



Remo Dance as a Source of Ideas for the Creation of Typical Surabaya Batik

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Abstract. This research aims to create new batik motifs typical of Surabaya with the source of the idea of the Remo dance which is a traditional dance originating from the city of Surabaya. Through the products and works of art produced, this industry can strengthen cultural identity, preserve traditions, and encourage appreciation of existing cultural wealth. The method used in this study is the Double Diamond Model which consists of 4 stages: discover, define, develop, and deliver. The result of the research is the creation of batik motifs. In this research, 3 batik designs have been produced with a source of inspiration from the Remo dance. The three designs have been copyrighted, namely the Sparkling Remo motif 1 to 3. Sparkling Remo is defined as a batik motif that can give enthusiasm to the wearer. The design of the batik motif design 1 used a symmetrical balance and repeated four times to the side, design 2 used an asymmetrical balance and repeated to the side three times so that it gives a more dynamic impression, while design 3 is a small size motif that is repeated with a square repeat to sideways and up several times. This research makes a practical contribution to how designers take the idea of traditional dance as a typical batik motif for the city of Surabaya.

Keywords: Batik Indonesia, Batik Surabaya, Remo Dance, Surabaya Traditional Dance, Double Diamond Model, Sparkling Remo.

1 Introduction

Remo dance is a traditional dance originating from Surabaya, East Java, Indonesia. The dancers usually form a circle or line formation, and their movements include various hand and foot movements [1]. Remo is one of the dances for welcoming grand guests, performed either by one or many dancers. This dance was originally a dance used as an introduction to *ludruk* performances [2]. *Ludruk* is a traditional theatrical art originating from East Java, Indonesia. However, in its development, this dance was often danced separately as a welcome to state guests, danced in state ceremonies, and regional art festivals [3]. Remo dance depicts the attitude of a warrior

who is mighty, honest, and brave. This can be seen in the form of firm movements and dashing character.

Remo dance can be performed in various events such as cultural festivals, welcoming guests, weddings and so on. Surabaya Remo dance has the meaning or character of movements that are firm, hard, authoritative, and refer to the character of knights in the art of puppetry. A firm character shows heroic character and describes the character of Surabaya people. Meanwhile, Jombang Remo Dance has the meaning or character of expressive movements, hard-weak broken, *Silat* movements and *Kuda Lumping*. It means fighting against oppression and dedicating people to how to be gentle and firm [4].

Remo dance which is one of Surabaya's cultures is a source of ideas in making typical Surabaya batik motifs. There is no batik art with the source of Remo dance ideas. Mawarni et al. [5] made vignette artwork with a drawing pen with the source of ideas for various dances in Indonesia, including Remo dance.

At first, coastal batik such as Lasem, Gresik, Tuban, Sidoarjo and Madura dominated the batik trade in the city of Surabaya. Then, came the typical batik of Surabaya which is relatively new, such as *teyeng* batik [6]. Located in Benowo District, Surabaya, famous for its batik, namely *teyeng* batik. The word *Teyeng* itself means rusty iron. *Teyeng* Batik is the name of batik home industry that goes through a process of stages of *peneyengan* (the process of stages giving motifs such as rusty iron stains). In the city of Surabaya, there are also several distinctive batik motifs, one of which is clover batik produced by craftsmen from Sememi village, Benowo District. The clover batik motif is a form of public appreciation for the clover plant which is the icon of Sememi village, Benowo District. This clover plant is widely used for typical Surabaya culinary, namely *pecel semanggi* [7]. The *Sawunggaling* batik motif is the story of a man named Joko Berek who raises roosters. *Sawunggaling* Batik depicts a rooster illustrated with hibiscus as the main motif [8]. The novelty in this study is the batik motif with a source of inspiration from traditional Surabaya dance, which conveys the story in the dance philosophy.

The development of regional batik can strengthen local cultural identity [9]. The creation of new batik motifs typical of the region helps preserve unique and valuable traditions and cultural heritage. The purpose of this study is to create a new motif of Surabaya batik with the source of the idea of Remo dance which is a traditional dance originating from the city of Surabaya, Indonesia.

2 Method

The design method used is the double diamond model [10]. The Double Diamond method is a design approach used to understand, explore, develop, and implement innovative solutions [11] This approach is known as the double diamond concept because it consists of four structured and continuous stages that form two interlocking halves of a diamond gem (figure 1). Here are the four stages in the Double Diamond method:

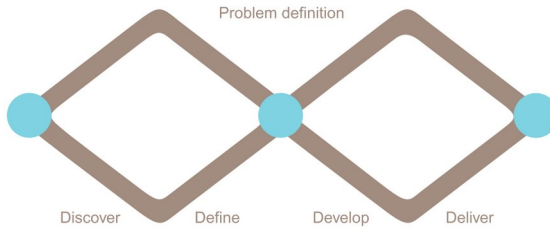


Figure 1. Double Diamond Model [10]

2.1 Discover

The first stage focuses on understanding the problem or challenge at hand. The design team conducts research and observation through a literature review, to gain a deep understanding of the context, users, and needs involved. The purpose of this stage is to identify design problems and opportunities. The problem identified was the need to develop regional batik to grow the local economy. The design opportunity identified is the Remo traditional dance which is a typical Surabaya dance which has several elements that can be realized into batik design. Figure 2 is one of Remo dance moves that use a shawl as the main complement to this dance.



Figure 2. Remo Dance

2.2 Define

After the Discover stage, the design team combines the results of research and the understanding gained to formulate a clear and sharp problem statement. This problem statement serves as a guide for the rest of the design process. At this stage, the design team determined to make a written batik product with motifs derived from Remo dance elements. The design concept chosen is based on the following 3 aspects:

- Aesthetic aspect. The aesthetic aspect is related to the beauty value of the form of visualization of the work so that it has great appeal. The aesthetic aspect of

the design this time is by reviewing the visual of Remo Surabaya's dance through stylization and supporting motifs that take the source of ideas from the local potential of the city of Surabaya.

- Technical aspects. The technique used in the design this time is the *batik tulis* technique. The selection of handmade batik can realize the exclusivity of batik products because it is done by hand or handmade.
- Material Aspect. Materials are an important medium in the production process. The material chosen is Primmissima cotton. Primmissima cotton is a type of fabric that is often used in batik making, made of natural cotton fibers that are light and comfortable, have good density and good dyeing absorption.

2.3 Develop

The third stage is the idea development stage. The design team conducts a process of brainstorming, concept exploration, and creating initial prototypes to come up with various potential solutions. At this stage, the research team sketched batik motifs by determining the main and additional patterns with the source of Remo dance ideas.



Figure 3. Design Master of *Sparkling Remo 1*

Figure 3 is batik motif with the title: *Sparkling Remo 1*. This motif consists of the main scrambled in the form of a distillation of a shawl which is the main property of Remo dance and arrows (visualization of the *gendewa* movement which means an agile attitude like an arrow that is released from its bow). Complementary or additional ornaments in the form of roaster distillations are part of *Sawunggaling* folklore. All ornaments are arranged in a master design with a size of 50 x 110 cm with a symmetrical pattern.



Figure 4. Design Master of *Sparkling Remo 2*

Figure 4 is batik motif with the title: *Sparkling Remo 2*. This motif consists of the main pattern in the form of a distillation from a shawl which is the main property of Remo dance and a shield which is a property of war because Remo dance tells the story of a prince who is at war. Complementary or additional ornaments in the form of rooster distillations which are part of *Sawunggaling* folklore, *keris* and ornaments of Remo dancers' clothes. All ornaments are arranged in a master design measuring 85x110cm with an asymmetrical pattern.



Figure 5. Desain Master *Sparkling Remo 3*

Figure 5 is batik motif with the title: *Sparkling Remo 3*. This motif consists of the main pattern in the form of a distillation of a shawl which is the main property of Remo dance and rooster. Complementary or additional ornaments in the form of *keris* distillation and Remo dancer clothing ornaments. All ornaments are arranged in a master design size of 25x25cm with patterns that will be repeated to form a batik motif as a whole.

2.4 Deliver

The final stage is the implementation and delivery stage of the solution. The design team developed a prototype by repeating the master design to form a full batik motif with a size of 250x110 cm. Then the design is implemented in a piece of batik cloth. The technique used is the technique of writing batik on Primiissima cotton.

3 Results and Discussion

The purpose of this research is to create a new batik motif typical of Surabaya with the source of the idea of the Remo dance which is a traditional dance originating from the city of Surabaya. This dance talks about the struggle of a prince on the battlefield. Remo dance has become a typical Surabaya dance both for the opening of the *Ludruk* performance and for the dance itself. The results of the research are in the form of a typical Surabaya batik product with a total of 3 batik motifs and have been copyrighted. This batik work is entitled Sparkling Remo 1 with copyright number EC00202270369, Sparkling Remo 2 with copyright number EC00202270373, and Sparkling Remo 3 with copyright number EC00202270374. The three motifs are realized into batik cloth sheets as follows.

3.1 Sparkling Remo 1

The main ornaments are shawls, jasmine, and lotus. Shawl has an important role and is one of the attributes that describe Remo's character and dance movements. The shawl symbolizes balance and unity in dance movements, which becomes a symbol of harmony. The lotus is often used as a symbol of enlightenment and resurrection. The lotus rises from the bottom of the mud to bloom above the surface, just as humans are thought to be able to transcend darkness and hardship to achieve enlightenment and freedom. Additional ornaments in the form of rooster distillations are part of *Sawunggaling* folklore, stars and *keris* (traditional Javanese weapon). All ornaments are arranged in a symmetrical shape, with symmetrical repetition sideways on the fabric surface so that the fabric motif is full with a size of 110cm x 250 cm. The coloring used is a naphthol synthetic color. The color chosen is blue with a black base (Fig 6).



Figure 6. *Sparkling Remo 1*

3.2 Sparkling Remo 2

The design structure consists of elements of Remo dance properties such as shawls and *keris* (traditional Javanese weapons). Shawls and shields are used as the main pattern. The choice of the shield is because the Remo dance tells the story of a prince who is at war. Additional ornaments from the rooster distillation which is part of the *Sawunggaling* folklore, as well as dance clothing decorations fill in the batik background. All ornaments are arranged in an asymmetrical shape so that it seems dynamic. Repeat two steps to the side so that the full motif on the surface of the fabric measures 110 x 250 cm. The coloring used is the natural color of the *tarum* tree (*Indigofera*), *tingi* tree bark (*Ceriops Candolleana*) and *tegeran* wood (*Cudrania Javanensis Trécul*). *Indigofera* to produce blue color [12], *tegeran* wood to produce a yellow to light brown color and high bark to produce the batik color base [13], which is dark brown (Fig 7).



Figure 7. Sparkling Remo 2

3.3 Sparkling Remo 3

The design structure consists of elements on the properties of Remo dance, shawls. Rooster and shawls distillations are used as the main ornaments. Complementary or additional ornaments in the form of distillations in the form of *keris* (traditional Javanese weapons) and ornaments of Remo dancers' clothes. All ornaments are arranged in a master design size of 25x25 cm. Pattern arrangement with square repeat, where the motif is repeated on the right, left, top, and bottom of the composition connected straight. At the bottom of the motif is given a 10 cm wide fringe motif with a filler pattern in the form of *cecek* (dots). The coloring used is naphthol synthetic color. The colors chosen for the main shades are pink and yellow, while the base color is dark green (Fig 8).



Figure 8. *Sparkling Remo 3*

Remo dance, like other traditional dances, has a philosophy and meaning in every movement. The *gedrug* movement or the movement of the earth stamping is a symbol of human awareness of the life he lives on earth [1]. The *gendewa* movement in this dance also means that every human movement, which is very fast, is like an arrow released from a bow. The movement of swiping the palms of the hands has meaning as a symbol of the unification of power that exists within a human being.

4 Conclusion

Remo dance is a traditional dance typical of the city of Surabaya which has a philosophical meaning in every movement. Remo dance can be used as a typical Surabaya batik motif to support urban creative industries. In this research, three batik designs have been produced with a source of inspiration from the Remo dance. The three designs have been copyrighted, namely the Sparkling Remo 1, Sparkling Remo 2, and Sparkling Remo 3 motifs. Sparkling Remo is defined as a batik motif that can give enthusiasm to the wearer. The design of the batik motif design 1 used a symmetrical balance and repeated four times to the side, design 2 used an asymmetrical balance and repeated to the side three times so that it gives a more dynamic impression, while design 3 is a small size motif that is repeated with a square repeat to sideways and up several times. This research makes a practical contribution to how designers take the idea of traditional dance as a typical batik motif for the city of Surabaya. Further exploration is needed to explore cultural themes, especially traditional dances from other regions as typical batik motifs.

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