

# Empowering Women through Batik Training in Dolly's Ex-Localization Area

Aniendya Christianna<sup>1</sup> Mariana Wibowo<sup>1</sup> and Poppy Firtatwentyna Nilasari<sup>1</sup>

<sup>1</sup>Faculty of Art and Design

Petra Christian University - Surabaya

Email: aniendya@petra.ac.id and mariana\_wibowo@petra.ac.id

**Abstract**— A lot of batik trainings have been done by the Surabaya city government, but batik craftsmen have never received training in the creative process of producing batik motifs. They do not have the confidence to draw their own batik motifs. During this time, they only imitated existing images (from television, magazines or other people's batik motifs), then copy them. Thus, the originality of the motifs cannot be accounted for. Those craftsmen actually have limitations in their drawing skills, however, they have a high willingness to learn and to improve their skills. They are also willing to give time and place to have discussion between their busy schedule of the household. The field of craftsmanship still becomes an interesting job for women, such as sewing, handicrafts, making dishes or cakes and several other types of home industries (including making batik) because they are related to women's domestic duties. The involvement of women in craftsmanship can enhance the role of women, increase women's skill, and improve the quality of their life. Especially for the women who are affected by the closure of Dolly localization, in Surabaya, in 2014. This community empowerment activity is carried out by a team of lecturers who teach art and design in Visual Communication Design and Interior Design Study Program, Faculty of Art and Design, Petra Christian University. This activity aims to enhance creativity and originality of works. The form of activity is a series of design activities in accordance with the creativity of craftsmen without leaving the values of local wisdom.

**Keywords**—*Women's Empowerment, Batik, Ex-lokalization Dolly, Surabaya.*

## I. INTRODUCTION

### A. Analysis of Situation

Dolly's ex-localization located in Sawahan district of Surabaya is a prostitution area that has been around for decades. The development of the prostitution business there has encouraged many people to rely on their income from the region. People are not only work as a sex service provider and homestay owner, but also become provider of public toilet, herbalists, masseurs, salons, fitness centers, restaurants, and parking lots. After the Surabaya city government closed the Dolly area in 2014, most of Dolly's ex-localization residents were economically affected. Various businesses that have been running for a long time have to be closed to support the Surabaya city government policy.

Moreover, the Surabaya city government realizes that closing the localization is not only about to end prostitution business, but also has to be accompanied by impactful and sustainable solutions. As a follow up to the closing of Dolly's ex-localization area, the Surabaya city government

converted the localization of Dolly prostitution by giving funding which called *Usaha Ekonomi Produktif (UEP)*, opening cooperation with companies, collaborating with universities, communities and other parties that having concerned with ex-lokalisasi residents. All parties give their efforts to guide and supervise through participatory community empowerment programs. The Surabaya city government assigns a number of agencies to run the program in developing the community's capacity that affected by the closure of Dolly's localization. One of them is batik training. Until now, several *UKM Batik* (Micro and Medium-sized Enterprises) have been formed as a result of the Surabaya city government's program: Batik Tulis Jarak Arum, Eco Print Sohiba, Kriya Punden Batik, Jehan Batik, Wilis & Verda, and Karya Ikat Jumput Mandiri. With this training, the community can build their awareness and motivate themselves to develop their ability, without relying on the prostitution business.

### B. Partner Problems

Based on interviews and field observations, it was found that the main problems were the limited skills and creativity of batik craftsmen. There has been a lot of batik trainings (including: *mencanting* technique, coloring cloth, *ngelod*, locking color) so far. Unfortunately, batik craftsmen have never received training for developing their creativity to produce batik motifs. It was more aggravated by the low ability to draw batik craftsmen. They do not have the confidence to draw their own batik motifs. During this time, they only imitated existing images (from television, magazines or other people's batik motifs), then copy them. Thus, the originality of the motifs cannot be accounted for. There are several Batik motifs that are often drawn like : butterflies, *daun jarak*, and iconic monuments/buildings in Surabaya. Batik craftsmen tend to draw motifs in large sizes without consideration of aesthetic composition. Based on Wulandari (2011) the beauty of batik lies in the complexity of the motif and its simple mode of *isen-isen*. Beside their limited skills and ability to draw, batik craftsmen give more concern to quantity of batik to be marketed immediately (than the design itself). Time limitation is one reason of ignoring the art quality of batik. It happened because this Batik UKM is managed independently by housewives between their domestic activities.

Although those craftsmen have limitations in art and drawing skill, they have the potential to advance *UKM Batik* (Micro and Medium-sized Enterprises) in Dolly's ex-localization area. Those craftsmen have a high willingness to learn and to improve their skills, give their time and place to have discussion between their busy schedule of the

household and batik production, also received support from from Surabaya Industry and Trade Office.

## II. LITERATURE REVIEW

### A. Ex-Localization of Dolly, Surabaya

Dolly-localization is one of many localizations in East Java. It is one from six other localizations in Surabaya city namely: *Bangunsari* (Krembangan District), *Tambaksari* (Krembangan District), *Klakahrejo* (Benowo District), *Moroseneng* (Benowo District), *Dolly* (Sawahen District), and *Jarak* (Sawahen District). Dolly-localization complex is located in the area of Putat Jaya Village, Sawahan District, Surabaya City. It is only 150 meters of paved roads with approximately 5 meters of width, which is a project in 1977 namely Kampong Improvement Project. (Purnomo, 1982: 32). It is located on *Kupang Gunung Timur I* street, in front of *Kupang Gunung Timur V* Raya street. It can be reached in approximately 10 minutes from the city center (*Tunjungan* street). This Dolly-localization area is in a strategic location, it can be reached from various directions.

The Dolly-localization area was originally an ancient Chinese burial complex. This burial complex covers the *Girilaya* area up to Putat Gede area. In 1966 there was uplift number of migrants who moved to this cemetery. Purnomo (1983: 33) explained that the regional government at that time had declared the closure of the tomb (not receiving a new burial), so that ownership of the land became unclear. Furthermore, Purnomo explained in his book "*Membedah Dunia Pelacuran Surabaya, Kasus Kompleks Pelacuran Dolly*" migrants at that time, only demolished the tomb building, digging the existing skeletons or just leveling the tomb without digging and removing the skeleton, then they could declare themselves as the owner of the land. In 1967 there was a migrant woman named Dolly Khavit who worked everyday as a prostitute. Dolly Khavit was the pioneer who built houses for the prostitution business in *Kupang Gunung Timur I* street. That is the reason why the localization area in Sawahan subdistrict was called Dolly-localization.

Based on data from Putat Jaya village (2014) there were 284 houses with 1449 prostitutes. These prostitutes do not work independently, but they are organized by pimps with a profit sharing that has been determined. Until 2014, there were 208 pimps who managed the prostitution business in Dolly-localization area and spread in 17 RT (neighbourhoods).

### B. Empowering Women

Women are still in an unfair and marginalized position. Marginalization causes women do not to have the same right as men. To put women equally with men in development, a process of improvement in all fields is needed, including awareness to empower. To play a role in development women are required to have an independent attitude, and appreciate all the potential they have. The profile of Indonesian women at this time is still in a dilemmatic situation, this is because on one hand Indonesian women are required to play a role in all sectors, but still have responsibility as a housewife. According to Loekman Soetrisno (1999: 62) the cause of the Indonesian women's dilemma is, first of all, Indonesia is a pluralistic country in terms of ethnicity and culture. Secondly, the existence of pluralism makes a generalizing opinion that Indonesian women had a lower position than men. Thirdly, the dilemma

situation currently faced by Indonesian women is the result of a process of interaction with various social and political factors that have developed in Indonesia.

The field of craftsmanship still becomes an interesting job for women, such as sewing, handicrafts, making dishes or cakes and several other types of home industries (including making batik) because they are related to women's domestic duties. The involvement of women in these skills can enhance the role of women and increase women's knowledge in order to improve the quality of life.

### C. Surabaya Batik and Dolly Batik

One of the cultural heritages is Batik. Batik contains many spiritual conceptions that manifested in the form of symbols. Before UNESCO established batik as the Masterpieces of the Oral and Intangible Heritage of Humanity on October 2, 2009, Batik has become a part of the Archipelago assets and now it is a part of the creative industries that being promoted in Indonesia. Many regions in Indonesia have batik patterns developed by each region to reflect their identity, both those which initiated by the Regional government, as well as, by the people independently.

In contrast to the Inland Batik characteristics, Surabaya Batik, which belongs to the category of Coastal Batik, has dynamic characteristics on its motifs and color variants. Like *Sawunggaling* batik, which depicts a cockfighting scene by Putu Sulistiani Prabowo (Anshori, Yusak: 2011: 301-312). There is also another typical Surabaya Batik, namely Batik *Teyeng*. *Teyeng* Batik is known for its unique manufacturing process and coloring materials originating from rusty iron stains. There is also Batik Mangrove batik initiated by Lulut Sri Yuliani, *Kalpataru* trophy winner in 2011. Its motifs display various mangrove plants and typical marine ornaments such as shrimp, fish, crabs, seahorses, starfish, and turtles.

UKM Batik (Micro and Medium-sized Enterprises) in the former area of Dolly-localization has developed since the prostitution business in the area was closed in 2014. There are at least 15 batik UKM which are currently developing and producing actively. UKM Batik in Dolly are mostly initiated and managed by women (housewives). Dolly's Batik has a special character, which is feminine motif with stylized butterfly shapes, *jatropha* leaves, various flowers and other forms that are typical of Surabaya (such as hero monument, *Suro-Boyo* statue, pointed bamboo and cloverleaf). The Surabaya City Government facilitated showrooms, galleries and showrooms to market batik by UKM Batik in Dolly, including in Merr UKM Center, Siola UKM Center, Juanda UKM Center and North Quay UKM Center. Even some Batik motifs have been appreciated by designer Oscar Lawalata and exhibited to foreign countries.

### D. Batik Decorative Pattern

Agus Sachari (2010) states that batik decorative patterns are a repetitive arrangement of motifs. Decorative patterns are used for a motif design that will become a beautiful unity of decoration. The batik pattern consists of two main components, namely motif and *isen-isen*. The batik motif is divided into two, those are main ornaments and additional ornaments. The main ornament is a form of decisive motif

from overall decorative pattern and usually has a certain meaning. While additional ornaments has function as supporting main ornaments. *Isen-isen* is an extra decoration to add beauty. Usually it comes with simple and small geometric shapes, straight lines, series of dots, dotted lines, repeated circles, curved lines or other forms (Rasjoyo: 2008: 17).

Batik decorative patterns are divided in two based on their composition: geometric decorative patterns and non-geometric decorative patterns. Geometric decorative patterns consist of an arrangement of ornaments that refers to geometric shapes, such as circles, squares, triangles, or parallelograms. The geometric decorative pattern is divided into several techniques, namely: *Tubrukan*, *Onde-onde*, *Parang*, and *Mubeng*. Geometric decorative patterns of *Tubrukan* and *Onde-onde* use a square shape as a reference. Batik ornaments are repeated parallel to the right or up. On the other hand, geometric patterns of *Parang*, the motifs are repeated parallel to the right or up, but use a parallelogram as a reference. Geometric decorative patterns of *Mubeng* use repetitive counter-clockwise motifs.

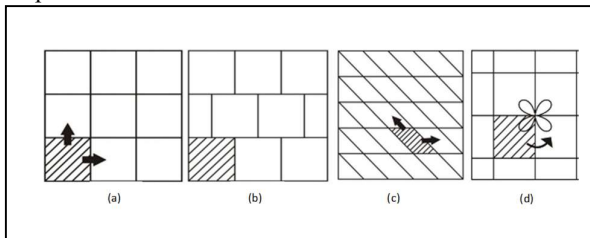


Fig. 1. (a) *Tubrukan*; (b) *Onde-onde*; (c) *Parang*; dan (d) *Mubeng*

Meanwhile, non-geometric decorative patterns are arranged unrestrained, and there are some repetition patterns. Classical batik with Dutch and Chinese colonial influences often uses this composition. Today, Contemporary Batik has applied many non-geometric patterns, with consideration in mind such as aesthetic design and diverse market demands. As happened in Dolly's Batik pattern.

The coastal areas of Java have multiethnic socio-cultural conditions. Their community structure has different characteristic from rural community, such as Solo and Yogyakarta. Coastal communities are open in receiving influence from outside their territory. As well as having sensitivity in following the social changes that occur. This open attitude encourages acculturation of culture, which then contributes to the process of creativity in creating new artworks. The creativity of craftsmen grow along with times and market needs. The characteristic of Coastal Batik lies in its naturalistic ornament, depicts the influence of foreign culture, and also has some variety of styles and colors due to the influence of Chinese and Colonial cultures. The social, cultural, economic and geographical background of coastal areas have a major influence on the formation of Coastal Batik decorations.

### III. METHODOLOGY

#### A. Preparation Stage

This training activity emphasizes on developing creativity aspects. In general, this is a series of training and mentoring activities to encourage creative industry in

Surabaya. The preparation stage is exploration activities. Exploration activities are useful for craftsmen to explore creative ideas about variants of existing Batik motifs. This exploration activity was carried out in UKM centers in Surabaya, such as : *Merr UKM Center*, *Siola UKM Center*, *Juanda UKM Center* and *North Quay UKM Center*. In addition to exploring creative ideas, this exploration activity is also to observe market tastes and consumer interests. It is expected that Batik craftsmen can be sensitive to trends and market demand.

#### B. Implementation Stage

This activity seeks to improve creativity and originality of works. The activities include making designs in accordance with the creativity of craftsmen without leaving the values of local wisdom. Batik from the Ex-Localization Batik UKM Dolly has a variety of distinctive motifs. These motifs can be explored and recomposed according to the standards of Batik decorative patterns, into a final product that is superior to similar products on the market. This stage includes activities : 1) preparing design, 2) consulting, 3) prototype production process, and 4) monitoring and evaluation.

#### C. Monitoring Stage

The monitoring phase is carried out by holding an exhibition of final products by Batik craftsmen. The purpose of these exhibition is to appreciate and raises the confidence of craftsmen to continue their innovation. This exhibition activity is also useful as an evaluation and monitoring the program itself. As well as marketing and product introduction to wider community. The whole series of activities were carried out since February 2019 and financed by DIKTI in scope *Pengabdian kepada Masyarakat* (PKM).

### IV. DISCUSSION

This community empowerment activity is carried out by a team of lecturers who teach art and design in Visual Communication Design and Interior Design Study Program, Faculty of Art and Design, Petra Christian University. The study about Knowledge of Batik Motif Design and The Composition of Batik Decorative Patterns were studied in *Art and Craft 1* courses (6<sup>th</sup> semester), and *Art and Craft 2* (7<sup>th</sup> Semester) according to the competence of the first author. While the Knowledge of Material Science (2<sup>nd</sup> semester) and Creativepreneurship (6<sup>th</sup> semester) are in accordance with the competence of the second and third authors, which is useful for explaining the knowledge of materials, materials and techniques to produce interior products (in this case Batik). The scientific practice will be simplified according to the capabilities of the craftsmen of UKM Batik (Micro and Medium-sized Enterprises) in Dolly Ex-Localization area of Sawahan sub-district.

#### A. Implementation and Results of Activities

The training begins with discussion activities to identify problems that occur in the field and to find out the strengths and weaknesses of UKM Batik (Micro and Medium-sized Enterprises) in Dolly's ex-localization area. Based on discussions and field observations, the data said that most of the Batik motifs did not belong to craftsmen works. They admit that they do not have enough ability to draw and produce original motifs. The inspiration comes from Batik motifs by other people, "cheated" by them, and redesign it.



Even so, those Batik craftsmen in the ex-localization area of Dolly have perseverance and strong willingness to learn. They are able to *mencanting* (draw) fabric for days to pursue the demand. However, when the perseverance is not accompanied by good quality Batik, then it is very unfortunate. Observations and documentation to UKM centers around Surabaya city resulted the data about Batik market tastes. Good quality Batik (based on the complexity of the motif and color variants that tend to be soft) is the overall taste of consumers. Meanwhile, Batik made by UKM Dolly has a motif design that tends to be large and too strong for color choice, making it difficult to be applied in craft products and fashion.

Therefore, the writing team held training and sharing knowledge about the creative process of extracting ideas, inspiration and innovations in Batik motifs and decorative patterns. Followed by basic knowledge of the scheme and mood of color. The training output produced sketches, drawings, bank designs, patents and various Batik decorative patterns. The training was attended by a total of 10 women from Dolly's ex-localization community, 5 of them were UKM Batik communities which have been producing and selling Batik actively since 2014. While the 5 other people are (non working) housewives who are willing to study Batik and have the potential to open their own businesses. The mix of participants is expected to encourage discussion and exchange of knowledge among citizens. Therefore, knowledge of the basic tools and materials of Batik, Batik production techniques, coloring techniques are still delivered as basic knowledge for Batik craftsmen. The whole series of training activities were held at House of *Batik Putat Jaya*, the address is on *Putat Jaya VIII* street. House of *Batik Putat Jaya* is a Batik training center initiated by the Surabaya City Office of Industry and Trade, not long after Dolly's prostitution business was closed.

At the first meeting, the trainees did brainstorming to get inspiration for Dolly's typical Batik motifs. The writing team encouraged the participants to identify the typical objects in Dolly's ex-localization area. Thus, inspiration came from their socio-cultural life where Batik craftsmen lived. Such as butterflies, *jatropha* leaves, guava leaves, shoe flowers, love bird, *kangkung* leaves, teak leaves, five-color flowers, clover leaves and *alamanda* flowers. Those flowers and animals were chosen because they grew a lot in the location where the craftsmen lived. The writing team monitors each participant to redraw each object and simplify its shape (stylization). Each motif is also equipped with *isen-isen*.

After one motif was successfully created by each participant, the next meeting was to apply each motif to the Batik pattern variant. Using a ruler, tracing paper and block millimeter paper, the participants practiced applying Batik motifs to decorative patterns of *Tubrukan*, *Onde-onde*, *Parang*, and *Mubeng*. Geometric decorative patterns of *Tubrukan* and *Onde-onde* use a square shape as a reference. Batik ornaments are repeated parallel to the right or up. On the other hand, geometric patterns of *Parang*, the motifs are repeated parallel to the right or up, but use a parallelogram as a reference. Geometric decorative patterns of *Mubeng* use repetitive counter-clockwise motifs.

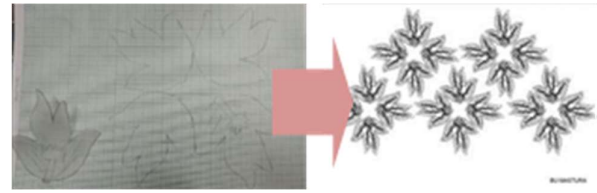


Fig. 2. Documentation of the Batik decorative pattern design.

Batik decorative pattern designs that have been made are then redrawn on A3 size drawing paper with thick black markers finishing. This is to facilitate when the process of moving images from paper to cloth for Batik (tracing pattern process). Batik craftsmen have been making Batik designs in real size for a long time. If the size of the fabric to be made is 100 cm x 120 cm, then a design on the same size paper is needed. This process is not effective and efficient, wasting time and money. In addition, it takes a large storage space only to store the rolled paper designs of Batik motifs. By applying the Batik ornamental pattern technique that has been taught by the writing team, those craftsmen can store the Batik design on A3-size paper. The process of moving designs from paper to cloth can be done using only one design, then we repeat it. It also can be copied multiply as needed.



Fig. 3. Documentation of Batik practice

The next training is the production process from design to Batik cloth. Previously, the participants were provided with knowledge about psychology of color, mood color and fabric coloring techniques, both "*mencelup*" and "*mencolet*" techniques. It starts with introducing the origin of coloring materials that can be easily obtained, both natural dyes and synthetic dyes. For synthetic dyes, the materials and equipment used are:

- Naptol functions as a basic color that is later raised by color salt (Diazo salt). Naptol can be divided as Naptol AS, ASLB Naptol, ASGR Naptol, ASAP Naptol, ASD Naptol, ASB Naptol, and ASL Naptol.
- Another natural color is *soga* leaves. AS Naptol to make red, blue, violet, orange, and black, ASLB Naptol to make brown, ASGR Naptol to make green and ASG Naptol to make yellow.
- Color salt (diazo salt), is used to raised color. Salt consists of blue B salt, BB blue salt, violet B salt, black B, GP bordo red, GC orange salt, and green B blue salt.
- Rapidogin, gives color variation. Rapid consists of rapid red RH, rapid orange RH, rapid blue BN, rapid brown BN, rapid yellow GCH, and rapid black G.

After delivering a description of the tools and materials needed in the coloring process, the next training was filled with the practice of making Batik; it starts from transferring Batik motifs from paper to cloth, giving wax, coloring

(*celup* and *colet*), removing wax and locking colors. Those practices are applied to fabrics 125 cm x 75 cm. This series of practices were carried out for approximately 3 weeks at House of *Putat Jaya Batik*, where all tools and materials were fully supported by the Surabaya City Office of Industry and Trade. Some participants who were unable to complete the practice were given the opportunity to finish at home and they can borrow the equipment from House of *Putat Jaya Batik*.

Through the training, the writing team always motivated Batik craftsmen (especially non-productive housewives) to keep increasing their creativity and Batik skills. The creative process of producing Batik design is not as difficult as imagined, inspiration can emerge from anything and everywhere. Batik craftsmen do not need to feel inferior or not confident in their drawing skills. By applying Batik decorative patterns, one motif design can be applied to various variants of Batik composition.



Fig. 4. Documentation of Batik discussion about final result

At the end of the series of activities, the writer team and all participants show their work and make casual discussion while establishing intimacy, talking about challenges, obstacles and positive impacts during the training series. According to most participants, the hardest challenge is the creative process of exploring the inspiration of Batik motif designs. It happened because all of time they are used to see other's Batik motifs and then developing them. Thus they have difficulty when they have to start from zero. But over time, the creative process makes Batik design fun because inspiration can be taken from everyday life. For example: the Batik work of Siti Ma'rifah (40 years old) titled '*Lenggang Kangkung*' was inspired by the daily food menu that she cooked for her family. The simple motif of Water spinach leaves combine with Batik decorative patterns *Tubrukan*, *Onde-onde*, *Parang*, and *Muben* can be a beautiful pattern. In fact, no one would have thought that the Batik's inspiration came from water spinach leaves. The second example is *Jati Anom* Batik by Hasiba (49 years old) was inspired by teak leaves which are widely grown in the yard of his house in Madura. Teak leaves naturally emit purple, so purple color is made with ASG Naptol + Kustik and mix with Violet B salt.

#### B. Impact and Benefits of Activities

This series of activities produced 10 Batik fabrics that are ready for sell with motif designs, which can be further

developed independently. In tangible terms, the benefits of this training series is women in Dolly's ex-localization area (both productive and non-productive) have ability produce design drawings of Batik motifs that can be further developed. Every participant can produce one sheet of Batik cloth that ready to sell. With the support of training, equipment and materials from the Surabaya City government, each participant can empower herself independently based on the knowledge gained during the training.

In intangible term, a training like this is useful to improve self-confidence and encourage the motivation of every woman to work. In which the work can give economic added value to the life of her family. So that, she does not depend on the income from prostitution business. This training is useful to improve Batik skill, especially in using "*canting*" (both manual and electronic).

#### V. CONCLUSION

The presence of *Art and Craft* and *Creativepreneurship* subjects in Petra Christian University Faculty of Art and Design can be an alternative solution to empower citizens around Dolly's ex-localization, especially for housewives who are not productive economically. The knowledge and skill development that have been learned encourage craftsmen to innovate and produce superior Batik. In terms of soft skills, training and empowerment activities like these are needed as an opportunity to improve creativity and increase self-confidence in work. The purpose of this series of activities are university can work together through sharing knowledge with UKM (Micro and Medium-sized Enterprises) in Dolly's ex-localization through mentoring, consulting, design development and production activities. In the end, this activity aims to change the image of Dolly's Ex-Localization village as a Tourism Village full of educational, economic and cultural values.

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