ABSTRACT

Keywords:

Sustainable batik design,
Visual semiotics,
Lidah Api Padas
Gempal motif,
Batik Srigaya Kediri,
Cultural identity

This study examines the Lidah Api Padas Gempal motif at Batik Srigaya Kediri as both a cultural visual system and a basis for sustainable batik design innovation. The study is grounded in the issue that while their visual structures and symbolic meanings as foundations for sustainable design development are rarely documented systematically. A descriptive qualitative method with a case study approach was employed, focusing on the Lidah Api Padas Gempal motif produced by Batik Srigaya Kediri. Data were collected through visual observation, motif documentation, semi structured interviews, and literature review. The data were analyzed through visual structure analysis and Charles Sanders Peirce's triadic semiotics to identify the relationship between representamen, object, and interpretant. The findings reveal that the motif is organized through upward curving flame forms, large floral ornaments, butterflies, and padas gempal isen that construct a coherent composition and symbolic narrative of energy, growth, transformation, and strength. The study concludes that visual semiotic analysis can support sustainable batik design innovation by preserving local cultural identity, strengthening product differentiation, and providing a conceptual foundation for adaptive design development in the creative industry.

INTRODUCTION

Batik has long been recognized as part of Indonesia's visual culture, representing local identity through the arrangement of forms, patterns, and symbols in the medium of textiles. In practice, batik functions not only as a craft product but also as a visual system constructed through the relationships between its elements, thereby producing a distinctive and recognizable aesthetic character (Kusrianto, 2024). Therefore, batik motifs can be understood as visual representations that embody cultural values while simultaneously shaping the identity and branding potential of a region (Budiono & Albahi, 2025).

As a visual system, batik motifs are formed through the organization of formal elements such as lines, planes, stylized forms, repetition, and spatial composition (Woelandhary, 2025). These elements operate through visual principles such as rhythm, balance, hierarchy, and unity, which create an organized structure and maintain the consistency of a motif's identity. In the context of sustainable design innovation, this structure becomes essential because a motif must preserve cultural meaning, maintain visual coherence, and remain adaptable for contemporary creative development without losing its local characteristics.

One of the motifs that has evolved within Kediri batik practice is the Lidah Api Padas Gempal motif produced by Batik Srigaya Kediri. This motif has been consistently applied in various batik products as a visual representation of Kediri's local identity. Its continuous production indicates that the motif has developed beyond a decorative

pattern into a cultural asset that has the potential to support sustainable batik design innovation. Visually, the Lidah Api Padas Gempal motif consists of flame shapes, floral ornaments, butterflies, and isen padas gempal elements arranged through repetitive patterns and a distinctive vertical composition.

The Flame motif is closely related to the concept of Dahanapura, which refers to the administrative center of the Kediri Kingdom. Etymologically, “daha” or “dahana” means fire, while “pura” means city or kingdom; therefore, Dahanapura is interpreted as the “city of fire” (Salsabila et al., 2023). In a symbolic context, fire represents energy, spirit, and strength that continue to burn. Thus, the Flame motif is interpreted as a representation of optimism, ambition, and an enduring spirit (Putra & Kharnolis, 2026). The combination of flame forms with floral elements illustrates the relationship between energy, growth, and continuity as part of the motif’s visual composition.

In design studies, batik motifs can be understood as a system of signs that mediates the relationship between visual form and cultural meaning (Marsela, 2026). To examine this relationship, this study applies Charles Sanders Peirce’s triadic semiotic approach, which explains signs through the relationship between the representamen, object, and interpretant (Nelsa & Permana, 2024). This approach enables visual elements within the motif to be interpreted not merely as decorative components but as cultural signs that generate meaning and provide a conceptual foundation for sustainable design innovation.

The concept of visual language in design serves as a foundation for understanding the relationship between visual elements within a motif (Andhita, 2021). Visual language consists of shapes, lines, planes, colors, and repetition that operate through organizational principles such as balance, rhythm, and hierarchy (Yusa et al., 2023; Hendriyana et al., 2025). In ornamental design, these principles construct a visual structure that enables motifs to maintain consistency, distinct identity, and symbolic readability (Majid, 2025; Suharson et al., 2025). Therefore, visual structure analysis is necessary to identify the configuration of forms, repetition patterns, and relationships between elements within the Lidah Api Padas Gempal motif before transforming its cultural values into sustainable design innovation.

Several previous studies have examined the development of locality based batik motifs in the Kediri region. Research on the Lereng Sidapaksa motif emphasizes visual exploration and the application of design principles within art education (Permatadani & Ratyaningrum, 2024). Another study discusses Dahanapura as a source of ideas for regional workwear, focusing on visual transformation into formal clothing designs (Sumargo & Purnomo, 2025). Furthermore, research on Goa Selomangleng ornaments highlights the adaptation of traditional ornaments into contemporary designs through form stylization (Putra & Kharnolis, 2026). Studies on Lasem batik also demonstrate analysis of motif structure and visual composition based on form characteristics (Manuaba & Basiroen, 2025).

Although these studies have contributed to the development of locality based design, the focus of research still tends to be directed toward design exploration, visual

transformation, and fashion product innovation. Previous research on Kediri batik has tended to focus on design exploration and the application of motifs in fashion products, while studies that specifically analyze the visual structure of the Lidah Api Padas Gempal motif as a sign system remain limited. Therefore, this study fills that gap through the integration of visual structure analysis and Peircean semiotics.

This study documents the visual structure and symbolic meanings of the Lidah Api Padas Gempal motif as a basis for sustainable batik design innovation. Through the integration of structural analysis and Peircean semiotic interpretation, this research maps the motif's visual characteristics while clarifying the philosophical meanings it embodies. This contribution not only enriches academic documentation of regional batik motifs but also reinforces batik's position as a structured and meaningful medium of cultural representation (Budiono & Albahi, 2025). In the context of Sustainable Lifestyle Innovation, an understanding of motif structure and meaning can serve as a foundation for developing batik products that preserve cultural values while remaining relevant to contemporary creative industry needs. Therefore, this study aims to analyze the visual semiotics of the Lidah Api Padas Gempal motif and to explain how its structure and symbolic meaning can support sustainable batik design innovation at Batik Srigaya Kediri.

RESEARCH METHOD

This study employs a descriptive qualitative approach using a case study method integrated with visual semiotic analysis. This approach was selected because the research focuses on understanding how visual elements, symbolic meanings, and innovation values are constructed in the Lidah Api Padas Gempal motif. In this study, sustainable batik design innovation is understood not as a technical experiment, but as the reinterpretation of local visual identity into a reproducible design asset that supports cultural continuity, product differentiation, and adaptive creative industry practice. Sustainable batik design innovation refers to the process of identifying, interpreting, and developing existing cultural visual elements into a design foundation that maintains cultural meaning while supporting contemporary batik production, differentiation, and creative industry practices.

The case examined in this research is the Lidah Api Padas Gempal motif produced and applied in Batik Srigaya, Kediri. The motif was selected because it adapts the local element of Lidah Api into a contemporary ornamental batik structure and has been used in production practice. Its position within Batik Srigaya's product portfolio enables this study to examine the relationship between visual composition, cultural symbolism, and the potential of the motif as a basis for sustainable batik design innovation. The unit of analysis in this case study is the visual structure and symbolic system of the Lidah Api Padas Gempal motif, including its main ornaments, supporting elements, composition, and cultural meanings.

The research data consisted of primary and secondary data. Primary data included visual documentation of the motif, direct observations of compositional structure, and

semi structured interviews with the owner as the primary informant and artisan as supporting informant. The informant was selected through purposive sampling because of their knowledge of motif development, production continuity, and the philosophical meanings used in Batik Srigaya's batik practice. Secondary data were obtained from literature on batik motifs, visual language, ornamental design, cultural symbolism, creative industry branding, and Charles Sanders Peirce's triadic semiotics.

Data collection was conducted through visual observation, documentation, semi structured interviews, and literature review. Visual observations were carried out at the Batik Srigaya production site in Kediri to examine motif forms, repetition systems, spatial division, color usage, and the relationships between main and supporting elements. Documentation was conducted through photographs of the motif and batik products to support accurate identification of visual elements. Interviews explored the background of motif creation, the meaning of the Lidah Api and Padas Gempal elements, the production process, consumer response, and the motif's relevance for sustainable design development.

Data validity was established through source triangulation and methodological triangulation. Source triangulation was conducted by comparing the results of interviews, visual observations, and motif documentation. Methodological triangulation was conducted by connecting observation data, interview findings, visual documentation, and relevant literature. This process ensured that the interpretation of the motif's visual structure, semiotic meaning, and sustainable innovation value was not based on a single data source but on consistent relationships among the data obtained.

Data Analysis Procedure

Data analysis was conducted in three stages. The first stage was visual structure analysis, which involved identifying the primary motif, supporting motifs, isen padas gempal, spatial zones, repetition patterns, direction of movement, and color composition. These visual elements were coded based on form, visual function, position in the composition, and their role in building the motif's identity. The analysis was guided by principles of visual language and design organization, including rhythm, balance, hierarchy, unity, and contrast.

The second stage was semiotic interpretation using Charles Sanders Peirce's triadic model. Each visual element was positioned as a representamen, then linked to its object and interpretant to explain the meaning constructed within the cultural context of Kediri batik. The representamen analysis identified the visible characteristics of each element, including shape, line, and ornament form. The object analysis examined the cultural references represented by these forms, while the interpretant analysis interpreted the meanings generated from the relationship between visual forms and cultural concepts. The relationship between visual form and meaning was also classified into icon, index, and symbol categories to clarify how the motif communicates cultural messages (Hutapea et al., 2025; Nelsa & Permana, 2024).

The third stage was synthesis for sustainable batik design innovation. At this stage, the results of visual structure analysis and semiotic interpretation were connected to the motif's potential contribution to cultural preservation, product differentiation, sustainable branding, cultural identity strengthening, and adaptive design development. This synthesis allowed the study to explain not only what the Lidah Api Padas Gempal motif means, but also how its visual and symbolic qualities can be used as a foundation for sustainable batik innovation at Batik Srigaya Kediri (figure 1).

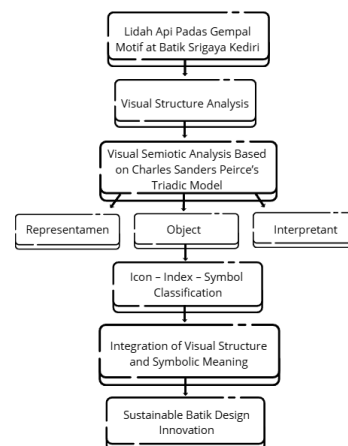


Fig. 1. Conceptual Framework

RESULTS AND DISCUSSION

3.1. Visual Structure of the Lidah Api Padas Gempal Motif as a Basis for Sustainable Design Innovation

The developed motif features a visual structure composed of dominant flame like shapes combined with floral motifs and fauna elements. Its compositional structure shows a clear division between the main field and the lower field, serving as a visual counterbalance. This structural mapping is important because sustainable batik design innovation requires motifs that are culturally recognizable, visually coherent, and repeatable in production while maintaining their local identity. Structural mapping provides an analytical foundation for sustainable batik design innovation by identifying the visual characteristics that maintain cultural identity, aesthetic coherence, and adaptability for contemporary production.

3.1.1. Main Motif Structure



Fig. 2. Main Motif

The main elements of the motif consist of the flame ornament as the dominant visual element and large floral ornaments that are stylized following flame like silhouettes. Both share the same visual direction pointing upward with dynamic curved lines. The

flame motif is rendered with decorative stylization and intricate fill details that enrich the visual texture. Meanwhile, the large floral and leaf motifs are shaped to follow the silhouette of the flame, so that the overall main composition displays a vertical pattern that tapers and curves upward. The similarity in direction and line character between these two forms creates a strong visual unity. The upward curving motion creates a dynamic, growing, and moving impression, while simultaneously reinforcing the hierarchy due to the dominant size and intensity of color compared to the supporting elements.

This dominance of form is reinforced by the contrast of red and orange against the dark brown background, so that the focal point of the composition lies in the group of main motifs in the central zone of the fabric. The clear hierarchy of the main motif allows the pattern to maintain its visual identity when adapted into different textile applications, supporting its potential as a sustainable design resource.

3.1.2. Supporting Motifs

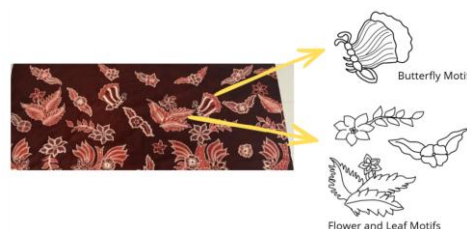


Fig. 3. Supporting Motifs

The supporting motifs consist of small individual flowers, small leaves, and butterflies. The butterfly elements are scattered across the central to upper sections, creating balance and organic variation in form. Meanwhile, the small flowers and leaves serve as field fillers to prevent the fabric from appearing empty. The repetition of these supporting elements creates a lighter visual rhythm compared to the repetition of the main motif. Their smaller size and wider spacing ensure these elements do not detract from the dominance of the flame motif. The supporting elements contribute to visual balance and provide flexibility in composition adaptation, allowing the motif to be developed into various contemporary batik products without losing its original identity.

3.1.3. Composition and Spatial Division



Fig. 4. Composition and Spatial Division

The composition of the motifs reveals a division into three visual zones. The lower zone consists of a solid isen padas gempal pattern that serves as the visual base. This compositional organization demonstrates a structured visual system that enables the motif to remain recognizable and reproducible in batik production. A dense dot pattern creates a solid texture and forms the foundation of the composition. The middle zone is

dominated by flame motifs and large floral designs, while the upper zone contains additional elements such as butterflies and small flowers that are more sparsely distributed. This division produces a stable vertical structure in which the lower zone functions as a visual counterbalance to the dynamic forms in the middle section.

3.1.4. Color Structure



Fig. 5. Color Structure

The color scheme consists of a dark brown background as the base, creating a warm and strong impression. Red and orange are used in the main motif to emphasize the character of fire and energy, while white is used for outlines and ornamental details to enhance the clarity of the shapes. The contrast between motif colors and the background creates clear separation among visual elements. The combination of warm colors produces visual unity while reinforcing the symbolic identity of the flame and reinforcing the visual identity of the flame element. Overall, the structural character of this motif is marked by the dominance of dynamic flame like forms, the integration of large scale floral ornamentation, the controlled repetition of supporting elements, and systematic vertical division of the field.

The structural characteristics identified in this analysis provide the basis for the following semiotic interpretation, where visual elements are examined as signs that represent cultural meanings. Understanding this relationship supports the development of sustainable batik design innovation by transforming local visual identity into a meaningful and adaptable design resource.

3.2. Visual Semiotic Interpretation of the Lidah Api Padas Gempal Motif

The interpretation of motif meaning was conducted using Charles Sanders Peirce's triadic semiotic model to explain the relationship between the visual form or representamen, the referent or object, and the resulting meaning or interpretant (table 1). Each visual element was identified as a sign, linked to its cultural reference, and classified as an icon, index, or symbol. This stage clarifies how visual semiotics can transform the motif from a decorative pattern into a meaningful design asset for sustainable batik innovation and reveals the motif as a meaningful cultural design asset that can support sustainable batik innovation.

Table 1. Semiotic Analysis of the Lidah Api Motif.

Visual Element (Representamen)	Object (Reference)	Interpretant (Meaning Formed)	Type of Sign
Flame (curved upward line, reddish-orange)	Fire as a natural element	Energy, passion, strength, growth	Icon, Index, Symbol
Large decorative motifs resembling flames (vertical flowers and leaves)	Natural growth / vegetation	Life, development, continuity	Icon, Symbol
Butterflies	Living creatures that undergo metamorphosis	Transformation, change, the dynamics of life	Icon, Symbol

Flowers and small leaves	Floral elements	Fertility, completeness, harmony	Icon, Symbol
Padas Gempal (a chunk of coral)	The concept of protection in the batik tradition	Sturdiness, strength, harmony in life	Symbol

3.2.1. Lidah Api as Representamen



Fig. 6. Lidah Api as Representamen

The motif in this design features a stylized flame shape with upward curving lines and tapered tips. This shape is emphasized by the use of red and orange, colors that are visually synonymous with fire. The object of this representamen is fire as a natural element characterized by heat, energy, light, and transformative power (Figure. 6). In the cultural context of Kediri, this flame representation is associated with the concept of Dahanapura which etymologically means “city of fire,” as a symbol of a strong, burning spirit that never dies out in the history of the Kingdom of Kediri (Salsabila, et al., 2023). This interpretation reinforces the semiotic analysis linking the visual form to concepts of energy and the dynamics of life. From this association, an interpretant emerges namely, the meaning of spirit, life force, courage, and fighting spirit. The upward pointing direction of the form reinforces its meaning as a symbol of growth, hope, and the dynamics of life.

Interview results indicate that the flame motif is interpreted as a symbol of a spirit that continues to burn and never dies out. This interpretation reinforces the semiotic analysis linking the visual form to concepts of energy and the dynamics of life. The flame motif is classified as an icon because it bears a direct visual resemblance to fire. The use of red-orange colors can be understood as an index, as they naturally indicate heat or energy. In a cultural context, fire also functions as a symbol, as its meaning as a source of strength and spirit is established through cultural consensus.

3.2.2. Large Ornamental Design Resembling a Flame



Fig. 7. Large Ornamental Design Resembling a Flame

The large floral and leaf motifs, shaped to resemble the silhouette of a flame, also serve as a representation (Figure 7). Although they do not literally depict fire, their curved lines and composition follow the visual characteristics of a flame. As an object, this form refers to natural growth, vegetation, and life. The resulting interpretation conveys a meaning of the continuity of life, development, and harmony between energy (fire) and nature (flora). The shared vertical orientation of the flame and the large decorative

motif reinforces the idea that life's energy is manifested through growth and development. Interviews with the artisans reveal that the combination of floral forms with the silhouette of a flame is intended to create a dynamic visual impression while maintaining natural elements as part of the motif's identity. This finding indicates an effort to unify the concepts of energy and life into a single visual unity.

This element functions primarily as an icon of floral forms while symbolically adopting flame like visual characteristics. It can be categorized as an icon because it visually represents floral and leaf structures, while its symbolic meaning of growth and continuity is constructed through cultural interpretation.

3.2.3. Supporting Motifs: Butterfly and Small Floral Elements



Fig. 8. Butterfly Motifs



Fig. 9. Small Floral Elements

Butterfly and small flower motifs serve as additional elements in the composition. Interviews with the artisans reveal that the flame motif was designed as the dominant primary form, while the flower, leaf, and butterfly motifs serve as supporting elements to enrich the visual composition. The butterfly, as an object, refers to a living creature undergoing metamorphosis (Figure 8). The resulting interpretation conveys the meanings of change, transformation, and the process toward maturity. In the classification of signs, the butterfly is an icon due to its direct visual resemblance to its original form, and simultaneously a symbol because it is culturally interpreted as a symbol of transformation. Small flowers and leaves serve to reinforce the meanings of fertility, harmony, and continuity of life (Figure 9). These elements construct an interpretation that energy (fire) and growth (flora) exist within a single life system that mutually supports one another.

3.2.4. Isen Padas Gempal as Symbolic Ground



Fig. 10. Padas Gempal isen

The lower part of the motif features a padas gempal pattern, visualized through shapes resembling clumps or chunks arranged in a repetitive pattern to form a dense texture on the base. As a representation, this pattern does not directly depict a specific object

realistically, but visually evokes the image of interlocking chunks of stone. The term *padas* means coral, while *gempal* refers to a chunk, so it can literally be interpreted as a chunk of coral. This form symbolizes strength, sturdiness, and harmony in life (Lestari, & Suparwi.,2023). Based on the interview results, the *padas gempal* motif is understood as a symbol of strength and sturdiness that forms the foundation of the entire motif. This indicates a relationship of meaning between the basic elements and the main motif in constructing a symbolic unity.

In a semiotic context, the *padas gempal* motif functions as a symbol, as its meaning is formed through cultural understanding of the concept of *padas gempal*, which symbolizes strength, sturdiness, and unity. The interpretant that emerges is the idea of a foundation of strength and steadfastness that serves as the supporting base for the dynamics of the main motif above it. When combined with the *Lidah Api* motif, its meaning relates not only to protection but also depicts a process of purification or liberation from sin and the negative aspects inherent in human nature.

Overall, the relationship between the *Lidah Api*, floral ornamentation, butterflies, and *isen padas gempal* forms an integrated system of meaning. Energy and spirit represented by fire are combined with growth represented by flora, transformation represented by butterflies, and strength represented by *padas gempal*. This structure of meaning demonstrates that the motif is not merely decorative but also contains a symbolic narrative organized through visual and cultural relationships, which can be used as a conceptual basis for sustainable batik design innovation. The semiotic interpretation demonstrates that the *Lidah Api Padas Gempal* motif operates as a visual system where each element contributes to a network of cultural meanings. The combination of flame, floral, butterfly, and *padas gempal* elements creates a motif identity that is not only aesthetically structured but also culturally meaningful. These identified visual and symbolic characteristics become the foundation for sustainable batik design innovation by enabling the preservation of local identity while supporting contemporary design development.

3.3. Discussion

The results of the analysis and interviews indicate that the *Lidah Api Padas Gempal* motif is not merely decorative ornamentation, but a structured visual system that embodies symbolic and cultural values. The vertical compositional arrangement, the dominance of upward curving forms, and the integration of flame motifs with floral ornamentation create a cohesive visual narrative representing energy, growth, and continuity of life. Structurally, the upward directional flow functions as the primary organizing principle of the composition (Figure 11 and Figure 12), producing a dynamic impression of movement and expansion. This structure is reinforced through systematic repetition patterns and the use of *padas gempal* as a stable visual foundation. Interview findings with the owner of Batik Srigaya Kediri further indicate that the motif is understood aesthetically and philosophically as a representation of Kediri's local identity and spirit. This understanding positions the motif as a cultural design resource that can be reinterpreted and developed while maintaining its original visual identity.



Fig. 11. Kediri Batik with the “Lidah Api” Pattern by Batik Srigaya



Fig. 12. Detail Kediri Batik with the “Lidah Api” Pattern by Batik Srigaya

The dominance of these dynamic lines creates an impression of movement and visual expansion (Mubarat & Ilhaq, 2021). Within Batik Srigaya’s product portfolio, the Lidah Api Padas Gempal motif occupies an important position as one of the consistently reproduced motifs and is applied across various batik products. Its continued production demonstrates that the motif possesses practical relevance both culturally and as a sustainable design resource within batik production practices. The distinctive combination of flame forms, floral ornamentation, butterflies, and padas gempal creates visual differentiation that distinguishes the motif from other regional batik designs. This differentiation contributes to product identity and provides symbolic value that can increase the attractiveness of batik products in the creative industry market and strengthens the cultural value of batik products.

The findings also suggest that the motif has potential as part of Kediri’s cultural branding strategy and strengthen the representation of Kediri’s cultural identity through batik design. The visual association with Dahanapura and the symbolic representation of fire as energy and spirit create a strong narrative connection to Kediri’s historical identity. In this context, the motif functions not only as a decorative element but also as a medium for communicating locality, authenticity, and cultural values. Such symbolic articulation can strengthen the positioning of batik products within contemporary markets, particularly within contemporary creative industries that increasingly emphasize cultural narratives and local identity.

From the perspective of production sustainability, the continued use of the motif within Batik Srigaya indicates that locality based design can support sustainable creative practices. The motif has evolved beyond an experimental visual concept into a reproducible production asset integrated into the batik making process. This demonstrates that sustainable innovation in batik does not only depend on new visual creation but also on the ability to reinterpret existing cultural motifs for continuous development. This continuity reflects how cultural values embedded within visual motifs can contribute to maintaining product relevance in changing market conditions. Interview findings also indicate that motifs carrying recognizable local identity tend to

receive positive responses from consumers because they are perceived as unique and representative of Kediri culture.

When compared to the study of Dahanapura as a source of workwear ideas by Sumargo and Purnomo, which emphasizes locality as design inspiration, this research extends the discussion by demonstrating that local sources are not merely transformed visually but are constructed as an organized symbolic system. Likewise, the transformation of Selomangleng relief ornaments discussed by Putra and Kharnolis emphasizes adaptation into fashion products, whereas this study interprets the transformation process as the construction of meaning through the representamen-object-interpretant relationship. In contrast to Manuaba and Basiroen's feature based analysis of Lasem batik, which focuses on computational mapping of visual composition, this research emphasizes the interrelation between visual structure, culturally constructed symbolic meaning, and sustainable batik design innovation.

Therefore, the contribution of this research lies not only in documenting the structural characteristics and symbolic meanings of the Lidah Api Padas Gempal motif, but also in demonstrating its relevance within contemporary creative industry practices. The findings indicate that locality based batik motifs can function simultaneously as cultural representation, product differentiation strategy, sustainable branding asset and sustainable innovation resource.. In the context of Sustainable Lifestyle Innovation, the integration of visual identity, symbolic meaning, and local cultural narratives may support the development of adaptive batik products that remain culturally sustainable while maintaining competitiveness in broader markets.

CONCLUSION

This study demonstrates that the Lidah Api Padas Gempal motif possesses a systematically organized visual structure characterized by the dominance of upward curving flame forms, large floral ornamentation, butterflies, and padas gempal patterns arranged through repetitive and balanced composition. The motif has been applied in the production practices of Batik Srigaya Kediri and has become one of the recognizable designs representing Kediri's local identity. The continuity of its production indicates that the motif has evolved from a visual design concept into a cultural design resource that combines aesthetic value, cultural identity, and adaptability within sustainable batik practices.

Through Charles Sanders Peirce's triadic semiotic approach, the study reveals that each visual element functions as a sign that constructs symbolic meaning. The flame symbolizes energy and spirit, floral ornamentation represents growth and continuity of life, butterflies signify transformation, and padas gempal symbolizes strength and stability. The interaction among these elements forms an integrated symbolic narrative regarding vitality, development, transformation, and resilience. The findings demonstrate that symbolic meaning within batik motifs is constructed through relationships between form, color, direction, and composition rather than functioning solely as decorative expression.

The study also demonstrates that visual semiotic analysis can support sustainable batik design innovation. By identifying the structural and symbolic logic of the motif, designers and batik producers can preserve local cultural values while developing products that remain adaptable to contemporary creative industry needs. The Lidah Api Padas Gempal motif provides a distinctive visual reference within Batik Srigaya's design development by maintaining recognizable local characteristics while allowing adaptation into contemporary batik products. The Lidah Api Padas Gempal motif contributes to product differentiation within Batik Srigaya's portfolio by offering a recognizable visual identity rooted in Kediri locality. The integration of symbolic narratives into batik products strengthens cultural representation and provides additional value through the integration of local narratives into contemporary batik design.

In the context of Sustainable Lifestyle Innovation, the preservation and reinterpretation of local visual identity can support sustainable innovation strategies within the batik creative industry. The utilization of cultural symbolism and locality based narratives enables batik products to remain relevant to contemporary lifestyles while maintaining cultural continuity. Therefore, this study suggests that the integration of visual structure analysis and semiotic interpretation may contribute not only to academic documentation of regional batik motifs but also to the development of adaptive, value added, and culturally sustainable batik products in broader markets and contemporary creative industries.

ACKNOWLEDGEMENTS

The author would like to express sincere gratitude to Batik Srigaya Pare, Kediri, East Java, for their support and cooperation throughout this research. The authors appreciate the opportunity to access data, observe the batik production process, and obtain valuable information regarding the Lidah Api Padas Gempal motif. Their openness and contribution have significantly supported the visual analysis, semiotic interpretation, and completion of this study.

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