

Semanggi as an Idea for Developing Typical Surabaya Batik Motifs

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ABSTRACT

Keywords:

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This research aims to develop a typical Surabaya batik motif by utilizing the Semanggi plant as a source of ideas. Semanggi, which is a symbol of local culture and a key ingredient in Surabaya's culinary specialties, has great potential to be explored into batik works. This research uses the Research and Development (R&D) method with a 4D model approach that includes Define, Design, Development, and Disseminate. The research process includes identifying the potential Semanggi motif, developing basic sketches for motif development, compiling design patterns, and implementing them on long cloth. The results demonstrate success in creating a variety of motifs that not only reflect Surabaya's local identity but also have aesthetic appeal and functionality. The resulting designs enrich the variety of Surabaya batik motifs, while strengthening the promotion of local cultural heritage through an innovative and applicable approach. This research is expected to make a real contribution in supporting the development of local culture-based creative industries and preserving traditional values in a form that is relevant to the needs of modern society.

INTRODUCTION

Indonesian batik gained international recognition after going through a series of processes at UNESCO. The Indonesian government first submitted batik for Intangible Cultural Heritage (ICH) status through the UNESCO office in Jakarta on September 4, 2008. The application was then declared complete and officially accepted on January 9, 2009. This process complete on October 2, 2009, when UNESCO, in its committee meeting in Abu Dhabi, officially confirmed batik as a Masterpiece of Oral and Intangible Heritage of Humanity. Indonesian batik as an intangible cultural heritage recognized by UNESCO reflects the richness of diverse cultures in Indonesia. In 2009, batik not only received international recognition but also became a national symbol of Indonesian identity and pride (Elliott, I. M., Haake, A., Harper, D., Hope, J., Majlis, B. K., Smend, R., Soleau, A., Winotosastro, H., & Wronska-Friend, 2010).

In Surabaya, batik has become a medium of cultural expression, with six distinctive motifs recognized as representing the city, including the *Kintir-kintiran*, *Sparkling Surabaya*, *Gembili Wonokromo*, *Abhi Boyo*, *Kembang Bungur*, and *Remo Surobayan* motifs. The development of the batik industry in Surabaya reflects a unique identity rooted in local history and tradition, just like Semanggi. Semanggi, as a distinctive cultural element of Surabaya, has inspired the development of batik motifs, demonstrating that local elements can be integrated into batik art. Gustami and Ratyaningrum revealed that batik can depict local art, historic buildings, traditional foods, and regional flora and fauna (Gustami, 2007; Ratyaningrum et al., 2022) confirms the relevance of this research in contextualizing Semanggi as the basic idea of the typical batik motif of the city of Surabaya.

Another example, Surabaya created the "Metamorphosis Dolly" motif which symbolizes the transformation of an area from a localization to a batik industry center in Putat Jaya (Candra, 2024; Maulidiyah, 2023), Another innovation is the use of natural dyes and negative printing to transform the *Semanggi Suroboyo* icon into a batik motif (Nariswari

& Affanti, 2023). However, the process of making batik with natural dyes is known to be longer and more complex, thus limiting its use by most artisans.

Semanggi Suroboyo is one of Surabaya's signature dishes. Made from clover, this dish is usually served with a special peanut-based seasoning and served with large crackers. On Sundays, *Semanggi Suroboyo* vendors can be found around the Al Akbar Mosque, Bungkul Park, and Bank Indonesia Surabaya (near the Heroes Monument). As one of Surabaya's typical foods, *Semanggi Suroboyo* has become an icon and a distinctive identity of the city of Surabaya.

On the other side, UNESCO's recognition of batik as a cultural heritage not only enhances the aesthetic and historical value of batik but also opens up opportunities for education and deeper cultural understanding. Interactive approaches through educational games and batik appreciation using digital media demonstrate the potential of batik as an educational tool to enhance appreciation of cultural heritage (Raharjo, 2019; Pratama et al., n.d.; Wiratmoko & Sampurno, 2021). Therefore, this research seeks to integrate *Semanggi* into the context of batik education and appreciation, incorporating public dissemination into the needs analysis, process, and dissemination process. Furthermore, this research will delve deeper into the development of batik techniques in the creation of the *Semanggi* motif, which stimulates innovation while preserving tradition.

This research aims to develop batik motifs inspired by *Semanggi* Surabaya through an innovative approach that not only enriches the diversity of Surabaya's distinctive batik motifs but also supports the sustainability of local cultural heritage in a modern context. This research is expected to make a significant contribution to the development of the batik industry in Surabaya and the preservation of Indonesian culture more broadly.

RESEARCH METHOD

Research and development (R&D) is a research method used to produce specific products (batik motifs) and test their effectiveness (Sugiyono, 2019). 4-D development is the development of the clover motif. The development model used as a reference in this research is the Thiagarajan model, namely: Define, Design, Develop, and Disseminate.

In the define stage, the research began with a needs analysis through observation and literature review related to the potential of Surabaya's distinctive batik motifs. This involved identifying existing batik motifs and exploring local icons that have not been widely explored, such as clover. This stage aimed to explore clover's potential as a source of batik design ideas.

The next stage is the design stage, which involves creating a motif sketch utilizing the visual characteristics of clover. This motif is designed in a variety of patterns, shapes, and colors. The use of Remasol dye was chosen to ensure practical application by local artisans.

The development stage then involves testing the design on fabric using hand-drawn and stamped batik techniques. This process includes transferring the sketch to the fabric, applying the wax (*nyanting*), coloring, and removal wax. Before that, the design is validated by experts to assess the product's suitability based on aesthetics, neatness, and ease of application.

The final stage, dissemination, aims to introduce the results of motif development to the wider community through exhibitions, seminars or scientific publications.

RESULTS AND DISCUSSION

Define

The culture of wearing batik has become increasingly popular since its declaration as an intangible cultural heritage in 2009. Since then, each region has competed to create distinctive batik motifs, especially regions that were not originally batik centers, such as Surabaya. Several motifs have been created and claimed as typical Surabaya motifs, such as *Batik Sparkling Surabaya*, *Metamorfosa Dolly*, *Gembili Wonokromo*, *Kembang Bungur*, *Remo Surabayan*, and the *Abhi Boyo* motif. The clover shape is generally used only as an additional decorative motif or as a background filler. However, the clover shape has the potential to be further explored as a primary motif.

Semanggi is one of Surabaya's iconic traditional foods and a key part of its identity. The emergence of Semanggi Village has contributed to shaping and maintaining Surabaya's identity, particularly due to the hereditary specialty of clover sellers and farmers. Located in Benowo district, Semanggi Village was originally known as Kedung Village. Batik, as visual medium rich in symbolism, can be an effective promotional tool. Campaigns through batik can also help preserve traditional foods increasingly threatened by modernization. From a creative economy perspective, integrating clover into batik designs can increase the appeal of local products in the market. It can also encourage cross-sector collaboration between batik artisans, culinary practitioners, and local governments to promote cultural and culinary-based tourism.

Some of the Semanggi motifs produced by the Semanggi Batik UMKM located at Sememi Jaya Gg. 8 No. 12, Benowo are as follows.



Figure 1. Semanggi motifs

Based on these two images, it can be seen that the existing clover motif is still relatively “simple,” both in form and arrangement. This provides ample opportunity for developing the clover motif.

Design

At this stage, a motif design is created using the basic shape of a clover leaf. Batik motif development can be carried out in several ways, including shape development, size and proportion development, pattern development, and color development (Ratyaningrum et al., 2022). These motifs are initially created manually and then processed into digital designs to facilitate the arrangement of the pattern. Below are some examples of clover leaf shape development.

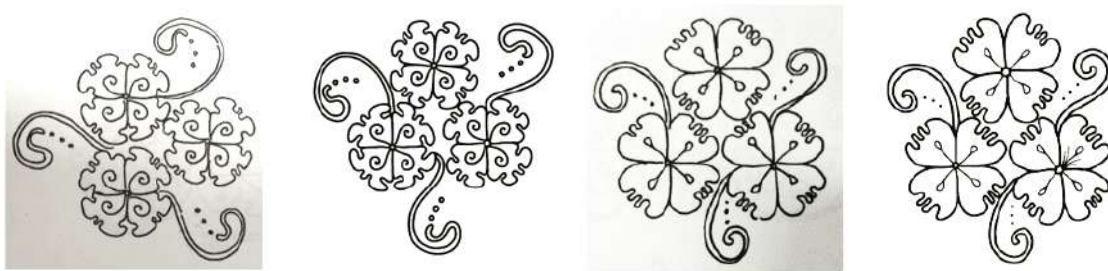


Figure 2. Initial design for developing a clover leaf shape with a basic triangular pattern

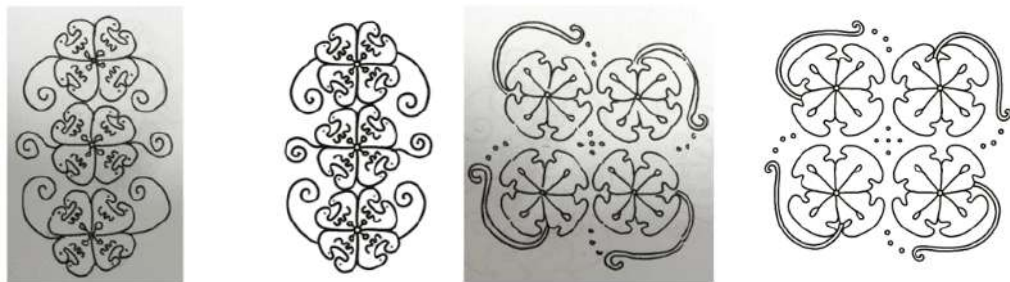


Figure 3. Initial design for developing a clover leaf shape with a basic square pattern

These initial designs were created through stylization and deformation, followed by the addition of ornaments and insentient to fill the image area. Long-stemmed clover stalks were also used as supporting motifs. These initial designs were then arranged to form batik motifs. Because this development considered the possibility of production using the stamping technique, the patterns used were repetitive geometric patterns. Below are some designs for developing motifs for long cloth products.

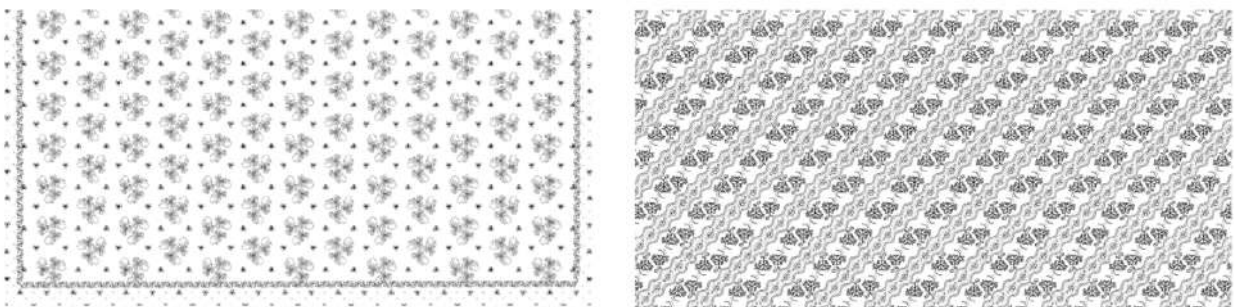


Figure 4. Pattern design without coloring

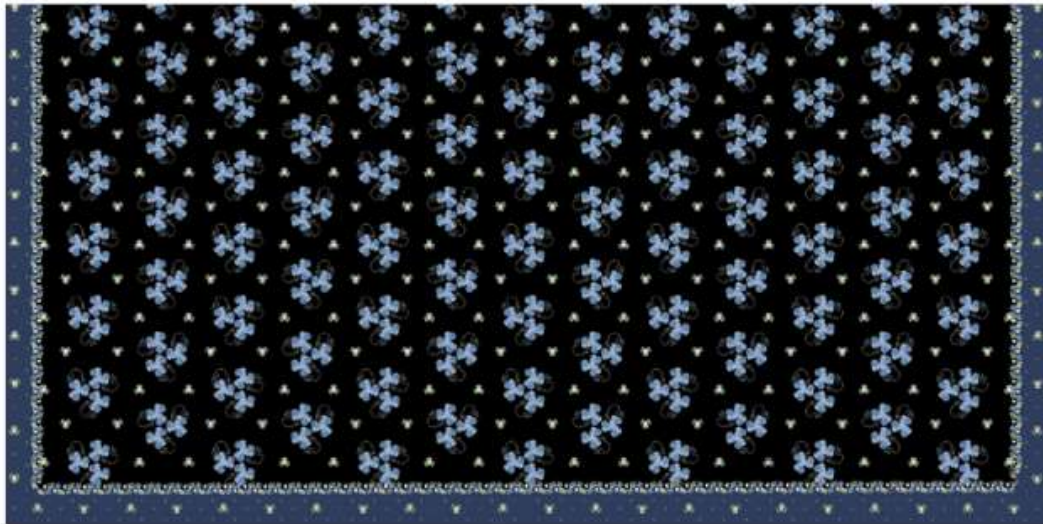


Figure 5. Pattern design with coloring

The design is then realized on a 115x230 cm piece of fabric. The process steps are as follows.

1. Transferring the design to the fabric

The process begins by printing the design on 115x230cm paper to make it easier to trace onto the fabric. The design is transferred by placing the paper under the fabric, then redrawing the design onto the fabric using a pencil. The pencil marks need not be too thick to avoid staining the fabric and for easy cleanup.

2. Waxing

Waxing process begins with *nglowongi*, or drawing the outline of the motif. This stage begins at the edge of the fabric. After the outline is completed, the next step is to apply *isen-isen*, which involves adding decorative elements within and between the motifs. After the entire fabric has been canted, a recheck is performed by spreading the fabric on a flat surface and examining the overall results. If any marks are missed or the canting doesn't penetrate the inside of the fabric, re-canting is necessary. This is to prevent the dye from spreading to other areas during the dyeing process.

3. Coloring

Dyeing is done using a dabbing technique, which involves applying dye to the desired areas. This method allows multiple colors to be applied simultaneously to the fabric, but great care must be taken to prevent the dye from getting onto unwanted areas.

4. Wax removal

The last stage of batik product making is *nglorod* or wax removal from the fabric. The method is to boil the fabric in boiling water while occasionally lifting it so that the wax is removed from the fabric. This stage is done until the wax is clean from the fabric.



Figure 6. Process of waxing, coloring, and wax removal

The embodiment of the fabric produced is as follows.



Figure 7. Marsilea Virama (Evening Clover) motif

The Marsilea Virama motif is inspired by the beauty of clover at dusk, symbolizing peace and silence at the end of the day. The clover shape is neatly arranged with a soft purple color dominating on a black background, creating an elegant and calm impression. The bright blue frame with a small clover leaf motif adds an interesting contrast, depicting the transition between the afternoon and night sky. This motif is a depiction of life in the bustling city of Surabaya, yet remains orderly and well-organized. It is not easy to maintain balance as a whole, but at least efforts are continuously made to maintain complete unity and harmony.



Figure 8. Marsilea Arunika (Sunrise Clover) motif

The Marsile Arunika motif is inspired by clover and the light of the rising sun, symbolizing hope and new beginnings. The slanted pattern adapts the slanted pattern of parang batik, symbolizing strength and continuity. The golden yellow leaf motif is arranged diagonally against a dark green background, creating a harmony of serenity and optimism. The bottom of the fabric is decorated with a red clover leaf border, symbolizing the spirit that underlies every step. This work depicts the life of the city of Surabaya in the morning. The streets are full of people going to seek their fortune, accompanied by the warmth of the sun and enthusiasm in their hearts, with full hopes and prayers for a better life.

Disseminate

The steps taken to disseminate the results of this development began with the inclusion of the works in exhibitions to gain wider public awareness. The “Mangunkarsa” exhibition was one such exhibition, showcasing the development of the new clover motif. The exhibition, organized by the Fine Arts Education and Fine Arts study programs of the Faculty of Arts and Design, Unesa, took place at the Srengenge Art Space in Batu City from October 18-31, 2024. The following are the works and the exhibition e-catalog.

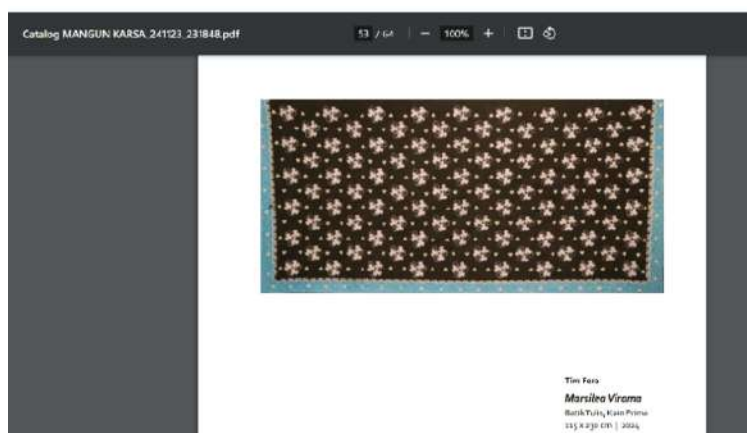


Figure 9. Marsilea Virama's motif participated in the “Mangun Karsa” exhibition

CONCLUSION

The development of this clover-based batik motif successfully demonstrates that local culinary icons can be transformed into batik motifs that not only enrich Surabaya's distinctive identity but also possess aesthetic value and practical function. Using the 4D method, this research provides a sense of completeness by presenting the complete process, from idea exploration and design to implementation and dissemination, resulting in works including the "Marsilea Avisia" and "Marsilea Arunika" motifs. Overall, the research leaves a deep impression that innovation based on cultural roots is key to preserving traditional heritage while simultaneously fostering the creative economy, making clover batik not merely a textile product but also a symbol of cultural pride and resilience relevant for the future.

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