



THE DEVELOPMENT OF “DOLLY ALLEY” BATIK MOTIF SURABAYA

Imam Zaini¹, Rois Abidin², Widyan Ardani³, Asidigisianti⁴

Universitas Negeri Surabaya

Abstract-Community empowerment as a result of the closure of the 'Gang Dolly' localization and its surroundings needs to be handled properly and sustainably. The emergence of the spirit of Batik SMEs (Small and Medium Enterprises) that surges in the region needs to be supported by various parties, especially universities that are related to batik activities. Therefore, the problems in this research are; (1) what are the batik motifs in 'Gang Dolly' Surabaya? (2) how is the development of batik motifs in 'Gang Dolly' Surabaya? This study uses research and development (Research & Development/R&D) by Thiagarajan (1974) with a 4D model which includes the Define, Design, Develop and Disseminate stages. There are 3 groups of batik motifs found in the 'Gang Dolly' Batik, namely batik motifs; (1) principal (primary) which is in the form of stylized from: (a) jatropha leaves, (b) jatropha flower/fruit and (c) butterfly, (2) secondary which is stylized from: (a) surabaya symbol/logo, (b) the Suramadu bridge and (c) Sawunggaling, (3) tertiary, namely order motifs, usually the motifs vary, such as; ambyar widow motifs, remo dance, fighting fish, kotrik, etc. The development of the 'Gang Dolly' batik motif is carried out by designing batik motifs based on the findings of batik motifs: principal (primary) by developing the design of jatropha leaf motifs, jatropha flowers/fruits and butterflies, along with their elements. Secondary and tertiary does not need to be developed motifs because usually the buyer is ready with their own batik motifs.

Keywords : *Dolly alley, development of motif batik, Small and Medium Enterprises (SME), empowerment.*

INTRODUCTION

Formerly, 'Dolly Alley' was the largest localization hot-spot area in Surabaya, even the largest in Southeast Asia (Kompas, 28-3-2017). Since the localization was closed by the Mayor of Surabaya (Tri Rismaharini) in 2014, various new businesses have emerged and those have been undertaken by residents, although there are still remnants of supporting businesses, such as; massage parlors, karaoke places and so on. Dolly Alley is not what it used to be. As a result of the closure of the localization, the residents of Gang Dolly, they earn much of their income from SMEs (Small and Medium Enterprises). There are culinary businesses, convection, batik and others. The empowerment of residents as a result of the closure of the localization through batik activities which initiated by the government of Surabaya is starting to show results. The desire of the government of Surabaya to develop SME of Batik and become famous cannot be separated from a strong ambition to alter the negative image of the 'Dolly Alley' area.

The enthusiasm of the affected residents to embody the batik business can develop and it needs to be supported by various parties, including universities. Various activities, training, assistance (materials, funds) both from the government and the private sector have inspired the residents of the Dolly localization to transform from a place of prostitution into creative alleys of Batik's SME Surabaya. The Batik's SME is not a cooperative, thus it is open to the public for anyone who wants to learn about batik, such as; production process, discussion, marketing, and activities related to batik. The place of manager of the Batik's SME has moved from Dolly Alley to the surrounding streets,



even though they used to live and have illegal businesses in Dolly Alley. They want to avoid the negative stigma that is already attached to the name of the street.

Besides, their batik business activities were not in vain after they moved. Batik's SME, which was started by former sex workers and pimps of Dolly Alley have shown results. Every day, there are people who visit the batik business. As; PKK women, students, university students, batik observers, tourists, both local and international (Surya, 3-4-2017). Visits of foreign tourists to the location of the Batik's SME are from Brunei Darussalam, Malaysia, South Korea, and others. It is not exaggeration with the idea conveyed by the Sub-district Head in Sawahan (M.Yunus) who wants the Putat Jaya area to become a 'Batik Village', although now it is still being pioneered through batik business from alley to alley (TribuneJogja, 26-9-2016).

In the midst of the many activities at the SME of Batik, many issues must be considered, namely; infrastructure, materials & tools and also the competence of its human resources, especially those related to its batik designers. The designer of batik is important, because the value of a batik is not only determined by the quality of the material but also by the variety of motifs. Looking at the background of managers & workers at this SME of Batik, it has several limitations, especially those related to the design of batik motif designs.

Efforts to develop batik supported by the involvement of higher education institutions are also a necessity, especially those related to expertise in the fields of art and design. The characteristics of batik are known to have uniqueness or characteristics which can be seen from the motifs or decorative ornaments or the cultivation techniques. Besides using written techniques in producing batik, stamping and printing techniques can also be used to produce batik products with certain mass motifs. The implementation of certain techniques in the manufacturing process is usually adjusted to the type of product and its needs.

The shapes and colors of batik motifs are quite diverse, in the form of motifs resulting from deformation or stylization of natural objects such as flora, fauna and others, as well as non-natural objects with various variations of geometric shapes. The appearance of batik motifs has certain aesthetic characteristics, also contains philosophical values based on socio-cultural norms as well as utilization in the lives of the people who use it.

Dealing with the description above, several problems can be examined, namely: (1) How is the current batik motif in 'Dolly Alley' Surabaya? (2) How is the development of batik motifs in 'Dolly Alley' Surabaya? The objectives are: (1) To identify and describe the various batik motifs produced in the 'Dolly Alley' Surabaya. (2) Describe and visualize the development of batik motif designs at the 'Dolly Alley' Surabaya.

LITERATURE REVIEW

In general, Batik is known as a sheet of cloth that has ornaments in the form of decoration in the form of stylization of various object shapes, and the cloth is usually used for clothing. Etymologically, the term batik comes from the Javanese "tik" which means small, complicated, so that batik can be interpreted as a complex image. The image referred to the batik, it can be understood as an ornamental variety within the scope of batik and is called a motif. According to Susanto (1986) asserts that batik can be interpreted as the implementation of motifs to fabrics through the color barrier process.

Furthermore, regarding the appearance of batik, Hamzuri (1985) conveys that batik is a painting or drawing on mori which is made using a tool called canting. Batik produces batik or batikan in the form of various motifs and has special characteristics possessed by batik itself. This indicates



that the character of batik can be seen from the manufacturing technique and the special nature of the displayed motifs.

If it is seen from the technique of making batik, basically the appearance of the motif on the surface of the cloth is processed by means of a color barrier. At the previous, the image of the batik motif was displayed on the surface of the cloth by incised a night candle using a tool in the form of a canting. The function of the night candle is as a barrier at the time of coloring. After the coloring process is complete, then the wax that is attached to the surface of the cloth is removed or smeared by heating or boiling it in hot water. The appearance of the motif on the surface of the fabric has special properties in the line and field elements that are processed with the batik technique. Thus, the characteristics of batik motifs are determined or the diversity of motif forms as well as the visual effects of the application of the manufacturing techniques.

Batik which has a characteristic display of motifs as a decorative variety, it is known as a product that has aesthetic value is also known as a craft product. According to Karsam (2016), batik in Indonesia was originally known as a handicraft product in Javanese society. Many batik craftsmen are found in Java, so that Java is considered the center of batik and its presence is spread in almost every area. However, along with the increasingly strategic position of batik in the midst of society's live with the addition of various roles and functions, making batik production activities spread and develop in various regions outside Java. As argued by Na'am (2009: 62) that efforts to develop handicraft or craft products are highly expected for the sustainability, the craft itself still has an existence and makes a positive contribution to the life of society.

Batik as a product in the form of cloth that was originally designed for clothing, in its development batik cloth is also used for various purposes. For example, it is used as an interior component that beautifies the room. The range of products can be in the form of covers for tables, chairs, windows, pillows and beds and others.

Images on batik cloth that called motifs are also known as patterns or patterns. According to Kusrianto (2013) that batik motifs can be interpreted as patterns or patterns, or a series of decorations that are applied to batik products. Most of the batik motifs consist of main motifs, supporting or additional motifs, and isen-isen motifs. The isen-isen motif is a small motif and is usually used to fill in other motifs and blank backgrounds.

The form of the motif that most often appears is the image of flora and fauna. The series of motifs tend to follow a rhythmic arrangement pattern with repetition of the main and supporting motifs. The variety of motifs whose shape is based on the depiction of flora is usually in the form of plant parts that are considered to have aesthetic value or a certain identity, for example the shape of flowers, leaves and fruit. The motifs that describe the shape of the fauna are also based on considerations or assumptions that are similar to the depiction of flora, for example the shape of butterflies, birds and other unique animals.

In general, the decorative motifs on batik products are arranged into motifs, in addition to appearing aesthetically pleasing, they also depict certain symbols related to beliefs and life philosophies that are adhered to, and or the natural wealth of the local area. Based on the opinion of Mulyadi (2009) argues that the batik motif was a means to convey messages, teachings and hopes that were conveyed symbolically at that time.

Ratyaningrum (2010) asserts that a symbol happens due to mutual agreement which is considered to represent or remind a larger entity, a form that marks something other than the embodiment of its symbolic form. So that the shape of the batik motif created is also a visualization that has a symbolic meaning associated with a certain philosophy. The development of motifs always



pays attention to and has a high philosophy so that batik has a virtual beauty and spiritual beauty that is appeared by its philosophy and becomes its own attraction.

The selection and determination of the object in the form of a batik motif is based on various considerations. Among them are related to certain concepts or goals that support the process of creation and the quality of the results as well as in their utilization. It is in line with Sastrodiwirjo (2012: 48) who argues that the strength of batik lies in its attractive motifs and is closely related to the environment in which batik develops. Batik motif is a critical part of the process of creating batik itself.

The development of batik motifs as part of efforts to preserve batik and it can be undertaken by various parties, including university institutions. This is due to not all batik craftsmen have the ability to develop their products, one of which is the development of batik motifs. According to Syarif (2010:2), this is generally due to the weak ability of crafters to increase productivity (especially in improving quality and developing products), developing product marketing, and limited production technology.

Along with the development of batik as a cultural work of the nation that is appreciated and preserved by the society, as well as batik as a product that is used in various functions and interests, nowadays, the appearance of batik motifs is increasingly diverse. Both in the variety of shapes, colors, and patterns as a result of creativity or innovation with or without paying attention to the elements of the philosophy.

RESEARCH METHOD

This study was a Research and Development (R&D) which refers to the research and development model of Thiagarajan (1974). The steps in this study use the 4 D (Four - D) model, namely: Define, Design, Develop and Disseminate

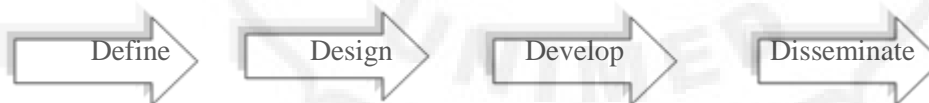


Figure 1. R&D research steps (Thiagarajan, 1974)

(1) Define was the stage of determining the problem to collecting data, especially the batik patterns that were mostly produced by Batik SMEs in Dolly Alley. (2) Design was the stage of designing or making basic batik patterns that were still in the form of sketches. The basic pattern design was made in several alternatives, taking into account the characteristics of the basic batik patterns which commonly made and produced by Batik SMEs in Dolly Alley. (3) Develop (development) was the stage where several alternative designs of batik patterns that had been sketched then selected to be colored. (4) Disseminate was the stage of giving out research results, either in the form of article, designs of the Dolly Alley batik pattern that had been developed, or through international seminars such as research results proceedings. Data collection techniques used in this study included: (1) Observation; carrying out direct observation in the field such as visiting several places of Batik SMEs in Dolly Alley, namely *Canthing Surya*, *Jarak Arum*, *Alpujabar*, and others. (2) Interview; conducting interviews with the manager (Sutrisno), workers (Bambang) and batik users in Batik SMEs in Dolly Alley. It was done to know the characteristics of batik patterns that were currently well-known. (3) Documentation; carrying out from the initial stage of observation, designing batik patterns until the final process. In addition, certificates of awards; trophies; and other supporting data were very necessary to support in writing this study. (4) Literature study; carrying out to obtain supporting data



about batik books, designs, patterns, decorations and so on either through the library or online sources.

FINDINGS AND DISCUSSION

Dolly Alley was actually a non-formal designation of alley or Kupang Gunung Timur street. The long of this alley was about 150 meters. It became famous since a Dutch woman named Dolly van der Mart (Ashadi Siregar) began to open a prostitution practice at the location with a Commercial Sex Worker named Dolly Khavit in 1967. Then, Dolly alley was growing in 1968 - 1969 and extended to the alleys next to it, such as Jarak street; Putat Jaya street; and Kupang Gunung Timur street. People activities related to prostitution activities thrived in the area. Due to that, types of businesses supporting localization had emerged, such as massage parlors, salon, cafe, karaoke bar, and so on. The pulse of the life of residents in this red area lasted for decades. However, since 2014, Dolly alley was closed by the Surabaya city government, and the Mayor of Surabaya namely Tri Risma Harini directly led the closure of the localization area. She instructed people to stop the immoral activities in the area. People who had depended on localization for a long time had to find out other lawful livelihoods. The closure of Dolly alley was strongly opposed by residents and sex workers there, and pros and cons emerged. But, the decision of the Surabaya city government regarding to the closure of the localization was final, and it was necessary to find a solution so the affected residents could be aware, live decently and comfortably like other people in other area. One of the solutions initiated by the Surabaya city government was to establish Batik SMEs. Finally, there were three groups of Batik SMEs that well developed and to be reckoned with, namely (1) Jarak Arum Batik SMEs which was located on Putat Jaya street II/33; (2) Canthing Surya Batik SMEs which was located on Putat Jaya street, alley 6; and (3) Alpujabar Batik SMEs which was located at Putat Jaya Barat street IX/31 Surabaya. Among the three Batik SMEs, Alpujabar batik house had the most complete facilities and infrastructure. Now, this place was often visited by residents of Surabaya & its surroundings who wanted to learn to make batik and buy batik fabrics made by residents who had been affected by the closure of the localization.

Dolly Alley batik patterns (Define)

Batik patterns that were usually made by Batik SMEs could be grouped into 3 categories: (1) primary that was in the form of stylization of: (a) jatropha leaves; (b) jatropha flowers/fruits; and (c) butterflies, (2) secondary that was in the form of a stylization of: (a) the symbol of Suroboyo; (b) the Suramadu bridge; and (c) Sawunggaling, (3) tertiary namely the ordered patterns where the patterns usually changed, such as; ambyar widow pattern, remo dance, fighting fish, kotrik, and etc. These patterns were only made based on orders from local residents, the community, and batik observers.



a. Jatropha leaf pattern patterns



b. Butterfly pattern



c. Jatropha leaf, fruit, butterfly

Figure 2. Basic Batik Patterns (Primary)



a. Suramadu pattern



b. Suro buoyo pattern



c. Sawunggaling pattern

Figure 3. Secondary Batik Patterns



a. Ambyar widow leaf pattern



b. Kotrik pattern



c. Betta fish pattern

Figure 4. Tertiary Basic Batik Patterns

Design

It was the stage of designing and sketching basic batik patterns with various alternatives. Basic patterns that had certain characteristics were usually made and produced by the Dolly alley Batik SMEs as the basis for their design. Thus, the design of the batik patterns was based on the findings of the primary batik patterns in Dolly alley, namely in the form of stylization of: (a) jatropha leaves, (b) jatropha flowers/fruits and (c) butterflies. The designs for the batik patterns were:



Figure 5. Several alternative designs of basic batik patterns: jatropha leaves, fruit, flowers and butterflies.



The secondary and tertiary patterns were not chosen as the developed batik patterns because these motifs were commonly owned by Surabaya residents. The secondary patterns such as suramadu, suro buoyo, sawunggaling, clover, hero monument, pointed bamboo, and so on that were based on story idea/fish/building form/bridge/food, and so on were commonly made by other batik artisans. Likewise with tertiary motifs such as: ambyar widow leaf, betta fish, kotrik insect, remo dance, and so on were usually made by batik in East Java.

The choice of jatropha tree, leaf, flower, and fruit pattern symbolized that there was a main road called Jarak street in the localization environment. Jarak street was the main road to Dolly alley which was the center of prostitution at that time. Jarak street also connected to other alleys such as Putat Jaya street, Kupang Gunung street, and other small alleys.

The butterfly pattern symbolized that the area as mentioned above was used as a localization place for commercial sex workers or night butterflies at that time. The term night butterfly that was pinned to commercial sex workers was still commonly used today

Develop

At this stage, the design process and the pattern development could not be separated because they were interrelated. If the sketch design of the black and white batik pattern had been made, it needed to be selected by an expert validator of batik pattern design namely Fera Ratyaningrum & Sutirno to proceed to the coloring process as the final result of developing the design of the Surabaya Dolly alley batik pattern. The results of the development of batik patterns were:



a. Jatropha leaf, flower and fruit patterns b. Butterfly pattern c. Leaf, fruit, and butterfly patterns

Figure 6. The results of the development of the Surabaya Dolly alley batik pattern

The patterns of jatropha leaf, flower and fruit were the only patterns that existed and produced by Batik SMEs in this former localization, as well as the butterfly pattern. The jarak pattern associated with the main road namely Jarak street to Dolly alley (which actually named as Kupang Gunung street) was the hallmark of this batik pattern. Coloring the batik with a blue base symbolized that the people living in Jarak street and its surroundings wanted a peaceful and prosperous life. While the yellow color on the castor leaves indicated that the residents wanted to welcome a brighter future to seek a better life. The butterfly pattern on a black background symbolized that the night butterflies who ever stayed at the black valley around Jarak street belonged to the past life story that needed to be buried deep in a dark place so it could not happen again. The yellow butterfly pattern symbolized that former sex workers and pimps needed to change their mind-set to seek a new life to face a brighter



future. Doing lawful work would be more peaceful than wallowing in wealth but obtained from unlawful work.

Dissemination of Research Results (Disseminate)

This stage was the socialization of the findings of batik patterns that had been developed. Socialization could be done through national or international seminars, writing articles in journals, exhibition of batik works, and so on.

CONCLUSION

Based on the results and discussion above, it could be concluded that:

There were 3 groups of Dolly alley batik patterns, namely: (1) the primary pattern that was in the form of stylization of: (a) jatropha leaves; (b) jatropha flowers/fruit; and (c) butterflies, (2) secondary patterns that was in the form of stylization of: (a) the Surabaya symbol; (b) the Suramadu bridge; and (c) Sawunggaling, (3) tertiary namely the ordered patterns where the patterns usually changed, such as; ambyar widow pattern, remo dance, fighting fish, kotrik, and etc. These patterns were only made based on orders from local residents, the community, and batik observers. The development of patterns based on the characteristics of the Dolly alley batik pattern was a group of primary patterns consisting of jatropha leaf, tree, flower, fruit and butterfly patterns. This pattern was created based on the dark history of the past that did not want to be repeated. The content of the batik pattern had a deep meaning for residents. Residents wanted to live decently like in other neighborhoods. Creating batik activities that existed in this environment had been able to raise the dignity of the residents. Gradually, it was expected that the negative stigma that was ever pinned to the Dolly alley could be eliminated.

REFERENCES

- Astutiningrum, Ririn, 2019, *Keajaiban Batik : Mengenal Semangat Nasionalisme Dalam Motif Batik Nusantara* (Jakarta : Depdikbud).
- Depdag RI, 2018, *Indonesian Batik : A Cultural Beauty* (Jakarta : Treda).
- Dira, Natanegara, 2019, *Batik Indonesia* (Jakarta : Yayasan Batik Indonesia).
- Damanik, Caroline, 2017, *Eks Dolly, dari Lokasi Prostitusi ke Kampung Batik*. Kompas, March 28, 2017.
- Fatoni, Muhamad, 2016, *Dulu Kompleks Lokalisasi, Kini Bertransformasi Akan Menjadi Kampung Batik*. TribuneJogja, 26 Septembr 2016.
- Hamzuri, 1985, *Batik Klasik* (Jakarta: Djambatan).
- Kusrianto, Adi, 2013, *Batik-Filosofi, Motif, dan Kegunaan* (Jakarta: Andi Offset)
- Karsam, 2016, "Penciptaan Desain Motif Batik Mojokerto sebagai Upaya Revitalisasi dan Meningkatkan Daya Saing Produk". *Prosiding Seminar Nasional Positioning Seni dan Desain Indonesia dengan Visi Global: Konsep, Strategi, Implementasi*. 2016. Surabaya, p.129-136.
- Mulyadi, Dedi, 2009, *Batik, Citra Tradisi Indonesia* (Jakarta: BPPI).
- Na'am, M.F., 2009. "Pengembangan Industri Kreatif Berbasis Kriya". *Prosiding Seminar Nasional Seni Kriya bertema Kriya: Kesenambungan dan Perubahan*. 5 Mei 2009. Yogyakarta. p. 60-64.



- Prasetyo, Deni, 2017, *Batik Buatan UKM Dolly dilirik Desainer*. Surya, 3 April 2017.
- Putra, Nusa, 2012, *Research and Development Penelitian dan Pengembangan: Suatu Pengantar* (Jakarta: Raja Grafindo Perkasa).
- Ratyaningrum, Fera, 2010, *Kriya Tekstil* (Surabaya : Unesa University Press).
- Sastrodiwirjo, Kadarisman, 2012. *Pamekasan Membatik* (Surabaya: Jepe Press Media Utama).
- Susanto, Sewan, 1986, *Seni Kerajinan Batik Indonesia* (Yogyakarta: Balai Besar Kerajinan dan Batik).
- Syarif, M. I., 2010, “Permasalahan Pemberdayaan Industri Kreatif Kerajinan dan Peranan Lembaga Pendidikan Seni”. *Prosiding Seminar Nasional Dinamika Industri Kreatif dalam Pendidikan Seni*. 2010. Semarang. p. 1-10.
- Setyosari, P., 201, *Metode Penelitian Pendidikan dan Pengembangan, R&D*.(Jakarta : Prenada Media Group).
- Shifrin T., Laurie, 2003, *Batik and Beyond* (Martingale Company).
- Thiagarajan, S. (1974). *Instructional Development for Teacher of Exceptional Children*. Bloomington: Indiana University.
- Ulumudin, Ihya, 2020, *Strategi Pengembangan Kota Kreatif di Indonesia : Perspektif Kemajuan Kebudayaan* (Jakarta : Pusbuk-Depdikbud).