

## The Creativity of Surabaya Children's Batik Motifs from the Modern Batik Studio Surabaya

Ningroom Adiani<sup>1</sup>, Yekti Herlina<sup>2</sup>

<sup>1</sup>Adi Tama Institute of Technology Surabaya, <sup>2</sup>Wilwatikta College of Arts Surabaya, Jawa Timur, Indonesia

Corresponding email: ningroom.despro@itats.ac.id

Received: December 28, 2026 | Revised: January 10, 2026 | Accepted: January 15, 2026

**Abstract.** To explore children's potential, it is necessary to develop visual representations of the motifs used in Surabaya children's batik. Exploring and developing the creativity of children's batik motifs in the digital era is crucial for producing a quality generation today and in the future. The aim of this research is to enhance children's creativity in developing children's batik motifs. Participatory and qualitative methods were used to obtain batik motifs. Analysis of the theory of cultural sustainability and artistic creativity was used to examine the relationship between creativity and the concept of cultural sustainability in research on children's batik motif designs. There are two stages, namely: (1) selecting the batik motif model to be drawn (2) Drawing with batik creating the selected image. The main finding of this research is a model of children's batik motif creativity based on linear, zigzag, and organizational patterns. This model was built based on the analysis of children's drawings and motif patterns on fabrics based on 4 categories: air, land, water, and technology. After going through these stages, the batik motifs were created, namely: 1. Dinosaurs and Technology; 2. Togetherness and Fruits; 3. Artificial Intelligence and Robots; 4. Pond Products and the Terrestrial Environment. The context of children's batik motif creativity has not been widely explored, particularly regarding the models, processes, and meanings based on cultural sustainability. In conclusion, the sustainability of children's batik motif creativity is an urgent need to produce a quality generation in the digital era. This sustainability is crucial for collaboration between Students, Kindergarten Cendekia Nusantara, Studio Batik Modern, and Academics.

**Keywords:** Batik Motif; Creativity; Sustainability

### INTRODUCTION

Creativity can be enhanced and taught to students. This is important to provide continuity between future generations who will carry out this creativity. It is necessary to provide enlightenment to students, including providing knowledge about the importance of drawing. By drawing, students can contribute to realizing batik motifs. To develop batik motifs, it is necessary to provide alternative descriptions of batik motifs and batik patterns. The definition of motif according to Visual Diction is a pattern, pattern, variety or element that is different from one painting to another. (Mikke, 2012:102).

According to Diksi Rupa, there is an opinion that the suffix "tik" comes from the word drops, drops. While the word batik in Javanese (Ngoko) means "writing", then it is interpreted as "painting with (dripping) night". Ancient batik paintings are famous for their simple lines and dots, as well as the way melted wax is poured or dripped onto the cloth. It is the result of Javanese culture and art. Traditional batik is divided into 2 groups, namely Kraton Batik and Coastal Batik. (Mikke, 2012:51).

Batik motifs are small images arranged in a zigzag, linear or organizer manner; thus forming a certain rhythm. Meanwhile, batik patterns are a collection of batik motifs that form certain patterns to be made into batik cloth. So motifs are very important in making batik, you need an image that matches the theme.

Making batik motifs requires special knowledge and skills. The motifs that will be created can truly display the quality of other motifs compared to existing batik motifs. Batik motifs can be broken down into three main elements:

1. Main Decorative Variety (*Klowongan*), is a form of decoration which is the main constituent element of batik patterns.
2. *Isin-isin*, is a decoration that fills parts of the main decoration. There are several patterns that are commonly used traditionally, such as *cecek*, *sawut*, *cecek sawut*, and *sisik melik* motifs.
3. Various filler decorations, namely decorations placed on the background of the pattern to balance the area so that the whole pattern looks harmonious. The patterns used are usually *ukel*, *galar*, *gringsing* patterns, or several arrangements that show modifications to certain *isen* patterns, for example *sekar*, *sedhah*, *rembyang*, *sekar pacar*. (Doellah,2002:19)

Students need to understand design elements such as lines, points, planes and pressure. Dots and lines are needed as filler (*isin-isin*), where lots of curved lines are needed to fill in fish as scales, houses as windows, fish spines and the ocean. Like the table below.

**Table 1.** *Isin-isin* of the Picture

Name	Picture	<i>Isin-Isin</i>	Name	Picture	<i>Isin-Isin</i>
Sea		Curved Line	cuttlefish		Curved Line and Area
Fish		Curved Line and Area	Jellyfish		Straight Line and Area
Home		Line and Area	Sea Plants		Curved Line, Straight Line and Area
Fish Spines		Curved Line and Area	Triceratops		Curved Line and Area
Stegosaurus		Curved Line and Area	Sun		Straight Line and Area

To communicate visually, students' abilities need to be improved, by providing pictures of dinosaurs such as: Oviraptor, Triceraptor, Stegosaurus, Tyrannosaurus Rex, Spinosaurus, Parasaurolophus, Allien, various types of fish, such as: Dolphins, Milkfish, Sails; various other types of marine animals such as: Turtles, Seahorses, Shellfish; and Marine Plants; various types of spaceships such as: Flying Saucers, Rockets, etc. Images are arranged linearly, zigzag or organizer; thus forming a batik motif. The batik motifs are arranged in such a way as to form a batik pattern. The batik produced is modern batik because the motif is modern. Paradila's batik production is a new type of creation, not traditional batik whose motifs do not have a patent, but the motifs refer to the natural conditions in Lamongan which consist of plants, freshwater and saltwater animals such as catfish, milkfish, tilapia, shellfish, crabs. (Andri Setiawan)

The following are some of the main findings from this research: Standards for creating design work are set through a structured curriculum and cover various aspects of design theory and practice. An effective curriculum provides a strong foundation for students to understand the basic principles of design, aesthetics and visual communication, while

encouraging them to develop creativity and technical abilities (Ulum, 2020). Students need to master the basic principles of design, in order to produce aesthetic work and be able to communicate the image of the Cendekia Nusantara Kindergarten Surabaya correctly. As an industry player, Studio Modern Batik Surabaya invited Cendekia Nusantara Kindergarten to take part in drawing batik motifs. This motif will be used as batik uniforms for Surabaya Kindergarten. To get several pieces of batik motifs, make motifs according to the theme. These motifs were obtained from kindergarten children's drawings which were then redrawn by students PkM in a linear, zigzag and organizational manner. From the students' descriptions, four categories will be selected which will be used as examples of batik cloth patterned with pictures of Surabaya children.

## **METHOD**

The method used is the qualitative participant method. The participant method is a method that requires participants to participate in making it. In making batik motifs by the children of the Cendekia Nusantara Kindergarten and the participants, namely students and lecturers, by providing several pictures, then drawing them by the children of the Cendekia Nusantara Kindergarten, then redrawing them and arranging them in a linear, zigzag or organizer manner by the students, approved by the lecturer. These images include fruits such as: Guava, Rambutan, Orange, Pineapple, etc.; animals such as: Monkeys, Horses, Tigers, Lions, Giraffes, Elephants and others; robots such as: robots for cooking, robots for sewing clothes, robots for cleaning the house, robots for cleaning tables and others; dinosaurs such as Pteranodon, Stegosaurus, Tirenosaurus Rex and others; fish such as: Shark, Whale, Milkfish, Mujaer and others; agricultural products such as: Rice, Corn, Beans, and others; vegetables such as: Spinach, Mustard greens, Cabbage, Eggplant, and others; artificial intelligence such as: cellphones, laptops, and others. All of this was introduced to the children of Cendekia Nusantara Kindergarten, so that they would draw not flowers, not houses, and not grass. The learning model according to Trianto (2010:51). The participatory learning model (participative teaching and learning) is a learning model that effectively involves students in preparing, implementing and assessing learning. Participatory learning can be interpreted as a way or means for teachers to involve students in learning exercises which include three stages, namely the preparation stage, program implementation and program assessment. Participatory learning is an educator's effort to involve students in learning activities. Participatory learning activities imply the participation of students in the learning program, which is realized in the stages of learning activities, namely program planning, program implementation and evaluation. (P. Budi Winarto).

Another method is qualitative, where with this method students can select images according to the theme, namely Dinosaurs and Technology, Artificial Intelligence and Robots, Pond Products and the Terrestrial Environment, and Togetherness and Fruit. These images were then used as a benchmark for creating new motifs, which to this day still use the old motifs. Where the old motif has been used for eight years. The old motifs are not bad but they are lacking because times have changed, such as robots, dinosaurs, other technology besides cellphones and laptops, togetherness, and artificial intelligence.

## **DISCUSSION**

Creativity can be increased by providing several image directions. The instructions included unusual images, such as images of dinosaurs, pytegansaurus, aliens, robots, sea plants, jellyfish and turtles. These pictures will influence the children of the Cendekia Nusantara Kindergarten, so they

try to draw these things. Like the picture below from Bimbim and Amira. Bimbim drew sea plants, jellyfish, fish, turtles, sky and sun.



**Figure 1.** From Bimbim

Meanwhile, Amira draws flowers and trees that are similar to those on land, but live in the sea. This is characterized by depictions of jellyfish, fish and turtles, which means being in the sea. And the background is all blue, meaning it's at sea.



**Figure 2.** From Amira

Then it was redrawn by Rikad Dimas Muharram who is a PkM participant. From the two pictures above you can see Jellyfish, Sharks, Milkfish, Turtles and Sea Plants; To form the motif, Betta Fish, Sea Horses, Shellfish and Squid are added. And the results of the collaboration between the pictures of Amira, Bimbim and Rikad Dimas are as shown in the picture below.



**Figure 3.** redrawn by Rikad Dimas Muharram



**Figure 4.** Colored Sketch after being redrawn by Rikad Dimas Muharram



Figure 5. From Ibad

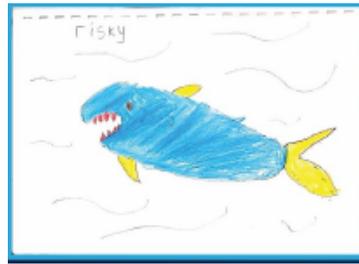


Figure 6. From Rizky

Ibad and Rizky's images, namely houses, trees, clouds, reeds, humans, sun, birds and toothy sharks, inspired Achmad Arya Doni to collaborate with additional images, namely: Rice fields, mountains and fish spines.

This collaboration was then redrawn and arranged by Achmad Arya Doni, who is a student participating in PkM, so that it became a batik motif. Where in the pond there are milkfish, although they are not the same as sharks, they are still fish. Composed using upward diagonal and linear techniques with rice, fish spines and the sun. This composition feels beautiful and fitting, where the empty holes are filled with images of houses.



Figure 7. Sketch Drawing By Achmad Arya Doni



Figure 8. Home Environment and Fish Pond Themes

Firman drew a flying saucer/spaceship, a house, some cats, some dinosaurs, the sun, the sky and some country flags. This made Irvan Primawan, who is a PkM student, use it as inspiration for his motif image.

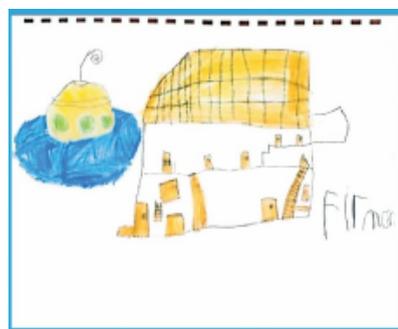
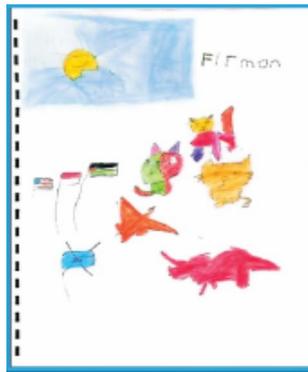
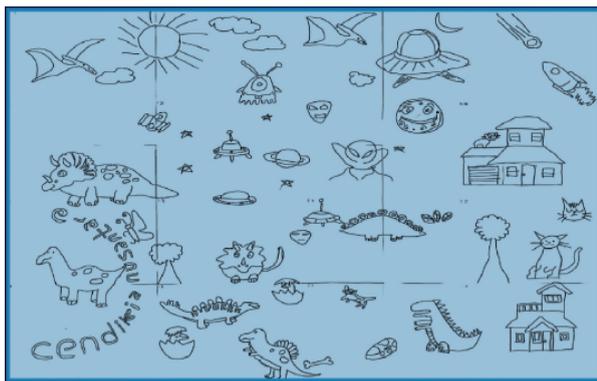


Figure 9. Firman Drawing Flying Saucer and Multilevel House

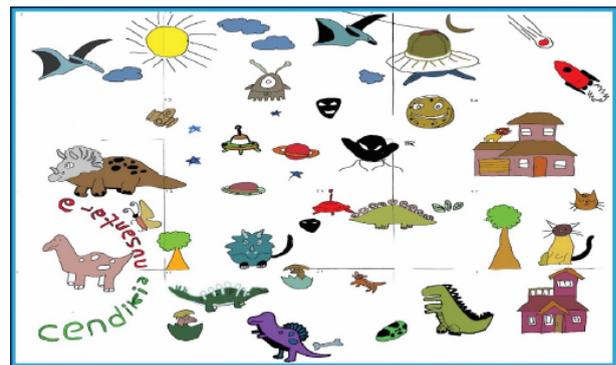


**Figure 10.** Firman drew some cats, a triceratops, a pteranodon, the sun, the sky and some flags

The composition adds a Tree, some Dinosaurs, a Spaceship, Stars, Dinosaur Eggs and some Planets. The dinosaur composition on the left is balanced by a terraced house on the right. Then in the middle it is filled with several dinosaurs, such as: Stegosaurus, Triceratops, Tirenosau rus Rex, Parasaurolopus and Dinosaur Eggs. At the top it is filled with Flying Saucers, Aliens, Planets, Robots, Sun, Clouds and interspersed with Pteranodon.



**Figure 11.** Sketch From Irfan Primawan



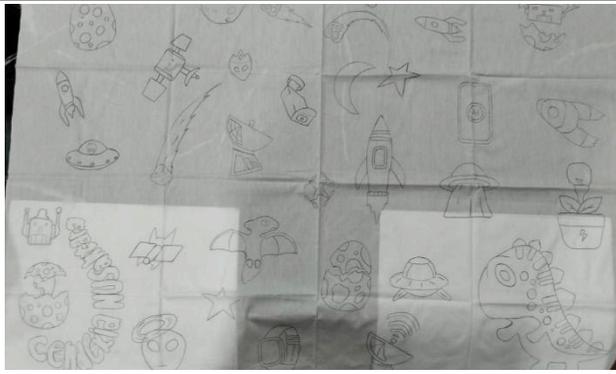
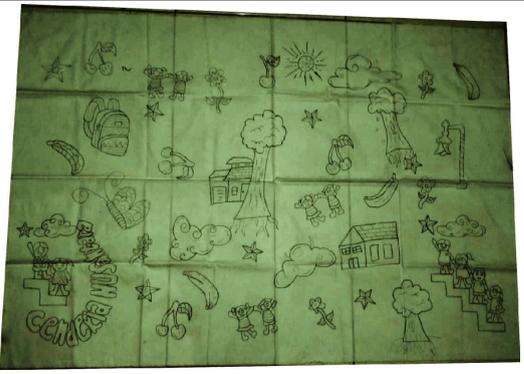
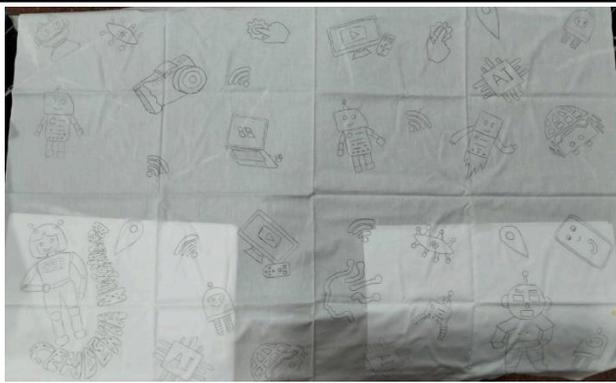
**Figure 12.** sketch that has been colored by Irvan Primawan

As an industry-standard work, the selection of forms must meet aesthetic requirements. For example, a house is given doors, windows, and trees. Some dinosaurs are given eggs, and some alien forms are given planets. Function and innovation should not be overlooked, as both are crucial in the industry. The function of a house, some dinosaurs, and some aliens provides interesting and structured innovation. The standard for creating design work is determined by comprehensive evaluation criteria, encompassing aspects of aesthetics, functionality, innovation, and relevance to industry needs (Indarti, 2020).

There are several kindergarten children who draw Satan or aliens or scary animals, but because this will be used as a motif, these images are not chosen and are not used as motifs. This is because it is scary and the coloring will be dark and gloomy. Gloom and darkness are synonymous with demons and aliens. The need for a motif means that the images above are 85cm x 115cm in size, this makes it easier to copy the image 1:1. Innovation and relevance are the criteria for selecting images as motifs. From a 1:1 sized image, it is then measured in the mall on paper, then cut, then made into a motif in the mall. There are 24 sketch designs, so you have more freedom in choosing motifs. The motifs are categorized into four categories, namely Dinosaurs and Technology, Togetherness and

Fruits, Artificial Intelligence and Robots, and Pond Products and The Terrestrial Environment. As shown in the image below.

**Table 2.** Below are given the Four Categories of Motif Design

	
<p>1. Dinosaurs and Technology.</p>	<p>2. Togetherness and Fruits.</p>
	
<p>3. Artificial Intelligence and Robots.</p>	<p>4. Pond Products and The Terrestrial Environment</p>

It is very important to find a suitable motif; like the Dinosaur and Technology motifs, these two things are very contradictory, only Dinosaurs are represented by stegosaurus, pteranodon and eggs; and Technology represented by rockets, flying saucers, and digital watches. Likewise with Pond Products and the Terrestrial Environment, they are complete opposites; Pond Products depicts turtles, milkfish and sailfish, while The Terrestrial Environment depicts people watering, houses, swings and beetles. Therefore, adequate resources are needed so that the Surabaya Modern Batik Studio remains sustainable and collaborates with other kindergartens. Therefore, it is very important for educational institutions to not only provide adequate resources, but also ensure ongoing support through intensive mentoring and close collaboration with industry players (Hasibuan et al., 2022).

In order to meet the innovative market share, cooperation between industry and students is needed. So that in turn only innovative works will be selected by the industry. Collaboration with industry allows students to gain practical insight into market needs and current trends, which in turn helps them produce work that is not only innovative but also applicable and relevant (Norliani et al., 2024). Collaboration with the Surabaya Modern Batik Studio will produce relevant motifs. This motif will be applied into a batik pattern, then into Surabaya children's batik cloth.

The students' design work, assisted by students from the Cendekia Nusantara Kindergarten, provided a wealth of batik motifs. The students had to present these designs effectively to their peers. The concepts behind these designs form the foundation for creating batik motifs, allowing them to present their concepts. Presentations and documentation of the work must be presented in an appropriate format, whether print, digital, or other media. Students are also expected to present their work effectively, explaining the concepts and processes behind the designs. (Made Aditya Abhi, 2024)

## CONCLUSION

Creativity can be increased by providing images that have never been seen or are rarely seen, for example several types of dinosaurs, several types of flowers, several types of fish, several types of clouds, and several other types of animals, several types of robots, and several types of artificial intelligence. This will influence the students (Cendekia Nusantara Kindergarten Surabaya), so that they draw what they see. Adequate resources are needed so that the Surabaya Modern Batik Studio remains sustainable and collaborates with other kindergartens. In order to meet the innovative market share, cooperation between industry and students is needed. So that in turn only innovative works will be selected by the industry.

With good cooperation between industry (Modern Batik Studio Surabaya) and students (Cendekia Nusantara Kindergarten) batik motifs were created. Of the 24 motif designs, we will look for four that fit the category. The four categories are: : 1. Dinosaurs and Technology; 2. Togetherness and Fruits; 3. Artificial Intelligence and Robots; 4. Pond Products and the Terrestrial Environment. These four categories will be made and arranged in liners, zigzags and organizers, to become batik patterns. These patterns then become Surabaya children's batik cloth.

## THANK YOU

Thank you to Cendekia Nusantara Kindergarten Surabaya which is an example in this article. And thank you to Modern Batik Studio, which wrote about the creativity of the children of Cendekia Nusantara Kindergarten Surabaya, so that it can be used as a good example for studying batik motifs.

## PREFERENCE

- Doellah, Santoso. (2002). *Batik: Influence of Time and Environment*, Solo: Dinar Hadi. Ganika1, Made Aditya Abhi; Zulfi Hendri1; Rony Siswo Setiaji, 2024, analysis of DKV final assignment standards with the needs of the creative industry, *Attractive: Innovative Education Journal* Vol. 6 No. 3 November 2024, Yogyakarta State University, Indonesia, <https://attractivejournal.com/index.php/aj/article/view/1624/1281>
- Hasibuan, A., Hernawati, T., & Siagian, C. Y. B. (2022). Design of a Value Chain Based Industrial Cluster in the Ikm (Small and Medium Industry) Weaving Center for Protected Moon Seruway Songket, Aceh Tamiang Regency. *Matric: Journal of Production Management and Industrial Engineering*, 22(2), Article 2. <https://doi.org/10.30587/Matric.V22i2.3290>
- Herlina, Yekti. (2012). Creativity and Composition in the Art of Photography. *Terob Journal*. Volume IV Number 1 April 2012. Pg.91

- Indarti, I. (2020). Design Process Methods in Creating Fashion and Textile Products. *BAJU: Journal of Fashion and Textile Design Unesa*, 1(2), 128–137. <https://doi.org/10.26740/baju.v1n2.p128-137>
- Norliani, N., Sari, M. N., Safarudin, M. S., Jaya, R., Baharuddin, B., & Nugraha, A. R. (2024). Digital Transformation and Its Impact on Organizations: A Review of Information Technology Implementation. *Journal of Education and Teaching Review (Jrpp)*, 7(3), 10779–10787. <https://doi.org/10.31004/Jrpp.V7i3.31987>
- P. Budi Winarto, S.Pd. Quality Participatory Learning Model in Implementation. <https://www.beritamagelang.id/kolom/model-pembelajaran-partisipatoris-yang-berkualitas-pada-implementasi-kurikulum-merdekai-kurikulum-merdeka>
- Setiawan, Andri; Agus Sukamto, Yekti Herlina. (2018). Paradila Batik Woven Woven Motif, Lamongan Regency. *Nirmana*, Vol. 18, no. 1, January 2018, 27-33. Issn 0215-0905 Print / Issn 2721-5695 Online. Department of Fine Arts, Wilwatikta College of Arts, Surabaya
- Susanto, Mikke. (2011). *Diksirupa*. Yogyakarta: Publisher Diktiart Lab
- Ulum, M. (2020). <https://doi.org/10.53915/> Principles of Curriculum Development: Relevance and Continuity. *Attanwir: Islamic and Pen Journal*, 11(1), Article 1. [1.jurnalkeislamandanpendidikan.V11i1.32](https://doi.org/10.53915/jurnalkeislamandanpendidikan.V11i1.32)