

ADDIE-Based Design Research of Institutional Batik at Ma Chung University

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How to cite: Bakti, A.M.S., & Nugroho, D.P. (2025). ADDIE-Based Design Research of Institutional Batik at Ma Chung University. *Gondang: Jurnal Seni dan Budaya*, Vol 9(2): Page. 504-5.

Article History : Received: May 30, 2025. Revised: Sep 22, 2025. Accepted: Dec 17, 2025

ABSTRACT

Batik has increasingly been adopted by higher education institutions as a medium of institutional identity; however, existing studies on institutional batik largely remain descriptive, emphasizing aesthetic outcomes rather than examining the systematic process through which institutional philosophical values are translated into visual form. This research addresses that gap by investigating the development of Ma Chung University's batik motif through a Research and Development (R&D) approach using the ADDIE model, positioned as a practice-based design research framework. The study aims not only to produce a batik motif, but to formulate a structured design process that articulates philosophical values and campus identity into visual elements such as motifs, composition, and color systems. Data were collected through literature review, institutional document analysis, in-depth interviews, observation, and user evaluation. Qualitative data were analyzed interpretatively to map philosophical values into visual symbols, while quantitative data were analyzed descriptively to assess design acceptance. The results demonstrate that the "Tugu Ma Chung Tirta Harmoni" batik motif functions as a visual system of institutional representation, rather than merely a decorative artifact. The study contributes academically by offering a replicable R&D-based model for institutional batik design, extending discussions in art and design research on visual identity, practice-based methodology, and culture-based design in higher education contexts.

KEYWORDS

Batik Motif
Ma Chung
Visual Identity
Philosophical

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INTRODUCTION

Indonesia's cultural diversity is reflected in various traditional art forms, among which batik occupies a significant position as a medium of visual communication and cultural representation. Since its recognition by UNESCO as an Intangible Cultural Heritage in 2009, batik has increasingly been examined not merely as a textile technique, but as a cultural system that encodes philosophical meanings through visual form. In this study, batik is approached as a designed visual structure, in which motifs, colors, and patterns function as interrelated visual elements operating within a structured system of signs. Meaning is constructed through formal relationships such as line quality, repetition, scale, composition, and color harmony, enabling systematic visual analysis (UNESCO, 2009). From this perspective, batik is analyzed as a visual language through which philosophical values and institutional identity can be articulated and interpreted. This analytical approach aligns with Yuliarma (2023) who positions batik as a manifestation of local wisdom rooted in cultural traditions. Such wisdom is expressed through inherited beliefs, norms, and symbolic conventions that have been continuously negotiated and reinterpreted across generations, allowing batik to remain relevant within contemporary cultural and institutional contexts.

In recent years, educational institutions across Indonesia have adopted batik not only as a symbol of national culture but also as a visual identity that reflects institutional values and missions. One such institution is Ma Chung University, a private university located in Malang that excels in three languages: Indonesian, English, and Mandarin. The university has taken an innovative step by developing its own distinctive batik motif based on the campus identity, which carries philosophical meanings representing the essence of the institution. This motif was deliberately designed to mirror the university's philosophical foundations and to serve as a visual embodiment of its academic character and cultural identity (Iskandar & Kustiyah, 2016).

The philosophy, historical background, and institutional mission of Ma Chung University are intentionally embedded within the batik motif design, positioning the batik as a visual marker for the academic community. In this context, the motif functions not merely as a decorative element, but as a medium for articulating institutional values such as unity, creativity, diversity, and academic excellence. However, the adoption of batik as an element of institutional identity necessitates a critical framework to avoid reducing cultural heritage to a purely instrumental or commercial function.

The transformation of batik from a cultural heritage artifact into an institutional branding medium raises concerns regarding cultural commodification, particularly when traditional symbols are appropriated without reflective interpretation. To address this risk, the present study situates the design process within a research-based framework that emphasizes contextual analysis, philosophical interpretation, and cultural sensitivity. By grounding the motif in the historical and philosophical narratives of the institution, batik is positioned as a form of cultural articulation rather than mere branding ornamentation. Within branding theory, a visual identity is required to be distinctive and recognizable in order to communicate institutional values effectively. According to (Kasapi & Cela, 2017) argue that a product or entity achieves recognizability and relevance through a coherent brand identity that differentiates it from others. Similarly, Wheeler (2017) emphasizes that brand identity consists of tangible and sensory elements that communicate core values and facilitate identification. In this study, branding principles are not applied in isolation, but are critically integrated with cultural and philosophical considerations to ensure that the resulting batik motif functions as an ethical and culturally grounded institutional visual identity, rather than as a commodified cultural symbol.

The Ma Chung batik motif is not merely a decorative design. It is a meaningful composition rich in symbolism, inspired by the university's motto, vision, and core values. It integrates essential themes such as academic integrity, environmental awareness, multiculturalism, and excellence in scholarship. Furthermore, the motif development process—merging traditional batik philosophies with contemporary educational values—serves as a compelling case study in cultural adaptation and design innovation (Sudardi & Rizali, 2017).



Figure 1. Universitas Ma Chung front look
(Source: Universitas Ma Chung Doc)

This study seeks to examine the philosophical underpinnings and symbolic narratives embedded within the Ma Chung University batik motif. It aims to analyze how visual elements—such as lines, shapes, and colors—can visually represent the university's ideals, and how these elements align with broader Indonesian philosophical principles such as *Tri Hita Karana*, *gotong royong*, and *local wisdom*. Additionally, this research investigates the role of batik as a medium for institutional branding, while maintaining reverence for its traditional roots. The concept of Tri Hita Karana teaches us to maintain harmony with others, follow educational rules, and increase respect for both peers and elders. It also promotes devotion to God Almighty and encourages a love for and preservation of nature as an indicator of good character (Pendidikan & Indonesia, n.d.)

Despite the growing use of batik as an institutional symbol in Indonesian universities, most existing studies focus on aesthetic outcomes or cultural preservation, rather than on the systematic translation of philosophical values into visual design through a research-based design method. Previous studies rarely explain how institutional values are transformed into formal visual elements such as motifs, composition, and color systems. Consequently, there is a lack of scholarly discussion positioning institutional batik within the framework of practice-based research and visual identity theory. This study addresses this gap by employing a Research and Development approach using the ADDIE model to critically examine the process of designing batik motifs as an institutional visual identity.

METHOD

The research employed a research and development (R&D) method, aimed at designing a batik motif that reflects the philosophical values and institutional identity of Ma Chung University. The study adopted the ADDIE model, which consists of five systematic and sequential stages: Analysis, Design, Development, Implementation, and Evaluation. In this study, the ADDIE model is not merely applied as a technical production framework, but as a practice-based research methodology that integrates analytical inquiry, conceptual exploration, and reflective evaluation. Within the context of art and design research, ADDIE enables designers to systematically translate qualitative data—such as philosophical narratives, institutional values, and visual identity elements—into design decisions. Each stage of the ADDIE model contributes not only to the production of artifacts, but also to the generation of design knowledge that can be critically analyzed and evaluated. This model

was chosen for its structured yet flexible framework that supports both conceptual exploration and practical application in creative design processes. Through these stages, the research sought to create a motif that not only possessed aesthetic appeal but also embedded meaningful philosophical and cultural values aligned with the character of the university (Andi Rustandi & Rismayanti, 2021)

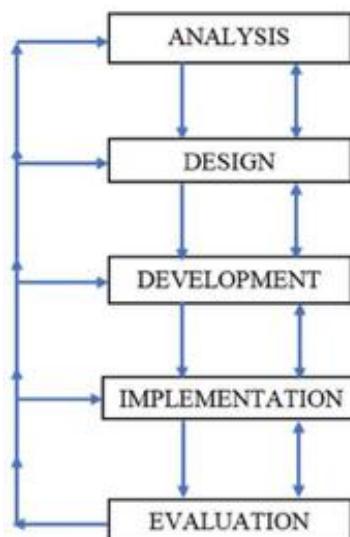


Figure 2. Flowchart Research and development ADDIE
(Source: Adapted from Bakti & Rahmadianto, 2023)

In the Analysis stage, a preliminary investigation was conducted to understand the core philosophy and distinctive institutional identity of Ma Chung University. This included a literature review focused on the university's history, vision, mission, and core values. Document analysis was carried out to explore theoretical and symbolic frameworks relevant to the visual design process (Haryana, 2020)

Additionally, in-depth interviews were held with faculty members, students, and university administrators to uncover symbolic elements and ideas that could be visually embedded in the motif. This stage also included the exploration of local batik traditions in the Malang region and a study of contemporary batik design trends to ensure that the final motif remained contextually relevant and modern.

The second stage, Design, involved translating conceptual insights from the analysis phase into preliminary motif concepts. Initial sketches and digital drafts were created to reflect key institutional values, including unity, multiculturalism, integrity, and academic excellence. Visual elements such as the university logo, symbolic icons, and culturally meaningful motifs were integrated into the design. The composition, color palette, and pattern arrangement were deliberately selected to reflect both the aesthetic characteristics and symbolic essence of the university. This phase prioritized conceptual clarity and visual storytelling, ensuring the motif served as a strong visual representation of campus identity.

Following this, the Development stage focused on refining the chosen motif design into a finalized digital product ready for production. The preliminary sketches were digitally rendered using graphic design software, such as Adobe Illustrator, and carefully revised to suit both traditional and modern batik production techniques. Throughout this stage, consultations were held with design experts and local batik artisans to ensure the feasibility of motif application across various production methods, including batik tulis (hand-drawn),

batik cap (stamped), and digital printing. The design underwent technical validation to ensure visual clarity, scalability, and compatibility with different materials.

The Implementation stage entailed applying the finalized motif to fabric through real-world production. The selected batik production method was executed to produce samples of the motif on cloth, which were then used in university-related items such as academic uniforms, ceremonial attire, merchandise, and decorative materials. In parallel, the university launched an internal campaign to socialize the new motif, including printed booklets, social media content, and workshops to communicate the philosophical and institutional significance of the design. Feedback was gathered from various stakeholders to gauge the motif's acceptance and impact.

The final stage, Evaluation, was conducted to assess the effectiveness and symbolic accuracy of the batik motif. This phase involved collecting data through user surveys and interviews with academic staff, students, and design experts. Feedback focused on visual appeal, symbolic meaning, and alignment with the university's core values. Qualitative data obtained from open-ended questionnaires and expert interviews were analyzed through a three-stage interpretative process. First, responses were coded to identify recurring keywords and themes related to visual form, symbolism, and institutional values. Second, these codes were categorized into analytical groups, such as aesthetic quality, symbolic clarity, and value representation. Third, a symbolic interpretation was conducted to examine how visual elements of the motif—including form, composition, and color—were perceived in relation to the university's identity. Expert review sessions were also held to evaluate the technical feasibility and conceptual coherence of the motif. Based on this interpretative analysis, revisions were proposed to enhance the motif's effectiveness in communicating institutional identity.

By applying the ADDIE model, this research succeeded in producing a batik motif that not only serves as an artistic asset but also reinforces Ma Chung University's philosophical values and visual identity. The motif is expected to enhance the university's cultural representation while fostering a sense of pride and belonging within the academic community.

SWOT Analysis

In designing an institutional batik motif based on philosophical values and campus identity, a comprehensive strategic analysis is required to understand the potential, challenges, and positioning of the design within both internal and external contexts. One relevant approach to be employed is the SWOT analysis (Strengths, Weaknesses, Opportunities, Threats). SWOT analysis offers significant benefits in supporting the design of Ma Chung University's batik motif, which is based on philosophical values and campus identity. By identifying strengths, weaknesses, opportunities, and threats, this analysis allows researchers to thoroughly understand both the internal and external factors influencing the design process. Strengths such as the uniqueness of the design and the institutional values embedded in the motif can serve as a foundation to reinforce the university's visual identity. Meanwhile, weaknesses such as limited public recognition and constrained design resources can be anticipated early in the planning stage. On the other hand, opportunities such as the rising trend of institutional batik and the potential for Intellectual Property Rights (IPR) registration open up pathways for further development. Threats, including competition among institutions and shifting visual preferences among younger generations, can also be mapped out so that adaptive strategies can be prepared. Thus, SWOT analysis not only helps formulate a strategic direction for the design but also

ensures that the resulting motif is relevant, competitive, and sustainable. Additionally, it provides a measurable basis for decision-making, particularly in determining design approaches, promotional targets, and legal protection strategies for the university's batik design. According to (Utami & Maharani, 2024) SWOT analysis is used as a tool in formulating strategic management and determining an entity's competitive strategy. This approach serves as a strategic planning framework that assists in evaluating an organization, plan, project, or business activity, making it a vital instrument for situational analysis to identify both internal and external factors that influence it.

Qualitative data obtained from interviews and observations were analyzed using interpretative analysis. Key philosophical concepts identified from informants were categorized into thematic values such as unity, multiculturalism, and harmony. These themes were then translated into visual symbols, forms, and compositional principles through a design mapping process. Quantitative data from user evaluations were analyzed descriptively using percentage validation to assess the level of acceptance and perceived effectiveness of the batik motif as an institutional visual identity.

Table 1. Swot Analysis

Aspect	Findings	Design Implication
Strengths	Strong institutional philosophy, unique campus icons	Core motif elements
Weaknesses	Limited public recognition	Internal dissemination
Opportunities	Institutional batik trend, IPR potential	Standardization
Threats	Visual trend changes	Adaptive design

RESULT AND DISCUSSION

Bei Mate is one of the most important and sacred death rituals in the traditions of the Tetun people in the Timor region,

From a visual semiotics perspective, the batik motifs function as signifiers that communicate institutional identity through symbolic forms. The repetitive rhythm of mountain and water elements represents continuity and sustainability, while the symmetrical composition reinforces the concept of balance in academic life. In terms of branding theory, the motif operates as a tangible manifestation of Ma Chung University's brand identity, aligning visual consistency with institutional values (Wheeler, 2017). The ADDIE development model is applied as a systematic approach to design, develop, and evaluate the batik motifs of Ma Chung University. This model allows the design process to be carried out structurally and oriented toward the needs of the institution as well as the participation of campus stakeholders. In this study, the results obtained correspond to the stages of the model as follows.

1. Analysis

a. Needs Analysis

The initial stage began with identifying the design needs for the campus batik motif. Observations were carried out on the current condition, in which Ma Chung University does not yet have an official batik motif. It was also found that there is a lack of visual media that symbolically and philosophically reflect the institution's values. Interviews with university leaders, lecturers, and students revealed a strong desire for the presence of a distinctive campus visual identity. In addition, the demand for merchandise and institutional uniforms containing cultural elements is increasing. At this stage, the researcher interviewed the primary source, the Rector of Ma Chung University to explore ideas about the campus identity to be highlighted. This included icons of the university buildings or facilities that

could be developed into a unique Ma Chung motif, as well as exploring the academic values embedded in the 12 values of Ma Chung University.



Figure 3. Interview with the Primary Source, Rector of Ma Chung University
(Source: Author's Data)

b. Analysis of Campus Philosophical Values

In this process, the researcher conducted an interview with a second source, Dr. Felix Felik Sad Windu Wisnu Broto, S.S., M.Hum, a credible informant on philosophical aspects since he had previously conducted research on Ma Chung University. The informant provided data on the history of Ma Chung University, which was founded by the Chinese ethnic community with the spirit of gotong royong (mutual cooperation). Below are the results of the interview with the second source.



Figure 4. Interview with Senior Lecturer at Ma Chung University
(Source: Author's Data)

In an in-depth interview, Dr. Felix Felik Sad Windu Wisnu Broto, S.S., M.Hum—an academic who has previously conducted research on Ma Chung University—outlined the philosophical foundations underlying the establishment of the university. He explained that Ma Chung University emerged from the collective aspirations of members of the Chinese community who were formerly associated with Ma Chung (initially a secondary educational institution) and sought to contribute to Indonesia's national development through higher education.

From the perspective of cultural philosophy and institutional identity theory, this narrative reflects the construction of identity through values of inclusivity and collective responsibility (Hall, 1996; Bourdieu, 1991). Dr. Felix's statement that Ma Chung University

represents the spirit of gotong royong across ethnic boundaries can be interpreted as a form of symbolic integration, in which cultural heritage is rearticulated into a broader institutional identity that transcends ethnic and religious affiliations (Koentjaraningrat, 2009). Rather than functioning as an exclusive ethnic institution, Ma Chung University positions itself as an inclusive academic space grounded in shared civic and cultural values. This philosophical orientation provides a conceptual basis for translating the values of togetherness and openness into visual symbols within the batik motif design, aligning cultural meaning with institutional representation (Wheeler, 2017).

Furthermore, he explained that another philosophy is the Lotus flower, symbolizing eternity, and that elements of Chinese culture are strongly present since most of the founders came from the Chinese ethnic group. He also added that aspects of multiculturalism, tolerance, and openness have been the core spirit of the university since its inception. Therefore, Ma Chung has grown into an educational institution that emphasizes not only academic excellence but also humanistic and cultural values.

c. Analysis of Campus Visual Identity

The visual identity of Ma Chung University reflects the geographical uniqueness, symbolic values, and natural character of the campus environment. The university logo consists of three curves forming the silhouette of mountains and water, symbolizing the synergy between strength, tranquility, and sustainability. These three curves also represent the three main pillars of higher education: teaching, research, and community service.



Figure 5. Ma Chung University Logo
(Source: www.machung.ac.id)

Ma Chung's institutional colors—navy blue, green, and white—were chosen to represent intellectual stability (navy blue), growth and environmental harmony (green), as well as sincerity and integrity (white). Geographically, the campus is located on the hills of the Tidar area in Malang City, creating an atmosphere of serenity and clarity in the academic environment.



Figure 6. The Iconic Monument of Ma Chung University
(Source: Author's Data)

2. Design

Ma Chung Monument stands as an iconic architectural landmark, symbolizing the spirit of excellence and the university's visionary direction. Around the campus, the starling bird is commonly found, serving as a symbol of locality and environmental sustainability. In addition, the presence of diverse flowers and plants within the campus strengthens its identity as a green, environmentally friendly, and aesthetically pleasing university, while also enriching sources of visual inspiration for the development of campus batik motifs. The results of this analysis serve as the foundation for designing batik that reflects the uniqueness and philosophical values of the university.

The design stage is the core of the creative process in developing the batik motifs of Ma Chung University. This process begins with the preparation of a moodboard, a collection of visual references that include shapes, patterns, and colors. The moodboard is created based on the results of the analysis of the university's philosophical values and visual identity. References used include the curved forms of mountains and water from the Ma Chung logo, stylized shapes of local flowers, starlings, as well as geometric elements from the iconic Ma Chung Monument.

In terms of color, a palette aligned with the university's identity was chosen: navy blue (stability and intellectuality), green (nature and growth), and white (sincerity). Inspiration was also drawn from traditional batik, such as *Mataraman* motifs featuring plants and flowers as cultural binding elements of the Nusantara heritage. According to (Susanto, 1973) Floral ornamentation serves as the primary component in Classical batik motifs, complemented by a range of additional supporting elements. The floral designs typically feature various plant forms and their parts, such as vines (*lung-lungan*) with stems, leaves, and blossoms, as well as stylized depictions of living trees. In addition, Chinese elements were included, reflecting the foundation of Ma Chung University, which was established by the Chinese community.

Once the references were gathered, the process continued with manual sketches. This stage involved exploring composition, rhythm of patterns, and the relationships between visual elements. Sketches were repeated multiple times to find a harmonious balance between symbolic value and aesthetics. The results of these sketches then became the foundation for the digitization process and feasibility testing in the subsequent stages. Below are several moodboards of motif shapes and colors used in the design process of Ma Chung Batik



Figure 7. Moodboard of the "Tugu Ma Chung Tirta Harmoni" Batik Motif (Source: Author's Data)

From the selected moodboard, the next step was the sketching process, using several motif forms as follows.



Figure 8. Sketching Process of the “Tugu Ma Chung Tirta Harmoni” Batik Motif
(Source: Author’s Data)

3. Development

The Development stage is a crucial phase in transforming concepts and manual sketches into digital designs ready for application. In this phase, the development process was carried out using Procreate, a digital illustration-based design software that allows flexible and highly precise exploration of details.

The design team, including two participating students, began by digitizing the sketches produced in the previous stage. Procreate was used to redraw the main elements—such as the shapes of water and mountains, starlings, flowers, and the Ma Chung Monument icon—while paying close attention to line quality, proportion, and texture. Next, variations in form and pattern were explored, including repetitive, symmetrical, and spiral arrangements, to determine the most visually harmonious composition.

Additionally, experiments were conducted using the university’s color palette—navy blue, green, and white—by adjusting saturation and gradients to achieve the best result that still reflects Ma Chung’s visual identity. Procreate facilitated rapid testing of design alternatives, enabling the creation of multiple motif versions for evaluation purposes. The selected design was then prepared as a prototype for fabric printing.

Below are the final motif results, including alternative patterns and shapes.



Figure 9. Development Results of the “Tugu Ma Chung Tirta Harmoni” Batik Motif
(Source: Author’s Data)

This batik carries meaning in each motif presented; the following are the interpretations of each created motif.

Makna Motif Batik Tugu Ma Chung Tirta Harmoni	1. Tugu Ma Chung
 Bentuk Tugu Ma Chung	Tugu ini menjadi ikon utama dalam motif sebagai identitas kampus yang berada di belakang pintu Gerbang kampus, berdiri tegak sebagai simbol jati diri kampus, kekuatan fondasi intelektual, dan komitmen Ma Chung terhadap pendidikan berkarakter dan berbudaya.
 Bentuk Air dan Gunung	2. Bentuk Air dan Gunung Dambil dari Elemen dari Logo Ma Chung Air melambangkan keluwesan, pembaruan, dan kehidupan. Dalam motif, air digambarkan mengalir dari kaki gunung, menyiratkan aliran ilmu pengetahuan dan nilai yang menyuburkan generasi penerus. Gunung merepresentasikan keteguhan, kestabilan, dan arah tujuan yang jelas, mencerminkan visi Ma Chung untuk menjadi puncak peradaban pendidikan yang inklusif dan bermakna. Serta letak Universitas Ma Chung yang berada di ketinggian kota Malang.
 Bentuk Bunga	3. Bentuk Bunga, tumbuhan dan Burung Merupakan elemen alam yang hidup di lingkungan kampus diangkat menjadi elemen visual sebagai simbol kebebasan berpikir, dinamika kampus, dan semangat menjelajah ilmu pengetahuan. Burung juga mencerminkan nilai-nilai kebhinekaan dan keaktifan mahasiswa dalam kegiatan sosial maupun akademik. Tumbuhan melambangkan pusat riset yang berbasis pada alam
 Bentuk Burung	4. Motif Geometrik Tionghoa Menggunakan pola geometrik khas budaya Tionghoa sebagai dasar, motif ini melambangkan akar sejarah Ma Chung yang didirikan oleh tokoh-tokoh Tionghoa visioner. Bentuknya yang teratur dan menyatu mencerminkan ketertiban, keberlanjutan, dan filosofi hidup seimbang ala Timur.
 Bentuk Tumbuhan	5. Tali: Simbol Gotong Royong Elemen tali digambarkan menyatu antar motif sebagai simbol persatuan dan kolaborasi dengan semangat gotong royong dari para pendiri kampus. Tali ini melambangkan gotong royong, kebersamaan antar sivitas akademika, serta kekuatan komunitas yang saling menopang satu sama lain.
 Bentuk Motif Tionghoa	6. Bunga Teratai 12 Kelopak: 12 Nilai Ma Chung Bunga teratai yang bermekaran dengan 12 kelopak menjadi pusat perhatian dalam motif. Bentuk ini mewakili 12 nilai Ma Chung diantaranya orisinal, terpercaya, bertanggung jawab, rendah hati, gigih, profesional, sinergi, kreatif, ramah dan menyenangkan, meritokratik, dinamis, dan citizenship. Teratai, yang tumbuh dari air namun tetap bersih dan indah, menggambarkan kemurnian nilai dalam realitas dunia yang kompleks.
 Bentuk Tali	
 Bentuk Teratai 12 Kelopak	

Figure 10. The Philosophy of “Tugu Ma Chung Tirta Harmoni” Batik Motif
(Source: Author’s Data)

4. Disseminate

After completing the design and digital development stages, the next process was the implementation of the batik motif onto fabric measuring 240 × 105 cm. The finalized digital motif—produced through collaboration between the design team and direct input from local batik artisans in Batu experienced in *batik cap* (stamped) and *batik tulis* (hand-drawn) techniques—was then applied to the fabric.

The artisans provided technical suggestions to adjust motif details to ensure clarity during the manual printing process. Some fine lines and digital color gradients needed to be simplified to prevent them from disappearing during the coloring and fixation stages. The

motif was then transferred onto high-quality *mori* fabric using manual techniques by drawing the motif directly onto the cloth.

In this implementation process, the 240×105 cm size was chosen as the standard batik fabric dimension, suitable for various purposes such as uniforms, formal shirts, or campus souvenirs. Colors such as navy blue and green were tested on several fabric sheets to achieve the best color intensity. This process also served as the initial step toward small-scale production and as presentation material for the final evaluation stage of the Ma Chung University batik motif.



Figure 11. Implementation Process of the Motif on 240×105 cm Fabric
(Source: Author's Data)

After the coloring process and fixation using waterglass, the final result did not fully match the initial color expectations. Therefore, two alternative color versions were created—one in monochrome and another in color. Below are the final results of the two motifs with their respective color variations.



Figure 12. Final Result of Batik on 240×105 cm Fabric: Monochrome Version (left) and Color Version (right) (Source: Author's Data)

5. Evaluation

The Evaluation stage is an essential part of assessing how well the designed batik motif represents the philosophical values and visual identity of Ma Chung University. This evaluation was systematically conducted by involving 25 respondents from various elements of the academic community, including university leaders, lecturers, administrative staff, and students from different study programs.

The evaluation instruments consisted of both closed- and open-ended questionnaires, as well as short interviews. The aspects evaluated included visual aesthetics, symbol readability, color alignment with the university's identity, and the philosophical meaning of the motifs. Respondents were asked to assess several alternative motif designs that had been printed on 240 × 105 cm batik fabric.

In addition, respondents were asked to provide feedback on the potential use of the motif for official campus purposes, such as uniforms, merchandise, and promotional materials. The evaluation results were analyzed both quantitatively and qualitatively as the basis for refining the final design. This evaluation also served as a reflection tool to understand how the participation and perceptions of the academic community could strengthen the legitimacy and acceptance of the batik motif as a visual and cultural identity of the university.

Below is the evaluation table presented to the 25 respondents, accompanied by the completed batik samples.

Table 2. User Evaluation Data from 25 Respondents

No.	Aspects Evaluated	TSe	TSh	V
1	This batik motif successfully represents the core values of Ma Chung University.	80	100	80%
2	I can understand the symbolic meaning of the visual elements in this batik motif	78	100	78%
3	This batik motif reflects the profound philosophy of the university	92	100	92%
4	The motif design inspires a sense of pride in the university's identity	80	100	80%
5	This batik motif holds strong cultural and educational value	85	100	85%
6	The design of this batik motif is visually and aesthetically appealing	90	100	90%
7	The combination of colors and shapes in this motif is harmonious and easily recognizable.	80	100	80%
8	The motif appears modern while still preserving elements of traditional batik culture.	80	100	80%
9	I support the use of this motif for uniforms, merchandise, and the university's visual identity.	92	100	92%
10	This batik motif is worthy of being established as the visual identity of Ma Chung University	93	100	93%
Jumlah Keseluruhan		850	1000	85%

$$\begin{aligned}
 \text{Konfirmasi skor: } V &= \frac{TSe}{TSh} \times 100\% \\
 &= \frac{850}{10 \times 25 \times 4} \times 100\% \\
 &= \frac{850}{1000} \times 100\% \\
 &= 85\%
 \end{aligned}$$

Keterangan:
 V = Validasi
 TSe = Total skor empiric
 TSh = Total skor maksimal
 100% = Konstanta

Although the evaluation results indicate a high level of acceptance (85%), this finding should be interpreted critically. The respondents were primarily internal stakeholders, which may introduce institutional bias. Furthermore, the evaluation instrument focused on perceptual aspects rather than long-term cultural impact. Future studies should involve external evaluators and longitudinal assessment to strengthen the validity of the findings.

CONCLUSIONS

The creation of the “Tugu Ma Chung Tirta Harmoni” batik motif is a comprehensive process that integrates research, design, cultural values, and visual identity. Beginning with the identification of the university’s need for a distinctive visual symbol, this project explores the philosophical and cultural foundations of Ma Chung University, which are rooted in the values of togetherness, multiculturalism, and academic excellence. Interviews with key informants, including university leaders and lecturers, revealed that Ma Chung represents the spirit of gotong royong (mutual cooperation) and openness—values that became the conceptual core of the batik design.

The design process translated these values into visual forms inspired by the Ma Chung Monument, mountains, flowing water, starlings, and local flora—elements symbolizing harmony, sustainability, and intellectual depth. Through digital development using the Procreate application, the motif was refined into a balanced composition of rhythm, color, and meaning. The implementation on 240 × 105 cm fabric marked the transformation of the digital design into a tangible artwork, with experiments conducted in two color versions: monochrome and full color.

The evaluation stage, involving 25 respondents from the academic community, confirmed the motif’s success in representing Ma Chung’s identity, achieving an excellent score of 85%. This collaborative work not only produces the university’s visual identity but also presents a meaningful cultural artifact that unites philosophy, aesthetics, and institutional pride.

This study is limited by its focus on a single institutional context and a relatively small evaluation sample. Future research may explore comparative studies between university batik identities or examine the long-term cultural impact of institutional batik within academic environments. Nevertheless, this research demonstrates that batik design can function not only as an aesthetic product but also as a scholarly medium for articulating institutional identity.

ACKNOWLEDGMENTS

We would like to express our sincere gratitude to LPPM Universitas Ma Chung for their generous support and funding for this research. Their contribution has been instrumental in the successful completion of this project, allowing us to explore new ideas and achieve meaningful outcomes. We truly appreciate their trust and commitment to advancing knowledge and innovation. This research would not have been possible without their valuable support. We are honored to have had the opportunity to work under their guidance and look forward to contributing further to the academic community. Thank you once again for your generosity.

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