



Legal Awareness of Design Rights Registration for The Sasak Woven Fabric Industry

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Abstract

Sukarara Village in Central Lombok is known for its rich cultural heritage, particularly its unique and highly valued Sasak woven fabric motifs. However, this cultural potential has not been fully protected by law, especially in relation to industrial design rights. This study aims to analyze the legal protection of the moral and economic rights of the creators of Sasak woven fabric designs and to identify the factors influencing the legal awareness of design owners regarding the registration of industrial design rights. This research uses a qualitative method with a field research approach, collecting data directly from the local community and stakeholders in Sukarara Village. The findings indicate that legal protection of moral rights is crucial for preserving the recognition of the creator's identity and the integrity of the design, while economic rights enable artisans to gain financial benefits from their designs. However, the legal awareness of the community regarding the importance of registering industrial design rights remains low. This is due to a lack of outreach, limited legal understanding, perceptions that the registration process is complicated and expensive, and a tendency to rely more on customary mechanisms. Factors influencing legal awareness include the level of legal knowledge, local legal culture, and economic incentives. Therefore, collaborative efforts are needed through culturally-based education, involvement of traditional leaders, simplification of legal procedures, and cost subsidies to encourage legal protection of Sasak woven designs and improve the welfare of the community.

1. Introduction

Indonesia has a variety of extraordinary arts and culture, which can be grateful for by the people. Therefore, it is important for citizens and the state to protect and care for various forms of art and culture in Indonesia. One of the distinctive cultural values is the diversity of traditional woven fabric motifs. However, challenges arise regarding intellectual property rights, so regulations are needed that can address these problems. The main target is to provide legal protection and facilitate the process of transferring rights through statutory regulations, which have the aim of preventing various rights violations more effectively.¹

¹ Saidin, *Aspek Hukum Hak Kekayaan Intelektual* (Jakarta: Raja Grafindo Persada, 1995).

Intellectual property is closely related to intangible entities, includes protection of intellectual works arising from human creations, experiences and thoughts.² One product that can be produced from a person's intellectual capacity is Industrial Design. Industrial design is a way to obtain added economic value in an industry, and is part of a variety of intellectual property.³

In its development, industrial design plays a crucial role in the success of the trade and industrial sectors in a country. Industrial design is the best way to obtain added economic value in an industry. Therefore, several developed countries such as the United States, England and Japan are paying serious attention to the development of industrial design. In Indonesia, similar steps were taken with the existence of regulations regarding Industrial Design which is in Law Number 31 of 2000. The presence of this legal regulation reflects the seriousness of the Indonesian government in protecting legally, especially industrial design, which previously had not been clearly regulated by law.⁴

The right to industrial designs is an exclusive right obtained through the registration process, as in Article 10 of Law no. 31 of 2000 concerning Industrial Design, it is stated that "industrial design rights are granted on the basis of an application". Registration of industrial design rights can be done at the Dirjen Kekayaan Intelektual (Directorate General of Intellectual Property). Rights to industrial designs include exclusive rights for the owner to use and maintain these rights. The owner of the right to an industrial design has the exclusive right to monopoly, which means that he has the authority to prevent other people from making, selling, using, importing, exporting and/or distributing goods that are not protected by the industrial design right. The person who holds the rights also has a strong position towards other parties. In cases of rights violations, the rights holder can take legal action, either through criminal or civil proceedings.⁵

As part of a variety of HAKI (Hak Kekayaan Intelektual/ Intellectual Property Rights/IPR), industrial design rights have an exclusive nature like other IPR. The exclusive nature of industrial design rights is given by the state to the designer of the designs it has created, to be obtained within a certain period. During this period, the rights owner has the exclusive right to exercise the rights to his industrial design or to grant permission to others to run it.⁶

Industrial products designed with aesthetic components in mind have the potential to create high appeal in the market, so that industrial design rights have significant economic value. A designer has economic rights related to every product he creates.

² Berlian Cikka Octanelsha, "Tinjauan Yuridis Terhadap Mediasi Sebagai Alternatif Penyelesaian Sengketa Kekayaan Intelektual," *Audi Et AP : Jurnal Penelitian Hukum* 2, no. 02 (2023): 142-48, <https://doi.org/10.24967/jaeap.v2i02.2636>.

³ Ida Ayu Sukihana et al., "Pengaturan Penggunaan Desain Yang Sama Pada Produk Mobil Yang Mereknya Berbeda Ditinjau Dari Undang-Undang Nomor 31 Tahun 2000 Tentang Desain Industri," *Kertha Semaya: Journal Ilmu Hukum*, 2000, 1-5.

⁴ Syamsudin Budi Agus Riswandi, *Hak Kekayaan Intelektual Dan Budaya Hukum*, Cet. 2 (Jakarta: Vikas Publishing House, 2005).

⁵ I Wayan Wiryawan Ida Ayu Urmila Dewi Manuaba, "Upaya Pengembangan Serta Prosedur Permohonan Desain Industri Kerajinan Kayu Di Bali," *Kertha Semaya: Journal Ilmu Hukum* Vol. 02 (2014): 1-6.

⁶ Ranti Fauza Mayana, *Perlindungan Desain Industri Di Indonesia Dalam Era Perdagangan Bebas* (Jakarta: Grasindo, 2004).

Such economic rights involve the right to sell products, the right to grant licenses to use designs to other parties, and various other rights that can generate economic benefits for the owner.⁷

Apart from that, designers not only have economic rights, but also have moral rights to the work they have produced. Moral rights are rights that have the aim of protecting the reputation of the person who created it, which is definitely attached and cannot be separated because it is eternal and forever.⁸

One of the regions in Indonesia that produces regional specialty crafts is Sukarara Village. Sukarara Village is one of the villages in the Joggat region, Central Lombok, West Nusa Tenggara. Most of the residents of Sukarara village are of the Sasak tribe. In this area there is a typical regional craft, namely Sukarara songket woven cloth.

Sukarara woven cloth craft is one of the crafts of West Nusa Tenggara. Sukarara is a village known for its community activities in terms of making souvenir items, especially the unique woven cloth. The characteristic of Sukarara songket lies in the use of bright colors in the woven cloth. Apart from that, the beauty of Sukarara songket cloth is also marked by the motifs used. Sukarara Village is famous for its brightly colored songket woven cloth. The motifs used in the Sukarara songket woven cloth also add to the charm and beauty of the work. Some of the famous motifs include subahnale, komak, ragi genep, tapo kemalo, and taman rengganis. Sukarara songket woven cloth not only characterizes high craftsmanship in the manufacturing process, but also depicts the cultural heritage and traditional beauty of West Nusa Tenggara.⁹

With the diversity of arts and culture in Indonesia, including typical crafts such as the typical Sukarara Songket woven cloth which is one of the riches of West Nusa Tenggara, export potential can increase if production is carried out well and the designs are attractive. Therefore, industrial design has an important role as a tool for building industry that drives the Indonesian economy. However, the reality is that public understanding of the existence of industrial design as a tool in developing the Indonesian economy is still lacking. This is reflected in the lack of appreciation and attention to industrial design and its work.¹⁰ Thus, efforts are required to increase public understanding and appreciation of industrial design in order to provide greater support for local products and strengthen the contribution of creative industries in the country's economic development.

The role of industrial design actors is very crucial in supporting and implementing legal certainty regarding industrial design rights, both in terms of subject and object. This is due to the legal protection given to products that are produced or manufactured repeatedly.¹¹ However, the reality shows that there are still many people who do not understand in depth the benefits provided by industrial design rights, especially the

⁷ Ranti Fauza Mayana, *Perlindungan Desain Industri Di Indonesia Dalam Era Perdagangan Bebas* (Jakarta: Grasindo, 2004).

⁸ Abdulkadir Muhammad, *Hukum Harta Kekayaan* (Bandung: Citra Aditya Bakti, 1994).

⁹ Kompas Skola, "Jenis-Jenis Motif Kain Tenun Songket Sukarara Nusa Tenggara Barat," 21 Oktober, 2022, <https://www.kompas.com/skola/read/2022/10/21/093000269/jenis-jenis-motif-kain-tenun-songket-sukarara-nusa-tenggara-barat>. Diakses 8 Januari 2024.

¹⁰ Ranti Fauza Mayana, *Perlindungan Desain Industri Di Indonesia Dalam Era Perdagangan Bebas* (Jakarta: Grasindo, 2004).

¹¹ Muchtar A Hamid Labetubun, "Perlindungan Hukum Desain Industri Di Dunia Maya (Kajian Overlapping Antara Hak Cipta Dengan Hak Desain Industri)," *Jurnal Sasi* 17, no. 4 (2011): 8-19.

benefits of legal protection. One of the obstacles lies in the public's understanding that they still think that intellectual property rights, including the right to industrial designs, are public rights which only serve as a social function, not considered as a personal right that requires legal protection.¹²

Several previous studies have highlighted the importance of legal protection for local cultural works, particularly in the context of intellectual property rights. Putri and Inayah (2021)¹³, in their study on lurik fabric design in Klaten, revealed that the low rate of design registration makes artisans' works vulnerable to imitation, thus emphasizing the need for policies that encourage registration and intensive legal outreach. Similarly, Indriani, Senastri, and Ujianti (2021)¹⁴ examined industrial design protection based on Law No. 31 of 2000 and found that weak legal implementation was due to a lack of information and limited participation of designers in the registration process. A similar issue was identified by Arkananta (2023)¹⁵, who showed that traditional batik SMEs in Pacitan face the same challenge – suboptimal legal protection caused by low awareness and the absence of a supportive ecosystem for IPR registration. Although previous research has discussed the importance of legal protection for traditional fabric designs such as lurik and batik, and has highlighted the lack of legal awareness among artisans as a major factor in the weakness of such protection, no study has specifically examined legal awareness regarding industrial design rights registration for the distinctive Sasak woven fabrics in Sukarara Village, Central Lombok. In fact, Sukarara is one of the key traditional weaving centers that possesses a rich variety of unique patterns and significant economic value.

Thus, Registering Sasak woven fabric for design rights is important to legally protect its unique cultural motifs and craftsmanship from unauthorized use or imitation. This registration ensures that the economic and moral rights of the local artisans – who have inherited and preserved this traditional art – are recognized and safeguarded. It helps prevent cultural appropriation, promotes fair economic benefits for the community, and encourages the sustainable development of indigenous creativity. Moreover, design rights provide a formal legal framework to market the fabric nationally and internationally while preserving its authenticity and origin. Therefore, the researcher is interested in studying the Legal Awareness of Design Rights Registration for the Sasak Woven Fabric Industry in Sukarara Village, Central Lombok, to explore the extent to which local artisans and stakeholders understand and engage with the legal mechanisms available to protect their traditional designs, and to identify the level of awareness, the challenges faced, and the factors influencing their willingness or reluctance to register their fabric designs as a form of intellectual property.

¹² Ranti Fauza Mayana, *Perlindungan Desain Industri Di Indonesia Dalam Era Perdagangan Bebas* (Jakarta: Grasindo, 2004).

¹³ Anita Widya Putri and Inayah Inayah, "Perlindungan Hukum Terhadap Desain Industri Produk Lurik Di Kabupaten Klaten," *Urecol Journal. Part G: Multidisciplinary Research* 1, no. 1 (2021): 8–18, <https://doi.org/10.53017/ujmr.19>.

¹⁴ Ida Ayu Mas Indriani, Ni Made Jaya Senastri, and Ni Made Puspasutari Ujianti, "Hukum Atas Desain Industri Berdasarkan Undang-Undang No 31 Tahun 2000," *Jurnal Interpretasi Hukum* 2, no. 2 (2021): 297–301, <https://doi.org/10.22225/juinhum.2.2.3430.297-301>.

¹⁵ Sandya Rafi Arkananta, "Implementasi Perlindungan Hukum Hak Atas Kekayaan Intelektual (HKI) Pada Industri Kecil Menengah (IKM) Batik Tradisional Pace Di Kabupaten Pacitan," *Bureaucracy Journal: Indonesia Journal of Law and Social-Political Governance* 3, no. 2 (2023): 2023.

2. Method

The type of research used in this research is qualitative research. Qualitative research is research that aims to describe and also analyze events, phenomena, attitudes, social activities, perceptions, beliefs, thoughts of people, both individually and as a group.¹⁶ The aim of qualitative research is to describe an event or phenomenon as deeply as possible by means of structured and in-depth data collection, which can show the importance of the data studied in detail and in depth.¹⁷ This research method is to use field research. This method is carried out by collecting data and direct interviews with research subjects. This research is carried out in detail and in depth on a particular institution and phenomenon to obtain relevant data.¹⁸ This research will be carried out by collecting data through observation, interviews and documentation.

3. Result and Discussion

Sukarara Village is a village located in Jonggat District, Central Lombok Regency, West Nusa Tenggara (NTB). This village has long been known as one of the cultural centers on Lombok Island, especially in terms of traditional Sasak weaving crafts. Sukarara not only holds cultural riches in the form of weaving crafts, but also offers beautiful natural views and community life full of traditions passed down from generation to generation. In this narrative, we will discuss in detail the various aspects that make Sukarara Village one of the important cultural destinations in Lombok.¹⁹

One of the main attractions of Sukarara Village is its traditional weaving. Woven fabrics in Sukarara are known for their unique motifs and complex manufacturing techniques, which are passed down from generation to generation. This weaving is produced manually with a traditional loom called "Gedogan", which is still widely used by women in this village. Sukarara's typical woven fabric is usually used in various traditional ceremonies, weddings and other important events. Each motifs has its own meaning and often reflects the life philosophy of the Sasak people. Motifs such as flowers, nature and other traditional symbols are woven with great detail, making each piece of fabric a valuable work of art.²⁰

Form of legal protection for moral rights and economic rights for creators of designs as intellectual works of Woven Fabric with Typical Sasak Motifs in Sukarara Village, Central Lombok.

Industrial design is a form of intellectual work recognized by intellectual property law. This design includes the shape, configuration, composition of lines or colors applied to a product to produce an aesthetic appearance.²¹ Woven fabric with typical Sasak motifs

¹⁶ Adrianus Arief Ariesto Hadi Sutopo, *Terampil Mengolah Data Kualitatif Dengan NVIVO* (Jakarta: Kencana Prenada Media Group, 2010).

¹⁷ Muhaimin, *Merode Penelitian Hukum* (Mataram: Mataram University Press, 2020).

¹⁸ Peter Mahmud Marzuki, *Penelitian Hukum*, ed. Kencana (Jakarta, 2017).

¹⁹ Kementerian Pariwisata dan Ekonomi Kreatif, "Sentra Tenun," 2020, Diakses 2 September 2024.

²⁰ Welaya Aftina, I Wayan Kiki Sanjana, and Francisca Titing Koerniawaty, "Pengembangan Desa Wisata Budaya Berbasis Kain Tenun Tradisional Di Desa Sukarara Kabupaten Lombok Tengah," *Journal of Innovation Research and Knowledge* 4, no. 4 (2024): 1-12.

²¹ Ok. Saidin, *Aspek Hukum Hak Kekayaan Intelektual* (Jakarta: Raja Grafindo Persada, 2007).

from Sukarara Village, Central Lombok, is a local cultural heritage that has distinctive characteristics and high artistic value, so it is considered part of industrial design. Legal protection of industrial designs is not only important to protect these works, but also to safeguard the moral and economic rights of their creators.²²

In the context of industrial design rights protection, creators have two main types of rights: moral rights and economic rights. Moral rights relate to the personal relationship between an author and his work, such as the right to be recognized as the author and to maintain the integrity of his design. Meanwhile, economic rights give creators the right to exploit their designs commercially, for example through licensing or selling rights.²³ In this analysis, we will discuss how legal protection is given to creators of woven cloth with Sasak motifs in Sukarara in terms of moral rights and economic rights, as well as the challenges faced in implementing this protection.

Legal protection for industrial designs in Indonesia is regulated in Law Number 31 of 2000 concerning Industrial Designs. According to this law, industrial design rights are granted to creators who submit industrial design registration to the Directorate General of Intellectual Property. After registration, the creator will get the exclusive right to use the design for 10 years. This right includes the right to prohibit other parties from producing, selling, or distributing products that use the design without permission from the design rights holder. In this law, the moral rights and economic rights of design creators are also recognized. Moral rights cannot be transferred or removed, even after the design rights are sold or licensed to a third party. This right includes recognition of the creator as the original owner of the design as well as the right to oppose any changes that could damage the integrity of the design work. Meanwhile, economic rights give the creator the right to obtain financial benefits from his design, either through his own use or through licensing to other parties.²⁴

Moral rights in the context of woven fabric designs with Sasak motifs play a very important role, especially because these designs are closely connected to local cultural identity. Sasak woven cloth is part of the intangible cultural heritage of the Sasak people, which has been passed down from generation to generation. Thus, recognition of the creator and origin of the design is crucial to protect the cultural value of the fabric. The Sukarara Village community is often involved in creating woven cloth designs collectively, so there is complexity in determining individual creators. However, moral rights protection must still be given to the craftsmen and communities who create and maintain these designs. Protection of these moral rights can include recognition of the cultural origins of the design as well as a prohibition on design modifications that damage the cultural value of typical Sasak motifs.

Protection of economic rights related to the commercialization potential of industrial designs. In the context of woven fabric with typical Sasak motifs, economic rights include the exclusive right to control the use of the design by other parties, either in the form of direct sales of the fabric or in granting licenses to third parties who wish to use the design for other products. In this era of globalization, craftsmen in Sukarara have the

²² Ranti Fauza Mayana, *Perlindungan Desain Industri Di Indonesia Dalam Era Perdagangan Bebas* (Jakarta: Grasindo, 2004).

²³ Muhammad, *Hukum Harta Kekayaan* (Bandung: Citra Aditya Bakti, 1994).

²⁴ Direktorat Jenderal Kekayaan Intelektual, "Modul Kekayaan Intelektual Bidang Desain Industri," 2019, Diakses 19 September 2024.

potential to market their woven fabric designs not only in the local market but also in the international market, thereby involving significant economic value.²⁵ However, the biggest challenge in protecting economic rights is the low level of legal awareness among craftsmen. Many craftsmen do not understand the importance of registering their designs as industrial design rights, so these designs are vulnerable to exploitation by other parties without providing fair compensation to their creators. In addition, the lack of access to information and legal education for craftsmen in Sukarara also worsens this situation, so that often their economic rights are not optimally protected.

The theory of legal consciousness introduced by Lawrence Friedman provides an important framework for understanding how the law can function effectively in protecting the rights of creators of woven fabric designs in Sukarara. According to Friedman, legal awareness in society greatly determines the success of legal implementation.²⁶ According to Friedman, there are three main elements in the legal system, namely legal substance, legal structure and legal culture.

Legal substance in Indonesia has provided a basis for protection for industrial design rights through the Industrial Design Law, but the main obstacle is the aspect of legal structure and culture. Legal structure refers to the institutions responsible for enforcing the law, such as the Directorate General of Intellectual Property. On the other hand, legal culture includes the values, attitudes and perceptions of society towards the law itself.

In Sukarara, awareness of the importance of registering woven fabric designs as industrial design rights is still low. Many craftsmen do not yet understand that their designs can provide economic benefits if they are legally protected. This low level of legal awareness is caused by several factors, including a lack of legal education, minimal outreach from the government, and the perception that the law is more inclined to benefit parties with greater economic power. As a result, even though the law exists to protect the moral and economic rights of creators, its protection cannot be felt optimally by craftsmen in Sukarara.

Legal protection of the moral and economic rights of creators of designs for woven fabric with typical Sasak motifs in Sukarara is a complex challenge. Even though Indonesian law provides a fairly good protection framework for industrial design rights, its implementation still faces major obstacles, especially related to low legal awareness, procedural complexity and weak law enforcement. To protect the cultural heritage and economic rights of artisans, joint efforts are needed between governments, intellectual property institutions and local communities. Only in this way can the moral and economic rights of creators be protected fairly and sustainably.

The level of legal awareness of design owners in registering Industrial Design Rights for Woven Fabrics with Typical Sasak Motifs in Sukarara Village, Central Lombok.

In legal awareness theory, four main elements; knowledge of the law, understanding of the law, attitudes towards the law, and legal behavior are the basis for assessing the level

²⁵ Asih P. Fitri et al., "Peran Media Sosial Dalam Mempromosikan Ekonomi Kreatif Berbasis Tenun Di Desa Sukarara, Kabupaten Lombok Tengah," *Jurnal Transformasi Bisnis Digital* 1, no. 4 (2024): 36–48, <https://doi.org/10.61132/jutrabidi.v1i4.216>.

²⁶ Lawrence M. Friedman, "Is There a Modern Legal Culture?," *Ratio Juris* 7, no. 2 (1994): 117–31.

of legal awareness of a person or group of people.²⁷ In the context of registration of industrial design rights for woven fabric with typical Sasak motifs in Sukarara Village, Central Lombok, these four elements will be used as analytical tools to understand why the level of legal awareness in this village is still relatively low.

Knowledge of law refers to the extent to which people are aware of the existence of rules or regulations governing certain activities. In this case, knowledge of industrial design rights is very important for woven cloth owners in Sukarara Village. However, the reality on the ground shows that many design owners in this village do not have adequate knowledge about what industrial design rights are and how to register them. Field studies reveal that information regarding intellectual property rights (IPR), especially industrial design rights, has not been widely spread among the Sukarara community. The lack of outreach from the government or related institutions means that owners of woven fabric designs are not aware that the traditional woven motifs they develop can be registered as industrial designs that are protected by law. This low knowledge has a direct impact on their inability to take advantage of existing legal protections.

The theory of legal awareness states that the initial stage of legal awareness is knowledge. Without basic knowledge about the law, society will not be able to move to the next stage, namely understanding. In this case, weak socialization and access to information means that many design owners are not aware of the rights they can obtain through industrial design registration. As stated by Soerjono Soekanto,²⁸ Low legal knowledge is often closely related to a low level of legal awareness.

After knowing that there are legal rules, the next step is to understand these rules. Understanding the law involves deeper knowledge of the substance of the law, including registration mechanisms, requirements, and benefits that can be obtained from industrial design registration. In Sukarara Village, although there are several design owners who know about industrial design rights, their understanding of the registration process is very limited. Most design owners consider that registering industrial design rights is a complicated process and requires large costs. This perception arises from a lack of knowledge regarding registration procedures which can actually be facilitated by related institutions, such as the Directorate General of Intellectual Property. This limited understanding contributes to the low level of industrial design registration in the village. According to Fuller²⁹, understanding the law is essential in creating voluntary compliance with the law. Without a clear understanding, people tend to ignore the rules or feel hesitant to follow existing legal procedures.

In this case, low understanding of the law resulted in the Sukarara community's inability to take advantage of the available legal protection. In fact, industrial design registration can provide long-term economic benefits for them by preventing plagiarism or use of motifs by other parties without permission.

Attitudes towards the law reflect how society views the law, whether they consider it important and relevant or vice versa. In Sukarara Village, the attitude of design owners towards the law regarding industrial design rights shows ambivalence. On the one hand, they admit that protecting Sasak weaving motifs through law is a good step, but on the

²⁷ Soerjono Soekanto, *Kesadaran Hukum Dan Kepatuhan Hukum* (Jakarta: Rajawali Pers, 2008).

²⁸ Soerjono Soekanto, *Kesadaran Hukum Dan Kepatuhan Hukum* (Jakarta: Rajawali Pers, 2008).

²⁹ Lon. L. Fuller, *The Morality of Law* (New Haven: Yale University Press, 1969).

other hand, they doubt the effectiveness of this protection. This skeptical attitude arises because they have minimal experience with real legal protection in the field. Several design owners stated that even though their woven fabric motifs had been informally recognized as characteristic of the Sasak community, they still experienced difficulties in asserting their rights when the motifs were used by other parties without permission. This corroborates the theoretical views put forward by Ewick and Silbey³⁰, which states that people's perceptions and attitudes towards the law are greatly influenced by their experiences in interactions with the law. If people do not experience direct benefits from the law, they are less likely to believe in its effectiveness.

Apart from that, Sukarara people also tend to prioritize traditional and cultural approaches in resolving conflicts or problems related to woven cloth motifs. They believe more in customary mechanisms that have been passed down from generation to generation rather than relying on formal legal processes. This is an indication that attitudes towards formal law regarding registration of industrial design rights are still not well internalized in society.

Legal behavior is the concrete actions of society in obeying or violating the law. At this stage, the behavior of design owners in Sukarara Village regarding registration of industrial design rights shows that there are still very few who take the initiative to legally register their woven motifs. This can be understood as a reflection of the low levels of knowledge, understanding and positive attitudes towards the law discussed previously. According to data from the Ministry of Law and Human Rights, very few industrial design rights registrations originate from the Sukarara area, even though this village is known as one of the centers of the traditional woven fabric industry in Indonesia. This low level of legal behavior shows that legal awareness in the form of concrete action has not been well realized in this village.

Low legal behavior is also influenced by external factors, such as the lack of support from local governments in facilitating the registration process, as well as the lack of economic incentives felt by the community if they register their designs. Some design owners feel that without clear consequences for violating industrial design rights, they are not encouraged to register. This is in line with Marc Galanter's views³¹, which states that legal behavior is influenced by the extent to which the law is considered relevant and useful by people in their daily lives. The low level of legal awareness in Sukarara Village regarding registration of industrial design rights for woven fabrics with typical Sasak motifs is a complex and multidimensional problem.

Based on the theory of legal awareness, starting from knowledge, understanding, attitudes, to legal behavior, it appears that the Sukarara community is still at an early stage in building their legal awareness. Efforts to increase legal awareness require comprehensive intervention, involving the government, educational institutions and the community itself, so that their cultural potential can be protected and utilized optimally. The following are several strategies that can be implemented, namely community-based outreach: The government and related institutions need to carry out outreach regarding Industrial Design Rights with an approach that is easier for indigenous communities to

³⁰ Susan S. Silbey Patricia Ewick, *The Common Place of Law: Stories from Everyday Life* (Chicago: University of Chicago Press, 1998).

³¹ Marc Galanter, "Why the 'Haves' Come Out Ahead: Speculations on the Limits of Legal Change," *Law & Society Review* 9, no. 1 (1974): 95-160, <https://doi.org/https://doi.org/10.2307/3053023>.

understand. Counseling can be carried out through community activities, involving local traditional leaders so that the message conveyed is more accepted by the community. Simplification of procedures and reduced costs: One of the main obstacles in registering Industrial Design Rights is the costs and complicated procedures. The government can provide subsidies or hold a mass registration program at more affordable costs for craftsmen in areas such as Sukarara. Collaboration between government and traditional leaders: Involving traditional leaders in legal awareness campaigns can help bridge the gap between customary norms and formal law. Thus, registration of Industrial Design Rights will not be seen as a threat to culture, but as an effort to protect cultural heritage itself. Development of culture-based education programs: Education programs based on local culture can be used to increase public understanding of the importance of Industrial Design Rights. Craftsmen need to be given an understanding that formal legal protection not only protects individual interests, but also protects collective cultural wealth from exploitation by outsiders.

Factors influencing the legal awareness of design owners in registering Industrial Design Rights for Woven Fabrics with Typical Sasak Motifs in Sukarara Village, Central Lombok.

Legal awareness is an important aspect in society which functions to understand, appreciate and obey the law. In the context of industrial design, especially for woven fabrics with typical Sasak motifs in Sukarara Village, the legal awareness of design owners plays a vital role in protecting their rights and encouraging innovation.

The first very important factor in legal awareness is people's understanding of the law itself. Many owners of woven fabric designs in Sukarara Village do not fully understand what industrial design rights are and how the law protects their work. The lack of socialization or education regarding legal protection for intellectual property causes a low level of understanding of the importance of registering their designs. Without basic knowledge of the rights and benefits of industrial design rights registration, design owners may find the process irrelevant or too complicated to follow. In this case, the legal education factor is the key to increasing the legal awareness of the local community.

Legal socialization carried out by the government and related institutions has a major influence on public legal awareness. In Sukarara, if the government or related agencies such as the Ministry of Law and Human Rights or institutions related to intellectual property do not provide adequate information about the procedures and benefits of industrial design registration, then this could result in low public participation. The socialization factor is very important in creating legal awareness, because through socialization, design owners can gain a clearer understanding of legal protection and the procedures that must be followed. Without effective outreach, many design owners may not realize that they risk losing exclusive rights to their designs if they are not registered.

Community legal culture also plays a role in influencing legal awareness. In Sukarara Village, the growing legal culture prioritizes traditional aspects and customs rather than state law. Woven fabric with typical Sasak motifs is considered a communal cultural heritage, not an individual work that needs to be protected through registration of industrial design rights. This attitude can lead to indifference or rejection of the registration of industrial design rights, because people feel that these designs are collective property and do not need to be protected individually. To increase legal

awareness, it is important to introduce how intellectual property law can work side by side with local cultural values without destroying the communal meaning of the work. Community legal culture also plays a role in influencing legal awareness. In Sukarara Village, the growing legal culture prioritizes traditional aspects and customs rather than state law. Woven fabric with typical Sasak motifs is considered a communal cultural heritage, not an individual work that needs to be protected through registration of industrial design rights. This attitude can lead to indifference or rejection of the registration of industrial design rights, because people feel that these designs are collective property and do not need to be protected individually. To increase legal awareness, it is important to introduce how intellectual property law can work side by side with local cultural values without destroying the communal meaning of the work.

Economic factors also have a significant impact on legal awareness. For design owners in Sukarara, industrial design rights registration fees are considered an unnecessary additional burden. If the economic benefits of registering an industrial design are not clear, or if the costs of registration are too high, many design owners feel there is insufficient incentive to do so. In this context, their legal awareness can be influenced by practical factors related to costs and benefits. Therefore, to increase legal awareness, the government can provide subsidies or reduce registration fees to encourage public participation in this legal process.

Community figures or traditional leaders in Sukarara Village have a big influence in shaping the legal awareness of their community. If these figures support the registration of industrial design rights and set an example by registering their own designs, public legal awareness will increase. On the other hand, if community leaders do not pay attention to legal protection through registration of industrial design rights, then the community will not be motivated to do this. Therefore, it is important to involve community leaders in legal outreach programs so that they can become agents of change in increasing legal awareness at the community level.

Globalization and market openness influence the way design owners view legal protection. When woven fabric with Sasak motifs becomes increasingly well-known and in demand in national and international markets, awareness of the importance of registering industrial design rights will increase. People will begin to understand that without registration, their designs can be taken over by other parties who can then claim them legally. With increasing competition in the global market, legal protection through industrial design registration will become an important tool to maintain exclusive rights to their work. However, without understanding these threats, legal awareness can remain low.

The personal experiences of design owners in facing violations of their design rights can be a driving factor in increasing legal awareness. If any of them have experienced design theft or unauthorized use by other parties, they tend to be more aware of the importance of legal protection. These kinds of negative experiences may encourage people to pay more attention to their intellectual property rights and register industrial designs as a means of protection. On the other hand, if there are no cases of rights violations that they directly experience, their legal awareness may remain low.

People's perceptions of the law also influence their legal awareness. If the law is seen as something distant, complicated, and irrelevant to everyday life, people tend to not care or even ignore the law. In the context of industrial design rights registration, if design

owners consider that the legal process only complicates or limits their creativity, then they will not be interested in registering their designs. Negative perceptions of the law need to be changed through a more friendly and transparent approach, where people can see that the law exists to protect their rights, not to limit them.

The final factor influencing legal awareness is the availability of facilities and technical support for registering industrial design rights. If the registration process is considered difficult or access to registration facilities is not available in the area, then public legal awareness will not develop. For example, if the registration process is complicated and requires the assistance of legal experts, many of them may be discouraged from registering. In this case, efforts need to be made to improve access to legal services, such as providing representative offices or online registration facilities that are more easily accessible.

Based on the analysis above, it appears that the legal awareness of owners of woven fabric designs with typical Sasak motifs in Sukarara Village, Central Lombok is influenced by various factors. Minimal understanding of industrial design rights, lack of legal outreach, a legal culture that prioritizes communal values, economic factors, and negative perceptions of the law are some of the obstacles that need to be overcome to increase legal awareness. Apart from that, the role of community leaders, the impact of globalization, personal experience, and the availability of adequate registration facilities also play an important role in shaping the legal awareness of design owners. By overcoming these obstacles through education, outreach and increasing access, it is hoped that the legal awareness of the community in Sukarara Village can increase, so that they are more active in protecting their intellectual property rights through registration of industrial design rights.

4. Conclusion

Legal protection of the moral and economic rights of creators of designs for woven fabric with Sasak motifs in Sukarara is an important step to maintain cultural heritage while providing economic benefits to craftsmen. Although Law Number 31 of 2000 concerning Industrial Design has provided a legal framework that recognizes these rights, its implementation is still hampered by low legal awareness among craftsmen, minimal outreach, and weak law enforcement. Moral rights ensure recognition of the creator's identity and the integrity of the design, while economic rights enable craftspeople to exploit the design commercially. Therefore, synergy is needed between the government, intellectual property institutions and local communities to increase legal awareness, provide education and strengthen law enforcement, so that protection of these rights can run optimally and sustainably.

Based on four elements of legal awareness, namely knowledge, understanding, attitudes and behavior. The level of legal awareness of design owners in Sukarara Village regarding the registration of Industrial Design Rights for typical Sasak woven motifs is still relatively low. Public knowledge about industrial design rights is very minimal due to a lack of outreach from the government and related institutions. Understanding of the law is also low, because many consider the registration process to be complicated and expensive. People's attitudes towards the law tend to be ambivalent, with greater trust in customary mechanisms than formal law. This is reflected in their behavior, which rarely takes concrete steps to legally register designs. This low level of legal awareness

requires intervention through community-based outreach, simplification of procedures, collaboration with traditional leaders, and development of culture-based education programs to protect local cultural potential and improve community welfare.

The legal awareness of owners of woven fabric designs with typical Sasak motifs in Sukarara Village, Central Lombok is influenced by various interrelated factors, starting from understanding the law, the effectiveness of socialization by the government, local legal culture, to economic incentives. Minimal understanding of industrial design rights and the benefits of registration are the main obstacles, coupled with a lack of comprehensive legal outreach. A legal culture that emphasizes communal aspects more than individual protection also influences people's attitudes towards the importance of registration. In addition, negative perceptions of the legal process, limited facilities, and registration fees that are considered expensive reduce motivation to protect their designs legally. However, personal experience of facing rights violations, support from community figures, and the pressure of globalization can be a driver for better legal awareness. To increase this awareness, an educational approach, cost subsidies, simplification of procedures, and collaboration with community leaders in introducing the benefits of intellectual property law are needed.

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