

Tamarind (*Tamarindus indica* L.): Source of Ideas Behind the Semarang Batik Motifs to Strengthen Local Cultural Identity

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Tamarind (*Tamarindus indica* L.): Source of Ideas Behind the Semarang Batik Motifs to Strengthen Local Cultural Identity

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Abstract

Tamarind (*Tamarindus indica* L.), a type of tropical plant that grows in Indonesia has various benefits and has been widely studied by various disciplines. The study of Tamarind as a source of ideas for art creation, on the other hand, has not been widely carried out. The aims of this study are: (1) To explain the process of creating Semarang batik motifs using the idea of Tamarind through the stylization of forms; (2) to analyze the shape of the Tamarind batik motif to strengthen the identity of Semarang's local culture. This study uses a qualitative approach with phenomenological methods to examine phenomena related to the creation process and the uniqueness of locality-based batik motifs on batik artisans in Semarang City. The data collection techniques used were observation, in-depth interviews, and document studies. The data that has been collected was analyzed interactively through data reduction, presentation, and conclusions with the scope of analysis in intra-aesthetic and extra-aesthetic studies. The results showed that: (1) Tamarind is a typical plant that is closely related to the toponym of the city of Semarang so it becomes a source of ideas for the creation of locality-based batik motifs through the stylization technique by Semarang batik artisans; (2) Visualization of the shape of the Tamarind batik motif that has been produced shows the diversity and uniqueness of the form as an aesthetic expression of the batik artisan in responding to the beauty of the natural and socio-cultural environment in Semarang City according to the level of knowledge and aesthetic experience. This research contributes to the batik artisan in exploring the diversity of local plant species as a source of ideas for creating environmentally-based batik motifs to strengthen the value of local cultural identity.

Keywords: tamarind, source of ideas, process of creation, local cultural identity, batik motifs

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INTRODUCTION

Plants are one of the sources of ide-

as that are widely used in the process of creating Indonesian batik motifs. The existence of Tamarind (*Tamarindus indica* L)

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as a tropical plant is identical and closely related to the toponym of Semarang City. This has inspired batik artisans to adopt it into a typical Semarang batik motif, which until now has not been found in other batik artisan centers in Indonesia.

Tamarind is a type of tropical fruit tree under the subfamily of Caesalpinioideae from the family Leguminosae (Fabaceae) which has many benefits for human life as traditional medicine (Bhadoriya et al., 2011). In several countries on the African and Asian continents, it was reported that the fruit, leaves, and bark of the tamarind flowers are used in the pharmaceutical industry and traditional medicine as a laxative, antithrombotic, wound treatment, diarrhea, abdominal pain, dysentery, constipation, snake bites, colds, inflammation, helminth infection, and fever so that it can play a role as antimicrobial, antidiabetic, anti-inflammatory and effects on satiety control, potential in the treatment or prevention of obesity and other chronic diseases (Havinga et al., 2010; Krishna, Anitha, & Ezhilarasan, 2020; Kuru, 2014; Menezes, Trevisan, Barbalho, & Guiguer, 2016; Rizkiany, Amelia, Bimantara, Sagami, & Basyuni, 2021; Saputri, Avatara, & Rachmawati, 2018). In particular, the flower's concentration of extracts and seed oil can be used as antioxidants (Souza et al., 2020; Sutrisno, Retnosari, Marfu'ah, & Fajaroh, 2019).

In the food sector, sour fruit has been well documented because it can arouse the taste buds with its brown, sticky, sweet, and sour pulp used as aroma in various dishes and drinks (Azad, 2018). Likewise, the seeds have the potential to be a natural immunomodulators in functional foods (Zhang et al., 2021). Sour seed starch solution at a concentration of 2% was reported to be able to give grapes a shelf life of 12 days when stored at $12 \pm \text{two } ^\circ\text{C}$ and $85 \pm 5\%$ RH and retain vitamin C (Santos et al., 2020). In addition, tamarind seeds can also be a source of valuable nutrients such as protein (containing large amounts of essential amino acids), essential fatty acids, and minerals which are recognized as ad-

ditives to develop perfectly balanced functional foods (Bagul, Sonawane, & Arya, 2018).

In an effort to preserve the environment, tamarind tree bark can be used as a bioindicator of mercury pollution in the gold refining process, which causes air pollution (Rendra et al., 2022). The bark and root extracts have strong anti-inflammatory and antioxidant activity and confirm their use in folkloric medicine (Borquaye et al., 2020).

There are various sources of ideas that inspire the creation of batik motifs in Indonesia, such as names of arts, flora, fauna, legendary figures, and cultural artifacts. In the field of art, there are Kupang ikat weaving (Salma et al., 2016), Gayo carving crafts from Aceh, Jepara and Baturaja (Irfa'ina Rohana Salma, 2014; Irfa'ina Rohana Salma & Eskak, 2016; Wulandari & Salma, 2019), the uniqueness of Reog art (Mulyanto & Hartono, 2018), and the Ebeg dance as a traditional dance in the city of Banjar, West Java, became a source of ideas for creating batik motifs (Krisnawati, Sunarni, Indrayani, Sofyan, & Nur, 2019). Furthermore, flora's beauty, such as grass, can be used as a source of ideas (Syamwil, Sugiarto, Rohidi, & Nurrohmah, 2019). In addition, the existence of legendary figures as inspiration for the creation of batik motifs (Fadlilah & Na'am, 2020) can also be an inspiration for motifs. Likewise, the uniqueness of the physical buildings of regional icons has also become a trend as an idea for the creation of Indonesian batik today (Ismia, Na'am, & Nazwan, 2021; Sugiarto, Othman, Triyanto, & Febriani, 2020).

The origin of Tamarind is a tree that originally comes from the African continent and has been introduced and naturalized worldwide in more than 50 countries. The name Tamarind itself is the name of the Malay people because this tamarind fruit is widely used as a spice in Javanese cuisine. Etymologically, *Asem* (tamarind) comes from the word *nengsem* (*nengsemake*) which means fun. The leaves of the *Asem* tree in Javanese are called *sinom* or *enom* which can also mean young. Therefore the

tamarind tree for the Javanese people symbolizes youth (which is fun).

Asem is a unique type of flora and is often used as a source of ideas in making Semarang batik motifs because it is closely related to environmental conditions and the past history of the city of Semarang. On the environmental aspect, there are many tamarind trees thrive on the roadside, thus becoming a symbol and identity for the city of Semarang. Meanwhile, in relation to history, the name of this plant is closely related to the 'name' of the city of Semarang. According to *sahibul saga*, "Semarang" is a combination of two words, "acid/ *asem*" and "charcoal/ *arang*" as a reflection of Ki Ageng Pandanaran seeing many trees grow in the city. It is estimated that these trees were planted in the Dutch era. This tamarind tree has a symbolic meaning, providing protection to all levels of society (Muhammad, 2011, p.121). Physically, the tamarind tree has consistent properties that show the nature of the acid starting from the roots, stems, leaves, and fruit that tastes sour (Rachman, 2017).

In practical work activities in the textile sector, tamarind seed coat tannins are extracted and used as a natural mordant combined with metal mordant (copper sulfate) for cotton, wool, and silk fabrics and dyed using natural dyes (Prabhu & Teli, 2014). Dried tamarind seeds mixed with vegetable fat have now been developed into a "cold night" material for the process of making patterned fabrics, serving as a barrier to separate one color from another in batik dyeing on silk, polyester, and cotton media (Pandanwangi, Rianingrum, Damayanti, & Rahmat, 2021). This finding is very inspiring for artists to visualize storytelling works through batik-patterned fabrics using a cold paste made from tamarind seeds (Dewi, Apin, Pandanwangi, & Damayanti, 2021). In addition, Gutta Tamarind's exploration can also be utilized in technical innovation in painting to produce artistic values and attractive aesthetic elements (Yuningsih, 2021).

The previous explanation paragraph shows that the presence of the Tamarind

plant can clearly provide benefits to meet human needs in various fields such as health, food, environmental sustainability, and the media (material) of artwork. However, the authors have not found any research examining tamarind plants as a source of ideas in the creation of batik motifs. Therefore, this study fills the gap by focusing on the study of Tamarind (*Tamarindus indica L.*) as a source of batik artisan ideas in the process of creating batik motifs in Semarang. This study aims to explain the creation of the Semarang batik motif with the source of the idea of Tamarind through shape stylization techniques and analyze the shape of the Tamarind batik motif to strengthen the identity of Semarang's local culture. Today's cultural identity is important; one of its functions is to show the characteristics of a nation's cultural products. In simple terms, what is meant by cultural identity is the characteristics of a culture that was born in a certain community environment that is different from the characteristics of other cultures (Liliweri, 2003: 72).

METHOD

This research uses a qualitative approach with phenomenological methods to analyze deeper into the object of Tamarind as a source of ideas through the form of stylization techniques and by analyzing the shape of the Tamarind batik motif to strengthen the identity of Semarang's local culture.

The location of the research was carried out in the city of Semarang with the research subjects, six *batik artisan* who made decorative batik motif designs from the Tamarind with the stylized form technique and applied it to the production of Semarang batik.

Data collection techniques employed in the study were observation, in-depth interviews, and document studies. The observation process focuses on Semarang batik, artisans, and the environment that are correlated with problems to produce sharp and detailed data. Observations on

batik include motifs (main, complementary, and *isen-isen* motifs), visual elements, and design principles. Observations on batik artisan include visual techniques, stylized forms, motifs and work procedures. Observations on the environment include the natural, physical, and socio-cultural environment related to the Semarang locality (Rohidi, 2011). Interviews were conducted to explore data related to the concept of creating batik motifs, sources of ideas, work procedures, and views related to Semarang's cultural identity. Document studies were carried out on data in the form of photographs, library data studies, as well as design works and batik made by *batik artisan*.

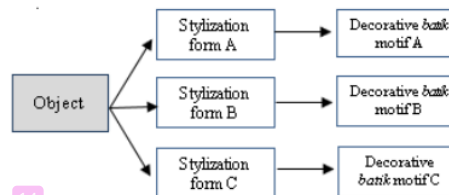
The data that has been collected were analyzed inductively by applying an interactive analysis model (Miles, Huberman, & Saldaña, 2014) through reduction, presentation, and conclusions with the scope of analysis in intra-aesthetic and extra-aesthetic studies. Intra-aesthetic analysis of batik motifs includes the main, complementary, *isen-isen* and color as visual data. These are the three basic components of an analyzed artwork: subject, content, and form. The visible subject can be a person, object, or idea, the content contains messages that are emotional and intellectual in the work of art, and form is the embodiment of the work of art as an organic unity (Ocvirk, Stinson, Wigg, Bone, & Cayton, 2007). 2013; Rohidi, 2011). The extra-aesthetic analysis is related to the context of the natural-physical setting, the socio-cultural context, the batik artisan involved, the behavior and actions of people in interacting, and the relationships that take place between residents in the research setting that inspires the creation of motifs as the identity of Semarang City.

RESULTS AND DISCUSSION

The Process of Creating Tamarind Batik Motifs through the Form Stylization Technique

The creativity of the batik artisan in responding to the beauty of the Tama-

rind tree through their technical skills in processing the shapes of these plant parts with stylization techniques has resulted in a unique decorative style of batik motifs. This finding is supported by Casta et al. (2021) that visualization of symbolic decorative works is a taste for strengthening cultural identity. This technique is done by stylizing objects to produce visual forms with decorative patterns. E. D. Polenova introduced the term in Russia in the late 1890s, who was looking for a method for transforming the aesthetics of nature. The concept of stylization is a way of interpreting synthetic artistic forms into images with decorative motifs through graphic line processing (Chernyh, 2020).



¹⁴ Figure 1. The flow of creating decorative batik motifs through stylization techniques

¹⁴ Figure 1 shows the flow of creating decorative batik motifs through stylization techniques. In searching for ideas for creating batik motifs, there are several ways done by *batik artisan* in Java, such as through meditation, traveling, and making sketches (Supriyadi & Prameswari, 2022). From one object that is observed as a source of ideas for the creation of batik motifs through stylization techniques, it produces different manifestations between one creator and another. Thus, even though they come from the same source of ideas, they will produce creative ideas in different visualizations.

The beauty and uniqueness of the form of Tamarind (Figure 2), which consists of leaves, twigs, flowers, and fruit, can be an idea for creating batik motifs. The basic structure of a batik motif consists of the main component (usually used for the name of the batik motif), content (which functions to fill in between the main mo-

tifs), *isen-isen* (which functions to beautify the entire batik pattern to fill the main motif content, in the form of dots), or stripes) (Doellah, 2002; Kusrianto, 2013).



Figure 2. Tamarind leaves and fruit that inspire the creation of Semarang batik motifs

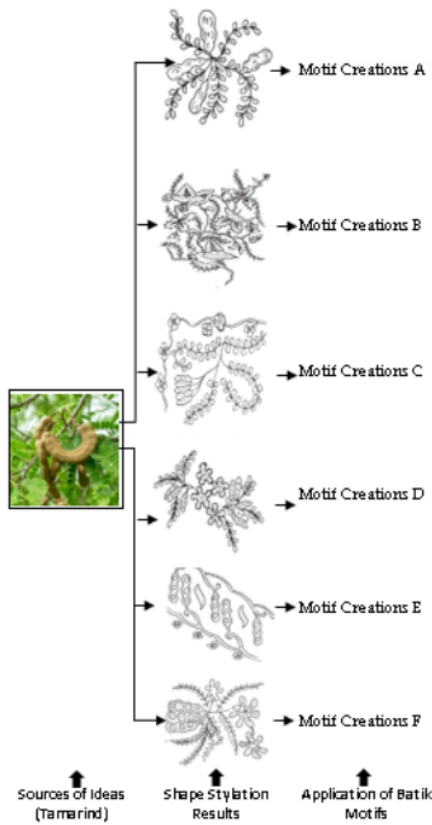


Figure 3. The process of stylizing the form of Tamarind by Semarang batik artisan

The process of stylizing flora with the main subject of “*Asem sprigs*” as shown in Figure 3, with the objects of leaves, stalks, and Tamarind fruit is carried out through several stages. The stages and stylization techniques begin with the process of observing objects that attract attention as

a source of ideas, then it is continued by changing the object into several alternative motifs through the study of shapes and sketches. From these sketches, it becomes the basis for the development and application of batik motifs that will be made and produced into batik works.

Technically, Hasanuddin (2001: 148-151) has described the ways in which batik artisans express batik ornaments in the process of creating batik motifs, namely: decorative (highlighting decorative aspects or beauty only), stylization (emphasizing the style of the form) which stems from one’s imagination after observing the shape, refinement (related to decorating techniques in the form of *isen* which is related to the character of the Indonesian people who have a sense of taste and strengthen the experience of the soul or mind), and abstraction (looking for essential forms). Thus, the stylization technique is a way for designers or batik artisan to create batik motifs through the process of stylizing objects into decorative images that they create to be beautiful.

Visualization of *Asem* (Tamarind) Batik Motifs to Strengthen Local Cultural Identity

UNESCO’s recognition of batik as an intangible cultural heritage on October 2, 2009, had a massive impact on the process of designing batik motifs in most cities/districts in Indonesia to show their identity with their cultural and natural advantages (Krisnawati et al., 2019). Visually, elements of batik motifs have a decorative style (Maulina, 2021). The presence of batik as a traditional art with decorative patterns is highly respected because of its aesthetic quality and high cultural heritage value using the wax-resist method (Lee, 2016; Yuan, Xu, & Jian, 2018).

The creation of the Tamarind batik motif was designed and applied by Semarang *batik artisan* which was developed from the source of the idea of Tamarind is a process of visual transformation of form. Moskalyuk & Grishchenko (2020) report that the transformation of visual signs

such as primitive images, clothing, and patterns of ethnic motifs and paintings reflects identity. Behind the beauty of its motifs, batik motifs also have a philosophical meaning that represents their cultural identity because it has been rooted in every origin of society that has valuable virtues and advantages (Saddhono, Widodo, Al-Makmun, & Tozu, 2014).

Aesthetic knowledge and experience can interact with each other, including the surrounding environment (Wang & Yu, 2018). Visualization of Semarang batik motifs is a form of expressing ideas or the embodiment of ideas with a certain style originating from the Semarang locality, both the natural environment, the physical environment, and the socio-cultural environment. Various designs of Semarang batik motifs, especially the *Asem* batik motif, can be seen in the creations of *artisan*. Creativity is clearly seen in the variety of motifs each batik artisan produces for their visual interpretation of the same source of ideas. This idea is inseparable from the intention of displaying the image and identity of Semarang on the batik. Thus, the potential of Semarang batik art as a medium of affirming identity by showing its uniqueness is confirmed.








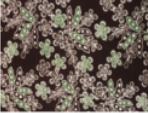




Tamarind (*Asem*) has become Semarang's local identity because of its toponymy and historical aspects. The toponymic aspect relates to the origin of the name "Semarang", taken from the word "acid-charcoal" (*asem-arang*). The historical aspect is related to the condition of Semarang City in the past, where many large and lush tamarind trees were growing on the left and right banks along the main road, giving the impression that Semarang was synonymous with "the City of Tamarind plants." This condition inspired *batik artisan* to use Tamarind plants as a source of ideas in the creation of batik motifs, typical of Semarang. Through the process of stylizing shapes, the batik artisan produces various creations of batik motifs from the acid form according to their respective versions, as shown in Table 1.

Based on Table 1, the embodiment

of batik motif number 1 is the result of the design creation of "Batik Ester" which source of ideas is "*Asem*" as the Semarang icon that is displayed with a purple base color. The visualization of the motif in the form of a spring of tamarind, named *Asem Sa'dompol*, consists of twigs, leaves, and tamarind fruit. The leaf branches are made of five branches in a radiating direction. The color on the twigs and leaves is white so that it looks in contrast to the darker base color, namely purple. Four tamarind fruits strung together with twigs and leaves, stand out with brown and white contours. The motif, which is named *Asem Sa'dompol*, is composed repeatedly into a batik motif which is applied to fill the entire surface of the fabric. The appearance of this motif looks straightforward and simple because the motif's complexity level is quite low. This can be seen in the basic color which is not filled with *isen* around the main motif. The manufacturing technique uses a stamp, while the dye is synthetic. The simple impression of this motif is also seen in the color that only uses three colors, namely purple as the basic color and white, with a combination of brown in the main motif.

The *Asem* or tamarind motif in number 2 is the motif produced by "Batik Semarang 16". It looks different from the "*Asem*" motif design on motif number 1 and other "*Asem*" motif designs in other pictures. In terms of embodiment of form, this motif looks more complex which, in addition to the main motif consisting of twigs, leaves, and tamarind fruit, is also combined with other types of leaves with a wider size. In addition, the *isen-isen* which is not found in the "*Asem*" motif number 1 and other "*Asem*" motifs in this design. It is seen that there is a fairly dense filling (*isen-isen*). *Isen-isen* that applies the form of small blooms, combined with dots that form a circular pattern and double lines accompanying other *isen* are all poured in a blank field with small shapes to fill the entire surface of the fabric plane. However, in terms of coloring, it looks very simple, and the batik motif only uses two colors,

Table 1. Comparison of the stylization of the shape of the *Asem* motif on Semarang batik with the source of the idea from Tamarind as a Semarang identity plant

Stylized Forms of Tamarind	Tamarind-motif application in the batik	The Batik Artisan
 1		Motif design by "Batik Ester", 2011
 2		Motif design by "Batik Semarang 16", 2010
 3		Motif design by "Batik Balqis" 2011
 4		Motif design by "Batik Figa", 2010
 5		Motif design by "Batik Ngesti Pandowo", 2012
 6		Motif design by "Zie Batik", 2008

namely blue as the basis, and white in the motif.

The design of the *Asem* motif is different from the "Batik Balqis" motif on motif number 3. The *Asem* motif displayed looks very different from the *Asem* motif design on motifs 1, 2, and other *Asem* motif designs. The main motif consists of twigs, leaves, and tamarind fruit combined with hibiscus flowers on the top and bottom sides. The creation of this motif also seems dynamic which is clearly visible in the shape of the twigs that are made curved so that they give the impression of being flexible. The exploration of the curved lines arranged to form the motif's overall structure supports the motif's dynamic character. The colors applied are simple, using only three colors consisting of black, red, and white. Black

is used as the basis for the motif, while red and white are combined to fill the color in the shape of the motif and its *isen-isen*. *Isen-isen* in the form of white spots fills the entire surface of the fabric between the main motifs. Red and white colors are applied to the main motif alternately, especially in the form of leaves and fruit. Similarly, the supporting motifs in the form of hibiscus flowers apply red in certain grooves and white in other grooves. In each groove, the shape of a hibiscus flower is arranged with sizes that vary slightly in size. This design, whose motif idea is also sourced from *Asem*, shows a creation with its own version that can look different from other versions of the *Asem* motif design.

The *Asem* motif was created by "Batik Figa" in motif number 4. The main mo-

tif, displays a series of elements consisting of leaves, flowers, and tamarind fruit in a series. Each set has five fruit shapes, one flower, and four tamarind leaves. In this motif, the artists provide no *isen-isen* to fill the background, so it looks like empty spaces that seem loose or airy. Several forms of flowers are also filled in the empty spots around the main motif to support the dynamics and complexity of the motif composition. However, in this design, it looks simple to see without applying *isen-isen* to fill in the blank spot around the main motif. In addition, the use of only three kinds of colors, namely dark brown, white, and light green, makes this motif look more straightforward. Dark brown is used as the base color, white is used to form the main motif and supporting motifs, while light green is the accent that is applied to several forms of flowers and sour fruit.

Motif number 5 is the "Batik Ngesti Pandowo" which version is the *Asem* motif design. This motif displays the main motif with the main element in the form of sour fruit. Even though it was created with the same source of ideas as the others, namely the idea of the form of tamarind, the visual appearance looks different from other *Asem* motifs. While the other *Asem* motif designs feature tamarind leaves as the main motif element, this version of the "Batik Ngesti Pandowo" only displays tamarind fruit and flowers without any leaves. The composition of the motifs is made with a diagonal arrangement. The shape of the sour fruit is arranged repetitively, alternating the color and direction of placement. Green sour fruit arranged alternately with orange. Similarly, the direction is made alternately pointing downwards and upwards. Each diagonal arrangement is bounded by a thick line in the form of an elongated spiral and is continuous on the top and bottom sides of the main motif. There are four colors used, namely blue, white, green, and orange. Blue is the basic color of batik, while white is the contour lines that form the motif, as well as green and people that are applied as accents to the shape of the sour fruit. It is clear that

the design of the "Batik Ngesti Pandowo" version is a form of creation that is visually very different from other Asam motif designs.

The *Asem* motif design version of "Zie Batik" on motif number 6 also looks to have different characteristics from other Asam motifs. The shape of the main motif of tamarind with the main elements consisting of leaves, flowers, and tamarind fruit strung together into a single unit. The proportions of tamarind fruit and flower shapes are made with a larger size, so it looks more prominent. A dynamic impression is presented by the shape built by curved lines with an asymmetrical composition. In addition, the shape of the motif which is a supporting motif in the form of flowers and other types of leaves is also seen at the top of the main motif. This motif design displays *isen-isen* white spots, but does not fill all the blanks outside the main motif; yet only fills the upper area. This batik motif is created with a design that only uses three colors: black, white, and red. Overall, this motif also displays a simple impression.

Various versions of Semarang batik motif designs can be seen in the creations of *batik artisan*. Creativity is clearly seen in the variety of motifs each batik artisan produces for their visual interpretation of the same source of ideas. This idea is inseparable from the intention of displaying the image and identity of Semarang on the batik. The following is the explanation and analysis of the various versions of the design of the Semarang batik motifs.

Based on a comparative analysis of the design version of the tamarind-shaped flora as a source of ideas in creating the tamarind motif in Semarang batik, it shows that from the same source of ideas, namely the form of Tamarind, each batik artisan has the different result of stylizing the shape of the batik motif. It is different according to their own creativity and versions. All batik artisan have the same view that Tamarind is a plant of Semarang's identity that must be displayed as a local cultural identity batik motif. Through the

process of shape stylization, the creation of the tamarind motif can be realized. The stylization of shapes is done by simplification and form styling techniques. The application of the tamarind-shaped stylized motif on Semarang batik is the result of the composition of several aspects which include *isen-isen*, supporting motifs, colors, and visual impressions on each of the tamarind motif designs produced by batik artisan in Semarang which were taken randomly from the batik artisan who created them. Identification and comparison of forms of motif design is carried out on several aspects, namely *isen-isen* (with or without *isen-isenan*), supporting motifs (with or without supporting motifs), color (name and nature of the color applied), and visual impression (simple or complex).

The data findings further confirm that the existence of the tamarind batik motif strengthens the identity of the individual and community of batik artisans, and even becomes a cultural identity in the city of Semarang. Through the resulting cultural products in the form of batik motifs with all their peculiarities, will strengthen local cultural identity in the midst of global culture. This is in line with the findings of Syakir (2016) that the existence of batik artisans as individual agents plays an important role in creating cultural products. This finding is reinforced by Beavis (2016) that life experiences that are relevant to art contribute to the identity and the formation of cultural identity through the development of artistic identity as an accumulative process.

The identity development process can be carried out through three stages, namely: the pre-formative/classification phase, namely the identity that begins to emerge to understand the origin and meaning of identity in local wisdom; The formative/identification phase occurs after identities emerge and begin to interact with each other which explains how the meaning of the text and the context contained in the identity, both individually and in groups. The transformative/implementation phase explains how the

meaning and role of individual and group identities in changing and disseminating local cultural identities (Aldecoa, 2019; Setyawan & Dopo, 2020).

The development of Semarang batik is a metamorphosis from traditional to contemporary motifs with more varied innovations contributing to the identity of the city of Semarang (Suliyati & Yuliati, 2019). Cultural identity is a broader concept than national identity because cultural identity is based on the specifics of a particular community, including certain general characteristics of society (Karjalainen, 2020). Furthermore, the existence of culture, traditions and moral norms that adopt local wisdom can be maintained despite undergoing a rapid transformation towards a more modern economy and lifestyle (Kriyantono & McKenna, 2017). Cultural identity is also interpreted and has a linear proportion to spiritual values in life, such as determination, peace, nobility, tolerance, and social understanding (Puspitasari, Sabana, & Ahmad, 2016).

The process of creation is an aesthetic expression for pouring ideas through visual media (Eaton, 2010: 26). Visualization of ideas in the form of batik motifs is one of the communication media through stylized forms, symbols, and metaphors that distinguish cultural identities. According to Suliyati & Yuliati (2019), cultural identity is also a cultural feature that distinguishes the culture of a region from other regions, a nation, and other nations as a genuine culture which is a marker of the existence of a community, society, or more broadly a marker of a nation to show its existence in the midst of international relations.

CONCLUSIONS

The process of creating locality-based batik motifs is a means for the expression of artisans to respond to the natural, physical and socio-cultural environment. In line with the purpose of writing that has been proposed, the results of the study are concluded in the following paragraphs.

The process of creating batik motifs with the idea of Tamarind as a plant that grows a lot in Semarang is carried out through a form stylization technique by processing objects that become the source of ideas by considering aspects of visual elements and design principles.

The form of the Tamarind batik motif created by *batik artisan* is a form of aesthetic and symbolic response to the natural, physical and socio-cultural environment as a form of creative expression through the development of artistic identity to strengthen local cultural identity. The source of the same idea is the shape of the Tamarind object, producing different visual forms of decorative batik motifs according to the version of each batik artisan according to their level of knowledge and aesthetic experience.

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