



Clover Leaf as One of the Innovations of Surabaya's Typical Batik Motifs in the Village of Ex-Dolly

Indarti¹(✉), Urip Wahyuningsih¹, Martadi¹, Amaliya Lailatur Rizkiya¹,
and Li Hsun Peng²

¹ Vocational Program, Universitas Negeri Surabaya, Surabaya, Indonesia
indarti@unesa.ac.id

² Creative Design, National Yunlin University of Science and Technology, Douliu, Taiwan

Abstract. The purpose of this study is to develop clover leaf motifs as typical Surabaya batik motifs. Ex-Dolly Surabaya has several creative industries to change its new image as a creative village. The Surabaya city government has tried to establish a batik house in Putat Jaya village as a batik training center for residents. Currently, several batik SMEs have developed that are ready to compete with other batik-producing regions. This batik industry is one of the livelihoods for residents. One of the innovations in making batik motifs that are characteristic of the city of Surabaya is the clover leaf motif. Semanggi is a traditional Surabaya food derived from clover leaves steamed with chili sauce/seasoning. Clover leaves grow lushly in the suburbs of Surabaya. Clover leaves are an inspiration to create batik motifs typical of the city of Surabaya. Exploration in creating motifs starting from making a moodboard source of ideas, distillation of various batik ornament, and the process of making batik. The results of the study were in the form of the creation of three clover leaf batik motifs that had bright colors that were adapted to the character of the residents of Surabaya, namely *latar semanggi*, *parang semanggi* and *sekarjagad semanggi*. The motifs created are one of the alternatives for the Ex Dolly-village in developing typical Surabaya batik designs.

Keywords: Cultural and Creative Industry · Batik Indonesia · Batik Surabaya · Batik Semanggi · Ex-Dolly Prostitution

1 Introduction

The cultural and creative industries are increasingly attracting the attention of academics and policy makers because of their size and social relevance. Cultural and creative industries are increasingly attracting the attention of academics and policymakers due to their size and social relevance. The media has reported that local and regional development policies led by culture have been successfully carried out by Europe and other places [1]. Culture is said to be a local identity that has a far-reaching impact on tourism and urban growth so an urban development policy response is needed [2]. Just as the idea of a thriving culture has helped stimulate the growth of cultural tourism [3]. According to

Indonesian Ministry of Tourism and Creative Economy (Bekraf), the creative industry is the most dynamic industry in Indonesia, one of which is the field of fashion and craft, namely batik. Batik is an ancient work of art that can be found in several regions of Indonesia, Malaysia, Thailand. In Indonesia batik has been very developed for hundreds of years, especially in central Java under the auspices of the Sultan and his palace [4]. Batik patterns and motifs are diverse, showing the uniqueness of each region in Indonesia. These motifs are not only characteristic of the area, but also a symbol of the culture of the area. Batik is Indonesia's cultural heritage that has transformed in the creative industry and has a major contribution to the national economy.

Surabaya is the second metropolitan city in Indonesia after Jakarta. Surabaya is famous for the Dolly area which is the largest prostitution place in Southeast Asia. Historically, Dolly's localization was opened by a Dutch-born woman named Van Dolly around the 1960s. Initially Dolly's homestead provided beautiful women assigned to serve the Dutch army later evolved into a localization that offered commercial sex workers featuring beautiful and young women in glass windows, such as 'fish in an aquarium' [5]. Since it was closed 7 years ago, the former Dolly localization in the Putat Jaya area of Surabaya has undergone many changes. The desire of the Surabaya city government to change the negative image of Putat Jaya, which used to be the largest prostitution business in Southeast Asia, into a creative and tourism industry area. Many SMEs have been set up in this area, including creative industry that produce batik, sandals, and shoes, as well as traditional foods and snacks. There are several SME groups that produce batik such as Canting Surya, Alpujabar, Jarak Arum, and Chawaty. The Surabaya city government has tried to establish a batik house in Putat Jaya village as a batik training center for residents. There are several motifs developed as iconic Surabaya such as *Sura* and *Baya* (shark and crocodile) motifs, *Sawunggaling* motifs, Mangrove motifs and clover motifs.

In this research we developed an innovative product of clover batik and the iconic culture of the city of Surabaya as a typical Surabaya batik by collaborating with batik SMEs in the ex-Dolly area. The city of Surabaya has the potential to develop product designs, especially culturally based batik. As an industrial city, a tourist city, a city of heroes, and a city of culture. The main motif developed is the clover motif. Semanggi is a traditional Surabaya food derived from clover leaves steamed with chili sauce/seasoning. Clover leaves grow lushly in the suburbs of Surabaya. The purpose of this study is to develop clover leaf motifs as typical Surabaya batik motifs.

2 Methods

The method used in this study is the Double Diamond Model by Ledbury which consists of four stages, namely discover, define, develop, and deliver. In more detail, the Double Diamond method applied by the author is described at each stage as follows [6].

2.1 Discover

Early in the process, designers look for inspiration, gathering information about what's new and exciting through market intelligence, user inquiry, and mind mapping [6]. At this

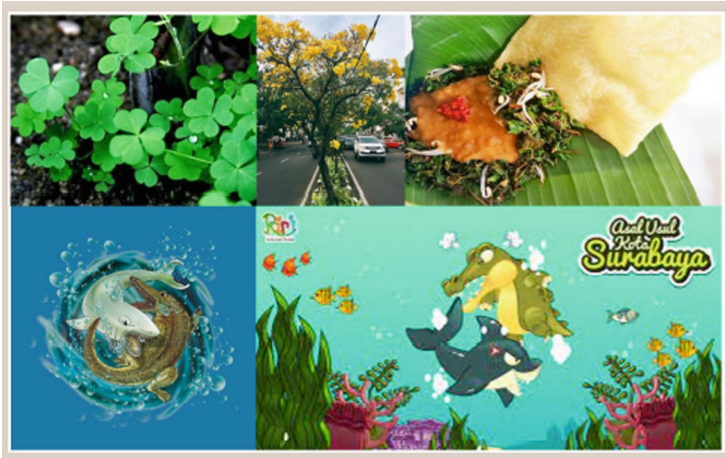


Fig. 1. Moodboard.

stage, the author begins the research by searching for inspirational images. Inspiration images are obtained based on ideas that have been chosen according to the theme, batik designs inspired by the clover leaf. Mind mapping is done and produces several images that represent the concepts outlined in the moodboard. Images of clover leaf, *pecel semanggi* (Surabaya food) and shark and crocodile (*Sura* and *Baya*). We choose bright colors like green, turquoise, and blue such as in Fig. 1.

2.2 Define

This stage is the stage of determining the design priority from the results of the initial idea exploration at the discover stage. Designers determine the motif and pattern for batik design. In this study we determined the object to develop a typical Surabaya batik motif, namely with the main motif of clover leaves. Clover is also a typical Surabaya food made from boiled clover leaves.

2.3 Develop

In this stage, we stylized the shape of clover leaves into batik motifs and added some of the iconic shapes of the city of Surabaya. Figure 2 is the result of a three- and four-leaf clover stylized filled with lines and dots. Inspired by the clover plant which is a typical food ingredient in Surabaya. There are three clover leaves and four clover leaves, arranged into a clover background combined with various kinds of *isen-isen*. The clover background spreads on the surface of the batik which means harmony.

Figure 3 is of the arrangement of clover leaves between the *parang* motifs. Parang Batik is one of the oldest batik motifs in Indonesia. Parang comes from the word Pereng which means slope. Perengan depicts a diagonal line descending from high to low. Inspired by the shape of the four-leaf clover, which is arranged in a diagonal pattern along with the traditional parang motif, which reflects the never-give-up advice and the

unbreakable bond. For the people of Indonesia, Parang Rusak Batik represents philosophical values of respect, exemplary behavior, and truth [7]. The arrangement of the S motifs intertwining unbroken symbolizes continuity. The basic shape of the letter S is taken from the ocean waves which depict a spirit that never goes out.

Figure 4 inspired by the shape of the clover plant which is a typical food of Surabaya, combined with the motif of shark and crocodile which is the symbol of the city of Surabaya, it is arranged in a *sekarjagad* batik pattern which means diversity. Sekar Jagad batik comes from *kaart* (map, in Dutch) and *Jagad* (world, in Javanese). So, the literal meaning of Batik Sekar Jagad is a picture of the beauty of the diversity of various ethnic groups on this earth. The characteristics of the Sekar Jagad motif which is described as a map can be seen in the presence of curved lines resembling the shape of the island that is side by side with each other. This motif is unique because it looks like it is irregular like other batik which has a repeating and regular pattern. Batik *sekarjagad* itself is also characterized by the presence of *isen-isen* (content) in the various motifs of “islands”, in this study using clover leaf motifs, clover stems, and sharks and crocodiles as symbols of the city of Surabaya.

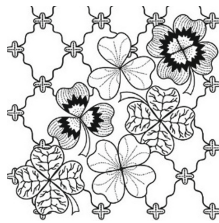


Fig. 2. Latar Semanggi motif.

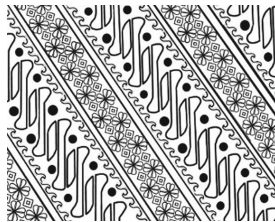


Fig. 3. Parang Semanggi motif.



Fig. 4. Sekarjagad Semanggi motif.



Fig. 5. Batik cloth on the model.

2.4 Deliver

The deliver stage is the stage of product completion based on data from design development. We used the batik stamp technique to make this batik project and synthetic dyes. Using bright colors following the characteristics of the people of Surabaya who are brave and like to be honest.

3 Results and Discussion




The purpose of this study is to develop clover leaf motifs as typical Surabaya batik motifs. The result of the research is in the form of clover batik products with a total of 3 batik motifs that have been patented. This batik is inspired by the clover plant which is a typical Surabaya food. Creating batik motifs based on *local wisdom*, namely the culture of the city of Surabaya and the icons of the city of Surabaya such as *suro* and *boyo* (shark and crocodile), hero monuments, pointed bamboo and so on, which are combined in traditional batik patterns, become one of the alternatives to typical Surabaya batik motifs. Here are 3 batik motifs from the research results in Table 1 and Fig. 5.

This research used the double diamond model, which includes 4 stages, namely discover, define, develop, and deliver. This stage is called the design process. The creative process is defined as a series of thoughts and actions that lead to originality and contains a series of steps or sequences of activities, leading from initial concept to realization [8].

The Surabaya city government has closed the Dolly prostitution area and turned the area into a creative industrial area. The community and academics also support the government's efforts. Academics have taken part in developing the typical Surabaya batik motif produced by SMEs in the ex-dolly area. The city of Surabaya has the power to stimulate and harness culture, creativity, and innovation for local development. Culture and creativity are invaluable assets with untapped potential to deliver spatial, economic and social benefits to cities and local communities [9].

The SMEs batik in the ex-Dolly area branded typical Surabaya batik, they were looking for various batik identities that matched the culture of the past and present city

Table 1. The result of making batik cloth.

No	Motifs	
1		<p><i>Latar Semanggi</i> (clover leaves background) batik motif on prmissima cotton fabric with a size of 110 cm x 250 cm</p>
2		<p><i>Parang Semanggi</i> (clover in traditional pattern called <i>parang</i>) batik motif on prmissima cotton fabric with a size of 110 cm x 250 cm</p>
3		<p><i>Sekarjagad Semanggi</i> (clover and other iconic city of Surabaya in traditional pattern called <i>sekarjagad</i>) batik motif on prmissima cotton fabric with a size of 110 cm x 250 cm</p>

of Surabaya. In line with the support of the government and various parties to preserve and increase the use of batik, currently batik is increasingly being used in various activities, both formal and informal [10]. Batik *Semanggi* (clover batik) as an alternative to typical Suranaya batik motifs.

4 Conclusions

Clover leaves can be used as a source of ideas as one of the typical Surabaya batik motifs. In the development of batik this time using modern sources of ideas but placed in traditional batik patterns. The batik designs produced in this study are 3 motifs, namely: *latar semanggi*, *parang semanggi* and *sekarjagad semanggi*. This research contributes in a practical way how designers take the idea of clover leaf as typical batik of Surabaya city. It is necessary to conduct further exploration in exploring the cultural themes of the city of Surabaya into a typical Surabaya batik motif.

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