



The Black Cat as an Ornamental Motif in Hand-Drawn *Batik* for Upiak's Bedroom Aesthetic Design

¹Yosi Elinda, ²Jupriani

^{1,2}Visual Arts Education, Department of Fine Arts, Faculty of Languages and Arts, Universitas Negeri Padang

*Corresponding Author

Email: yossi003elinda@gmail.com

ABSTRACT

This article explores the creation process of hand-drawn *batik* artworks featuring the black cat as the main motif in aesthetic bedroom furnishings for a Minangkabau girl, traditionally referred to as “Si Upiak.” The choice of the black cat was driven by the intention to challenge negative stereotypes rooted in traditional myths. Through stylized forms and the hand-drawn *batik* technique, the author produced seven textile works functioning as both decorative and educational elements, including bed sheets, pillowcases, night lamps, and sleepwear. Each piece combines the visual elements of the black cat and lily flowers as symbols of strength, sincerity, and comfort within a personal space. The creation process follows the stages of preparation, elaboration, synthesis, conceptual realization, and finishing. The resulting works demonstrate a blend of aesthetic, symbolic, and functional values within the context of local culture and contemporary artistic expression. This work aims to enrich the discourse of textile craft art while serving as a medium for value transformation in society.

Keywords: black cat; hand-drawn *batik*; aesthetics; bedroom; *Si Upiak*.

I. INTRODUCTION

As social beings, humans possess a natural sense of empathy and affection toward other living creatures, including animals (De Waal, 2010; Serpell, 2004). One tangible expression of this affection is seen in the care and protection of domestic animals. Cats are among the most popular pets worldwide (Serpell, 1996). As mammals that have long coexisted with humans, cats are known for their playful, expressive behaviour and charming appearance (Bradshaw, 2013; Turner & Bateson, 2000), including their body shape, eye expressions, and the variety of their fur colours (Ellis & Wells, 2010).

However, not all types of cats are treated equally. Black cats, in particular, are still often subjected to negative stigmas inherited from myths and traditional beliefs. In many cultures, black cats are associated with supernatural forces, misfortune, or bad omens (Jones, 2016). One example is the belief that when a black cat crosses a person's path, it brings bad luck. In several regions of Indonesia, it is even believed that if a black cat jumps over a corpse, the dead may rise again, possessed by evil spirits (Sartini, 2009). Such myths have persisted for centuries and continue to shape negative perceptions of black cats in society.

With the advancement of knowledge and the rise of rational thinking in modern times, such beliefs have gradually been abandoned. A growing awareness to perceive black cats more objectively has emerged. This shift has inspired the development of creative expressions in the



arts to reframe the image of black cats, particularly through hand-drawn *batik* artworks applied to aesthetic bedroom furnishings for Minangkabau girls, traditionally referred to as *Si Upiak*.

In Minangkabau culture, young girls are taught from an early age to have their own private space as a form of identity, independence, and preparation for future roles within the matrilineal system (Sanday, 2002). Therefore, a girl's bedroom is not only a space for rest but also a personal and cultural realm that reflects emotional and aesthetic values. In this context, the image of the black cat is presented as a decorative motif to convey its playful, affectionate, and charming side, offering a counter-narrative to the long-held stigma (Hall, 1997).

The hand-drawn batik technique was chosen for its capacity to allow detailed, expressive, and personalized visual exploration. The aesthetic components designed include interior elements such as bedsheets, pillowcases, wall hangings, night lamps, and sleepwear. These works are intended to combine the natural beauty of black cats with local cultural elements and a modern design approach in a harmonious visual composition (Janah & Djuhara, 2022).

By placing the black cat as the central subject in the batik works, not only is its visual appeal highlighted, but a symbolic and educational message is also conveyed; emphasizing the importance of loving animals without discrimination. Through this culture-based visual arts approach, the works are expected to serve as an inclusive medium of expression and a reflective response to changing social values in contemporary society (Inovasi & Kreativitas, 2024).

This creation is titled “**The Black Cat as an Ornamental Motif in Hand-Drawn *Batik* for the Aesthetic Elements of Upiak's Bedroom**”, as a form of artistic contribution aimed at transforming public perception through the symbolic and narrative power of textile craft.

II. NOVELTY OR INNOVATION

This creation presents novelty in the field of hand-drawn *batik* through thematic, symbolic, and contextual approaches that are rarely explored in contemporary textile craft. The primary innovation lies in the selection of the **black cat** as the central motif; not merely as a decorative element, but as a visual symbol of critique toward cultural stigma and negative myths prevalent in society. This approach positions the work not only as an aesthetic object but also as a communicative and reflective medium for evolving social values.

Moreover, this work introduces innovation in the use of **narrative motifs themed around protection and gentleness** applied to the interior design of a Minangkabau girl's bedroom (*Si Upiak*), combining the visual elements of the black cat and lily flower as representations of strength and sincerity. The integration of local cultural identity (the traditional address “*Si Upiak*”), symbolic elements (black cats and lilies), and modern functionality (decorative objects such as bedsheets, pillowcases, night lamps, and sleepwear) make this creation unique in both cultural and design contexts.



Another distinctive aspect lies in the **visual stylization of the black cat**, manually rendered using the hand-drawn *batik* technique, and developed across seven themed works: *Harmonis* (Harmony), *Relaksasi* (Relaxation), *Nyaman* (Comfort), *Jaga* (Protect), *Melengkapi* (Complete), *Harapan* (Hope), and *Hidup* (Life); each conveying its own emotional message. This concept enhances the artistic value while expanding the function of *batik* from a traditional textile into a relevant medium for visual communication within contemporary interior settings.

Thus, this work contributes to the expansion of *batik*-based craft creation through a thematic approach that is contextual, symbolic, and educational—a new direction that synthesizes local traditions, visual reinterpretation, and child-centred interior design into a unified expression of contemporary artistic practice.

III. ARTISTIC APPROACH OR CONCEPT

Artistic inspiration often emerges from ideas and concepts rooted in phenomena found in the surrounding environment; whether derived from nature, culture, or personal experiences. In this context, the black cat is chosen as the central object due to its distinctive fur colour, which evokes diverse symbolic interpretations across cultures. Its gentle demeanour, graceful posture, and mysterious aura offer a strong visual appeal. This richness of meaning makes the black cat a compelling source of inspiration for exploring motifs in hand-drawn *batik*, leading to the creation of works that are not only aesthetically pleasing but also conceptually meaningful.

3.1 Black Cat

Cats have long been popular companions, admired for their playful nature, agility, and role in controlling pests. Their domestication dates back over 6,000 years, with ancient Egyptians using them to protect grain stores from rodents (Marshall, 2020). This enduring human–cat relationship has led to the emergence of cat-loving communities worldwide.

Black cats, with their deep, uniform fur caused by a dominant eumelanin gene, stand out both biologically and aesthetically. While often linked to myths and superstitions, their fur colour has no effect on their behavior or temperament. Like other cats, they exhibit diverse personalities and offer emotional comfort to their owners.

Aesthetically, black cats possess a striking elegance and mystery. Their sharp silhouettes, intense eyes, and graceful movements offer strong visual appeal, making them a rich subject for artistic interpretation; not just as objects, but as symbolic figures within conceptually driven visual narratives.

3.2 Bedroom

The bedroom is a vital part of a home; not only as a place for rest, but also as a reflection of **personal identity and privacy**. Surowiyono (2003:100) defines it as a room primarily used



for sleeping and storing private belongings, emphasizing its dual function: **physical recovery and personal sanctuary**.

Similarly, (Mauliani, 2018:44) stress that the bedroom must support privacy and autonomy, allowing individuals to carry out activities undisturbed. Beyond its ergonomic role, the bedroom holds **psychological significance**, offering a sense of safety, comfort, and personal control.

For children and adolescents; especially within **Minangkabau culture**; the bedroom plays a key role in identity development. Young girls, affectionately called *Si Upiak*, are encouraged early on to value independence and personal space. Thus, designing a bedroom's aesthetics intentionally can greatly support **emotional growth and self-expression**.

3.3 *Si Upiak*

Si Upiak is a familiar term in Minangkabau culture used to affectionately refer to a young girl. It reflects strong familial bonds and symbolizes warmth, affection, and harmony in a matrilineal society. Linguistically, “*Si*” serves as a personal marker, while “*Upiak*” specifically denotes a young female. The expression is commonly used to address cousins, nieces, or granddaughters within close family circles (Luthfi, 2025).

In the context of this artwork, *Si Upiak* represents more than just a cultural term; it becomes a symbol of tenderness, care, and emotional closeness. Though rooted in Minangkabau tradition, its meaning resonates universally, akin to affectionate terms for girls in many cultures. The use of this name enhances the artwork's emotional depth and cultural identity, creating a stronger connection between the design and its audience.

3.4 Aesthetic Values

As cited from *Aesthetics: The Interweaving of Subject, Object, and Value* by Deni Junaedi (2016:172), a work of art is regarded as a central element and primary focus in the study of aesthetic objects. Its presence within the realm of aesthetics is fundamental and no longer subject to ontological debate. This affirms that art, in its various forms, serves as a concrete manifestation of aesthetic values that can be systematically and critically analyzed.

In general, **aesthetic value** refers to the assessment or appreciation given to a work of art, which extends beyond mere visual beauty. Aesthetic judgment encompasses a wide range of dimensions; including expressive, symbolic, structural, contextual, and emotional aspects; all of which contribute to the perception and meaning of the artwork. Therefore, understanding aesthetic value requires a holistic approach that considers the dynamic relationship between the subject (the viewer or appreciator), the object (the artwork), and the values embedded within or conveyed through the aesthetic experience.

3.5 Lily Flower



According to Erwin (2002), the lily (*Lilium longiflorum*), known for its white blooms and deep symbolic meaning, has been valued since Ancient Greek times. Cultivated primarily in the Mediterranean and Western Asia, the lily symbolizes **purity, sincerity, and innocence**, making it both visually and conceptually rich.

In this artwork, the lily is used not merely as decoration, but as a **symbolic visual element** that reinforces the emotional tone. It represents tenderness and spiritual clarity, aligning with the artwork's overarching message. Strategically placed within the composition, the lily enhances the softness and tranquility of the visual narrative.

Through its color palette; white, violet, and soft tones; the flower evokes calm and warmth. Conceptually, it bridges the beauty of nature with **universal human values**, enriching both the aesthetic and interpretive depth of the piece.

3.6 Art

In understanding the position and role of art in human life, it is essential to refer to various conceptual perspectives offered by experts. According to Sumardjo (2000:4), art is a field within the social sciences that lacks strict boundaries. Therefore, a fundamental understanding of the definition of art is necessary to ensure its development remains well-directed and consistent with its essential nature. Over time, evolving thoughts and contributions from scholars have enriched the body of knowledge in art and helped establish a stronger conceptual foundation.

Art is a human creation that embodies specific values, including sensory value, formal value, cognitive value, and values related to ideas and principles of justice. These values manifest in physical forms perceivable by human senses; primarily sight and hearing; thus providing emotional or aesthetic satisfaction to the observer or listener. In this context, art is not limited to visual or auditory expression alone but also contains philosophical and intellectual dimensions that shape the aesthetic experience. Herbert Read (1943) on Keel (1969) underlines that true aesthetic experience arises from the harmonious integration of sensory perception, imagination, and social communication; showing that art serves not only as sensory pleasure but also as a vehicle for philosophical and intellectual engagement.

Meanwhile, Sumanto (2006:6) argues that art is a form of "plagiarism of nature"; in the sense that artistic works are representations or imitations of objects found in nature or of preexisting works. This perspective emphasizes that the beauty found in art originates from impressions of natural beauty that are reinterpreted by the creator. Consequently, the artistic process involves observation, imitation, and transformation of existing reality into new forms that possess both aesthetic value and deeper meaning.

From these various perspectives, it can be concluded that art is a form of human expression that encompasses not only aesthetic aspects but also social, philosophical, and spiritual dimensions. Understanding the values embedded in art is essential in supporting the creation



of works that are not only visually appealing but also rich in meaning and relevant to human life.

3.7 Visual Art

Sunarto and Suherman (2017) state that visual art can be interpreted as an expression of the beauty of nature or as something that transcends its original form. It also involves the classification of objects based on specific criteria, which are then organized into a structured composition that can be appreciated through the senses of sight and touch. This perspective emphasizes that visual art is not merely a representation of reality, but a creative interpretation that involves the transformation of form, structure, and meaning to generate an aesthetic experience for the viewer.

Meanwhile, according to Salam et al. (2020:1), visual art is understood as an emotional response or sense of awe triggered by a phenomenon that evokes feelings of satisfaction, empathy, or joy as a result of encountering beauty; whether perceived through sight or hearing. This definition broadens the understanding of visual art beyond its visual or material aspects to include its affective dimension, which touches upon human emotion and sensation.

Together, these perspectives illustrate that visual art is a form of visual communication that integrates aesthetic, emotional, and sensory perception. It is not created merely to be seen, but to be felt and internalized as a human expression of the surrounding world. Thus, the creation of visual art involves an internal process of interpretation and reflection on objects and phenomena, which is then manifested in visual form carrying artistic and symbolic value.

3.8 Craft Art

The definition of craft art (*seni kriya*) remains a topic of ongoing discussion in both academic and practical circles. This is due to the wide range of interpretations proposed by various experts, each shaped by different perspectives, methodological approaches, and cultural contexts. Such diversity of views is understandable, as each definition often stems from a unique disciplinary background and point of departure. In the *Bausastra Jawa-Indonesia* dictionary, the word “kriya” is defined as work or handicraft, indicating that the term is fundamentally associated with manual activities requiring skill and technique. This understanding is supported by Soedarso Sp. (1990:15), who states that craft art is a branch of the visual arts that demands a high level of craftsmanship, as seen in practices such as wood carving, ceramics, weaving, and other forms of traditional handicrafts.

Over time, the orientation of craft art has evolved beyond its traditional emphasis on functional utility and ornamental beauty. According to Andono (2006:107), there has been a significant shift toward the creation of more personal, conceptual, dynamic, creative, and innovative works. This transformation marks an expansion of the meaning of craft art; from being merely a technical skill-based practice to becoming a medium for individual expression and broader artistic exploration. Consequently, contemporary craft art is no longer understood solely as a



repository of traditional manual skills but as a creative space that opens up new possibilities within the practice of visual art today.

3.9 Batik

Batik is an intangible cultural heritage recognized by UNESCO and serves as a significant symbol of Indonesian national identity (UNESCO, 2009). It represents a fusion of art and technology, reflecting creativity, manual skill, and local wisdom passed down through generations. The uniqueness of batik lies in its entire creation process—from motif design, the canting technique, and colouring, to the final finishing stage. Each phase demands precision and embodies both aesthetic values and deep philosophical meanings. Batik patterns vary across regions, reflecting diverse cultural backgrounds, social values, and worldviews of local communities (Trixie, 2020). As such, batik is not merely a textile product, but a visual medium rich in meaning and beauty.

According to K.R.T. Dr H.C. Kalinggo Hanggopuro (2002:1-2) in his book *Batik sebagai Busana Tatanan dan Tuntunan (Batik as Attire of Structure and Guidance)*, earlier writers did not use the modern spelling "*batik*," but rather "*bathik*." This usage refers to the Javanese script character "tha" instead of "ta," which is considered more accurate in reflecting its original pronunciation. Furthermore, the interpretation of *batik* as a composition of dots is also considered inaccurate. This perspective invites a deeper examination of the etymological and terminological aspects of *batik*, suggesting that our understanding should extend beyond its visual form to include its historical and linguistic dimensions. *Batik* functions not only as a cultural and fashion product but also as a symbol of local knowledge, rich in philosophical, aesthetic, and historical values; deserving preservation and reinterpretation within the context of contemporary visual art and design.

3.10 Artistic Concept

This work centres on the black cat, visualized through a stylized and decorative approach. The anatomical form is simplified while retaining its core characteristics, making the figure recognizable yet more expressive. Curved, fluid lines evoke grace, calmness, and mystery; traits symbolically linked to black cats. The rhythmic linework enhances elegance and moves the piece away from rigid realism. This stylization also functions as a visual reconstruction aimed at deconstructing negative stigma. The black cat is reimagined not as a sign of misfortune, but as a symbol of protection, serenity, and elegance. Decorative motifs like geometric patterns and floral ornaments enrich the background, integrating conceptual meaning with visual aesthetics.

Lily flowers are added near the cat to represent purity and innocence, offering a symbolic counterbalance to the darker cultural associations. Their presence softens the message and emphasizes harmony between strength and tenderness. Additional visual elements; leaves, curved lines, and batik-inspired motifs; provide balance and cohesion through rhythm and harmony. A carefully chosen palette of black, white, soft violet, and leaf green reinforces the atmosphere and symbolic tone. Black signifies strength and identity, while violet and white represent purity and peace, with green bringing freshness and vitality.

The artwork communicates a symbolic message through aesthetic visual language, realized via hand-drawn batik applied to bedroom furnishings. The black cat was chosen for its unique aesthetic and symbolic richness. The batik process includes sketching, waxing, dyeing, and



pelorodan, all done manually with precision, resulting in a work that is both visually engaging and culturally meaningful.

IV. CREATION METHOD

The creative method employed in this final project follows a series of systematic stages to ensure that the artistic process proceeds in a structured manner and results in a work that aligns with the intended goals and benefits. This method is applied to produce a hand-drawn *batik* work with the theme “**Black Cat**”, designed for the aesthetic elements of *Si Upiak’s* bedroom. The stages of creation are based on the model developed by the Arts Consortium, consisting of five key phases: preparation, elaboration, synthesis, realization, and completion.

The **preparation stage** begins with observing relevant ideas and interests connected to the theme. At this point, initial identification is conducted to determine the subject of the artwork, as well as its aesthetic and symbolic potential. The next phase, **elaboration**, involves collecting references from various sources, including books, and online materials, and direct observation of relevant objects and contexts. The information gathered during this phase serves to strengthen the conceptual and visual foundation of the work.

The **synthesis stage** is the process of formulating the artwork’s concept and developing the visual design to be used as the foundation for creation. The defined concept is then translated into a **sketch** during the **realization stage**, which serves as a technical and visual guide throughout the *batik*-making process. The hand-drawn *batik* technique is selected for its flexibility in expressing fine details manually, as well as its distinctive character within the realm of textile craft.

The final stage is **completion**, which includes the final evaluation and presentation of the work through an exhibition. The exhibition not only serves as a platform to showcase the finished piece to the public but also functions as a form of artistic reflection and validation of the creative process. Altogether, these stages are designed to ensure that the resulting work meets both visual and technical standards, while also achieving holistic and meaningful artistic and conceptual outcomes.

V. WORK CREATION PROCESS

An artwork is not created spontaneously but through a structured and reflective creative process. According to Bandem (2001), this process consists of five key stages: preparation, elaboration, synthesis, realization, and finishing. The preparation stage involves identifying ideas and sources of inspiration aligned with the intended theme or message. Elaboration follows, where ideas are developed through research, observation, and collection of visual references, enriching the artist’s insight. In the synthesis stage, various inputs are integrated into a cohesive conceptual framework. This concept is then brought to life in the realization stage using appropriate media and techniques. The process concludes with finishing, where technical details are refined and the artwork is prepared for presentation. Together, these stages not only provide a technical path for creation but also shape the conceptual depth, aesthetic coherence, and expressive strength of the final work.

5.1 Preparation

The preparation stage is essential in directing the concept and quality of an artwork. In this project, it involved observing black cats as the central subject, gathering information through literature, online sources, and direct visual studies. This process explored both the visual and



symbolic potential of black cats as inspiration for a hand-drawn *batik* applied to *Si Upiak's* bedroom decor. Preparation also included selecting appropriate techniques; specifically *batik tulis*; and organizing materials such as mori fabric, wax, canting tools, and dyes to ensure both conceptual clarity and technical readiness before moving forward.

5.2 Elaboration Stage

The elaboration stage deepens the initial concept by gathering and analyzing various theoretical and visual references related to black cats, including literature, online sources, and prior artworks. This critical review helps strengthen the symbolic and conceptual foundation of the piece. Visually, it involves creating hand-drawn sketches that explore the cat's form, expression, and silhouette; capturing its mysterious elegance. These sketches not only visualize ideas but also serve as technical guides for transferring the design onto mori fabric during the *batik* process. This stage acts as a vital link between concept development and visual realization.

5.3 Synthesis

The synthesis stage crystallizes previously developed ideas into concrete visual forms. In this phase, a series of sketches were created based on the theme "*The Black Cat as an Ornamental Motif in Hand-Drawn Batik for Upiak's Bedroom Decoration.*" Each sketch holds unique meaning while remaining consistent with the central concept. Visual choices were shaped by the artist's personal vision and emotional experience. A pre-design was then developed to guide composition, integrating elements and principles of art. This design was refined digitally to allow flexibility and served as a key reference for the canting and colouring stages in the final realization.



Fig 1. Pre-design
(Sumber: Yosi Elinda, 2025)

5.4 Concept Realization

The concept realization stage involves translating ideas into visual form by directly applying the approved design onto mori fabric using the hand-drawn *batik* technique. This manual process; using canting and hot wax; allows for expressive, spontaneous, and personal outcomes, as each line and motif is applied by hand. Beyond technique, this stage is where the artwork's symbolic and aesthetic values are fully actualized, turning the piece into a reflection of the artist's identity and conceptual intent.

The *batik* process is a key stage in hand-drawn *batik*, where pre-designed motifs are traced onto fabric using hot wax (*malam*) and a canting tool. The wax is heated to a controlled temperature to maintain ideal fluidity, then applied carefully along motif lines on mori cloth. Precision is crucial to ensure the wax penetrates the fabric, preventing dye from bleeding



during coloring. This stage demands not only technical skill but also visual sensitivity and steady manual control to ensure clean, aesthetic results.

After completing the outlining of the motif using the **canting klowong**, the next step is to add **isen-isen**, which are decorative inner details applied with a **canting cecek**. This stage serves to enrich the visual quality of the motif by adding ornamental elements that enhance both its aesthetic and symbolic value. The inclusion of *isen-isen* not only beautifies the main motif but also creates **visual variation** and reinforces the compositional structure of the *batik* work. Moreover, these inner details contribute to a sense of **depth and texture**, which becomes more apparent after the *malam* (wax) is removed during the final process.

Once both the main motifs and the *isen-isen* are fully applied, a thorough inspection of the **back side of the fabric** is carried out to ensure the wax has penetrated completely. Proper wax saturation is essential to prevent dye leakage during the colouring stage. If any areas are found where the wax has not fully seeped through, **additional waxing** is applied to those sections. This corrective step ensures that the dye remains within the intended boundaries of the motif, resulting in a clean, well-defined *batik* artwork that adheres closely to the original design.



Fig 2. *Mengisen-isen*
(Source: Yosi Elinda, 2025)

The colouring stage is vital in shaping the visual and emotional tone of the hand-drawn *batik* artwork. Using Remazol dyes in red, yellow, blue, and black, colours were thoughtfully selected to support motif character and symbolism. Application was done manually; sponges for large areas and cotton buds for detailed motifs; allowing precision and control. Light colours were applied first, followed by darker tones to achieve smooth gradations and preserve colour clarity. More than a technical step, this stage enhances the artwork's aesthetic harmony and expressive depth.



Fig 3. Colouring
(Source: Yosi Elinda, 2025)

After the colouring stage, **waterglass (sodium silicate)** is applied evenly to the fabric to **fix the dye**, ensuring colour durability and preventing fading. The fabric is then air-dried for 2–3 hours at room temperature to allow optimal fixation, followed by rinsing to remove excess dye and chemicals.

Next is the **wax removal process (pelorodan)**, where the fabric is soaked in a starch (*kanji*) solution to soften the wax, then boiled in hot water mixed with waterglass or soda ash. Once the wax melts and detaches, the fabric is rinsed in cold water to eliminate residue and protect colour stability. The cloth is then air-dried in the shade to preserve its final colour quality and integrity.

5.5 Finishing

After the *batik* fabric has completely dried following the wax removal process, the next step is **ironing**, which serves to smooth the fabric surface and eliminate any creases or folds that may have formed during the previous stages. Ironing also enhances the visual presentation of the work, giving it a cleaner and more professional appearance. Once ironed, the fabric proceeds to the **sewing stage**, where it is shaped into the intended final product. In this project, the *batik* fabric is sewn and transformed into a **wall hanging**, designed as part of the decorative elements for *Si Upiak's* bedroom.

The sewing process is carried out with careful attention to composition, balance, and motif integrity to ensure that the beauty of the *batik* is preserved in its entirety. After the sewing is completed, a **frame or hanging mechanism** is added to allow the piece to be displayed on a wall. This component not only enhances the **practical function** of the piece but also reinforces its **decorative purpose**, allowing it to serve as an aesthetically meaningful interior element. Thus, this final stage is not merely a technical finishing process but also a **presentation strategy** that ensures the artwork can be appreciated in its full context; both in terms of space and function.



VI. RESULTS AND DISCUSSION

6.1 Wall Decoration



Fig 4. “*Harmonis*”, Batik Tulis, 114 × 81 cm, 2025
(Source: Yosi Elinda, 2025)

The wall hanging “*Harmonis*” presents the black cat as both an aesthetic and symbolic figure while enhancing the atmosphere of *Si Upiak*’s bedroom. At the centre of the composition is a large, seated black cat with a curved tail and a gentle expression, surrounded by smaller cats. A ribbon on its head adds charm and emphasizes its role as the focal point. The deep blue background contrasts with brighter colours used on the cats and floral motifs, enhancing visual impact and depth. Decorative accents such as leaves and ribbons enrich the texture and maintain visual harmony.

Conceptually, the work challenges the stigma surrounding black cats; often linked to misfortune or superstition; by portraying them as symbols of courage, independence, and joy. Cheerful expressions and playful compositions invite a more appreciative, positive perspective. Complementary elements like lilies, which signify purity and sincerity, add emotional softness and symbolic nuance, while the inclusion of the *Rumah gadang* motif connects the work to Minangkabau cultural identity and values.

Visually, the artwork applies principles of unity, balance, and proportion. Harmony is achieved through consistent composition and thoughtful distribution of elements. “*Harmonis*” thus becomes a celebration of art, culture, and nature; encouraging renewed understanding of black cats and the broader values they can represent.

6.2 Pillowcase



Fig 5. “*Relaksasi*”, Batik Tulis, 76 × 59 cm, 2025
(Source: Yosi Elinda, 2025)



The artwork "*Relaksasi*" serves as both a decorative and functional piece, designed to enhance the atmosphere of a bedroom while promoting calm and comfort. Reflecting the restful role of a pillowcase, the piece conveys serenity through its central motif; a black cat peacefully sleeping on a large flower, adorned with a ribbon and polka-dot outfit to evoke sweetness and charm. Surrounded by floral and leaf motifs in red, pink, purple, and green, the design contrasts beautifully against a deep navy background, creating visual richness.

Symbolically, the sleeping black cat challenges superstitions by embodying peace, joy, and gentle presence. Through its relaxed pose and cheerful expression, the work encourages a more compassionate view of black cats. Visual elements like expressive lines, dotted *isen-isen*, and a harmonious colour palette support this mood, with careful composition ensuring unity and balance throughout.

Created on 76 × 59 cm primisima fabric using vibrant Remazol dyes, the work combines strong dye absorption with lasting colour quality. A pink ruffle edging enhances its decorative value, reinforcing its role as a comforting and aesthetically engaging interior element. "*Relaksasi*" blends purpose, beauty, and symbolic meaning; offering both visual delight and emotional warmth.

6.3 Bolster Case



Fig 6. "*Nyaman*", Batik Tulis, 96×33 cm, 2025
(Source: Yosi Elinda, 2025)

The artwork "*Nyaman*" is a bolster pillowcase designed to enhance both physical comfort and emotional warmth in a bedroom setting. It features a cheerful black cat standing upright, dressed in a polka-dot shirt and ribbon, conveying a playful and inviting presence. Surrounded by large red and purple flowers, leafy elements, and lily-like blooms, the composition is arranged harmoniously against a deep black background that sharpens contrast and focus.

Conceptually, the work challenges negative perceptions of black cats by presenting them as symbols of joy and serenity. Through expressive details and whimsical styling, the piece invites viewers to see black cats with greater affection. It highlights the importance of creating a restful, emotionally comforting space beyond mere physical function.

Visually, the piece utilizes lines, dots (*isen-isen*), and bold colours to form a vibrant and balanced composition. Strong contrast, visual unity, and well-maintained proportions support its aesthetic harmony. "*Nyaman*" thus offers more than decoration; it becomes a joyful and culturally resonant visual statement within the bedroom interior.

6.4 Mattress Cover



Fig 7. “Jaga”, Batik Tulis, 216×116 cm, 2025
(Source: Yosi Elinda, 2025)

The *batik* artwork “Jaga” is a mattress cover that combines practical function with symbolic meaning, conveying themes of protection, togetherness, and affection. Through refined motifs and composition, it highlights the importance of emotional safety and nurturing relationships.

The central motif features three black cats; one wearing a ribbon and polka-dot shirt, and two seated calmly; surrounded by large flowers and leaves. This arrangement expresses harmony, warmth, and companionship. A deep purple background enhances contrast and adds an elegant tone, while pink wave patterns at the bottom symbolize life’s journey; gentle, flowing, and navigable with love and serenity.

Visually, the piece employs strong linework, overlapping elements for spatial depth, and a balanced colour palette of black, pink, green, and purple. Unity and balance are consistently maintained through the thoughtful arrangement of shapes and colours. Ultimately, “Jaga” is more than a textile; it is a narrative-rich *batik* artwork that blends aesthetic beauty, personal symbolism, and cultural values into a cohesive visual experience.

6.5 Table Mat



Fig 8. "*Melengkapi*", Batik Tulis, d.66 cm, 2025
(Source: Yosi Elinda, 2025)

The *batik* artwork "*Melengkapi*" is a circular table mat designed as a decorative interior element for *Si Upiak's* bedroom. Emphasizing harmony, balance, and symbolism, the piece functions not only aesthetically but also as a reflection of emotional completeness and unity. Its central motif features three black cats arranged symmetrically around a large lily-like flower. Each cat wears a ribbon and polka-dot outfit, conveying sweetness and playfulness. The circular layout symbolizes unity and continuity; reinforcing the work's title, "*Melengkapi*".

Curved lines define the soft, feminine shapes of cats and floral elements, while dotted *isen-isen* add texture and rhythm. The bright palette; black, pink, purple, and green; creates a cheerful and youthful mood, fitting for a child's space. Visually, the piece applies symmetrical balance, unity, and rhythmic repetition to form a cohesive and engaging composition. Ultimately, "*Melengkapi*" is more than a functional table mat; it is a symbolic expression of harmony, warmth, and the beauty of emotional completeness within personal space.

6.6 Decorative Lamp



Fig 9. "*Harapan*", Batik Tulis, 56 × 25 × 25 cm, 2025
(Source: Yosi Elinda, 2025)



“*Harapan*” (Hope) is a *batik* decorative lamp designed not only as a lighting fixture but also as a visual expression of hope, warmth, and cultural identity. Intended for *Si Upiak*’s bedroom, the lamp merges function and meaning through the interplay of light, motif, and traditional symbolism. The central motif; a cheerful black cat; symbolizes optimism amidst uncertainty, challenging negative superstitions. Red and white floral accents enhance the theme of beauty and sincerity. A border wave pattern reflects the Minangkabau “*Itik Pulang Patang*” motif, symbolizing perseverance and the rhythm of life.

Visually, the lamp balances vibrant colours like pink, black, and red, with symmetrical composition and curved lines. Designed in the form of a traditional stilt house, it bridges modern form with local heritage. When illuminated, the *batik* fabric glows warmly, highlighting the motifs and deepening the emotional tone. Ultimately, “*Harapan*” transforms *batik* into an interactive, three-dimensional art form; conveying that hope can shine through the darkness when nurtured with light, gentleness, and love.

6.7 Upiak’s Outfit



Fig 10. “*Hidup*”, *Batik Tulis*, 113 × 69 cm, 2025
(Source: Yosi Elinda, 2025)

The *batik* artwork “*Hidup*” (Life) is a children’s sleepwear piece designed for *Si Upiak*, combining the practicality of clothing with the visual richness of traditional *batik*. It offers comfort while expressing themes of joy, resilience, and cultural identity.

The central motif features a black cat in various playful poses; lying down, sitting, and smiling; symbolizing optimism and courage in facing life’s challenges. This work redefines the negative image of black cats into a symbol of light-hearted, spirited living. Surrounding floral motifs in pink, purple, and white add softness and harmony, while a dark brown background provides a contrast that highlights the vibrant design.

Visually, the piece uses lines for form, dotted *isen-isen* for texture, and repetition to maintain rhythm and cohesion. Principles of unity and balance ensure a harmonious layout that keeps focus on the black cat as the central theme. “*Hidup*” elevates sleepwear into a form of wearable art; blending cultural symbolism, personal narrative, and aesthetic elegance into a joyful and meaningful creation.



VII. CONCLUSION

This body of work was created to challenge **the negative stigma often associated with black cats** through a warm and meaningful visual approach. By positioning the black cat as the central motif within the **aesthetic elements of Si Upiak's bedroom interior**, hand-drawn *batik* becomes a medium of both artistic expression and cultural education. The creative process was carried out systematically, beginning with idea exploration and conceptual formulation, followed by visual design development, and culminating in the manual execution of traditional *batik* techniques.

As a result, seven pieces were produced, each titled *Harmonis* (Harmony), *Relaksasi* (Relaxation), *Nyaman* (Comfort), *Jaga* (Protect), *Melengkapi* (Completing), *Harapan* (Hope), and *Hidup* (Life). Each work embodies elements of aesthetic value, emotional comfort, and philosophical meaning rooted in personal experience and symbolic representation. These pieces serve not only as decorative elements to beautify the bedroom space but also as **reflective and educational media**, encouraging society to view black cats more fairly; as creatures worthy of love, free from colour-based prejudice. In conclusion, this work successfully integrates function, aesthetics, and cultural value into a **unified visual narrative** that is both communicative and meaningful.

References:

- Andono. (2006). Kriya Kontemporer: : Studi kasus atas tugas karya akhir kayu di jurusan kriya kriya FSR. ISI Yogyakarta Tahun Akademik 2001/2002 s/d 2005/2006. *Surya Seni*, 2.
- Bradshaw, J. (2013). *Cat sense: How the new feline science can make you a better friend to your pet*. Basic Books (AZ).
- De Waal, F. (2010). *The age of empathy: Nature's lessons for a kinder society*. Crown.
- Ellis, S. L. H., & Wells, D. L. (2010). The influence of olfactory stimulation on the behaviour of cats housed in a rescue shelter. *Applied Animal Behaviour Science*, 123(1–2), 56–62.
- Erwin, J. (2002). Easter Lily Production. *Minnesota Flower Grower Bulletin*, 51(4).
- Hall, S. (1997). El trabajo de la representación. *Representation: Cultural Representations and Signifying Practices*, 1, 13–74.
- Hanggopuro, K. (2002). Batik sebagai Busana Tatanan dan Tuntunan. *Surakarta: Yayasan Peduli Karaton Surakarta Hadiningrat*.
- Inovasi, J., & Kreativitas, D. A. N. (2024). *EKSPRESI KEBUDAYAAN DALAM BATIK : ANALISIS PENULISAN DAN MOTIF CULTURAL EXPRESSION IN BATIK : AN ANALYSIS OF WRITING AND MOTIFS*. 4(September), 43–54.
- Janah, A. M., & Djuhara, I. K. (2022). KAJIAN PENERAPAN RAGAM HIAS BATIK PADA INTERIOR HOTEL HYATT REGENCY BALI. *REKAJIVA Jurnal Desain Interior*, 1(2), 51–58.
- Jones, D. E. (2016). *An instinct for dragons*. Routledge.
- Junaedi, D. (2016). *Estetika Jalinan Subjek, Objek, dan Nilai*. Artciv.
- Keel, J. S. (1969). Herbert Read on education through art. *Journal of Aesthetic Education*, 3(4), 47–58.
- Luthfi, A. (2025). *Macam-macam Sapaan dalam Bahasa Minangkabau, Ada Uda-Uni*. [Www.Detik.Com/Sumut](http://www.Detik.Com/Sumut).
- Marshall, F. (2020). Cats as predators and early domesticates in ancient human landscapes. *Proceedings of the National Academy of Sciences*, 117(31), 18154–18156. <https://doi.org/10.1073/pnas.2011993117>
- Mauliani, L. (2018). Pengaruh Modul Besaran Ruang Terhadap Tata Ruang Rumah Sangat Sederhana. *Nalars*, 17(2), 135–144.



- Salam, S. (2020). *Pengetahuan Dasar Seni Rupa*. Universitas Negeri Makassar.
- Sanday, P. R. (2002). *Women at the center: Life in a modern matriarchy*. Cornell University Press.
- Sartini, N. W. (2009). Menggali nilai kearifan lokal budaya Jawa lewat ungkapan (Bebasan, saloka, dan paribasa). *Jurnal Ilmiah Bahasa Dan Sastra*, 5(1), 28–37.
- Serpell, J. (1996). *In the company of animals: A study of human-animal relationships*. Cambridge University Press.
- Serpell, J. A. (2004). Factors influencing human attitudes to animals and their welfare. *Animal Welfare*, 13(S1), S145–S151.
- Sudarso, S. P. (1990). *Tinjauan seni: sebuah pengantar untuk apresiasi seni*. Suku Dayar Sana.
- Suherman, S. (2017). *Apresiasi Seni Rupa*. Thafa Media,.
- Sumanto. (2006). *Pengembangan Kreativitas Seni Rupa*. Direktorat Pembinaan Pendidikan Tenaga Kependidikan dan Ketenagaan Perguruan Tinggi.
- Sumardjo, J. (2000). *Filsafat Seni*. Penerbit ITB.
- Trixie, A. A. (2020). FILOSOFI MOTIF BATIK SEBAGAI IDENTITAS BANGSA INDONESIA. *Folio*, 1(1 SE-Articles), 1–9. <https://doi.org/10.37715/folio.v1i1.1380>
- Turner, D. C., & Bateson, P. P. G. (2000). *The domestic cat: the biology of its behaviour*. Cambridge University Press.
- UNESCO. (2009). *Indonesian Batik*. Intangible Cultural Heritage. <https://ich.unesco.org/en/RL/indonesian-batik-00170>