



Gentrification of Trusmi Batik Cirebon

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Abstract. This study aims to photograph the immigration of middle-class residents to urban areas that are in poor condition or have recently been refurbished or modernized. This study uses a qualitative approach to see the phenomenon of Trusmi Village as the heart of batik production in Cirebon. They involve thousands of batik artisans working daily from residents of Trusmi village and its surroundings, such as Gamel, Kaliwulu, Wotgali, and KaliTengah. Shops and *showrooms* showcase artisans' finest products along 1.5 kilometers of Trusmi Street. *Batik showrooms* in the form of shops line the village streets in various sizes and shapes. UNESCO recognizes Indonesian Batik as one of the intangible world cultural heritage. Ironically, the wages of batik artisans are meager. Due to labor shortages, about 60 percent of the 360 batik SME industries in Cirebon Regency have gone out of business in the last five years. Old artisan mothers dominate the batik-making centers in Trusmi Village over the age of 40 years.

Keywords: Batik Trusmi, Unesco, Gentrification, Cirebon Indonesia

INTRODUCTION

There is a process of social space change where the environment is transformed according to the needs of consumers, residents, and tourists (Vianne, 2005). Trusmi Village, the heart of batik production in Cirebon, involves thousands of batik artisans working every day from the residents of Trusmi village and its surroundings, such as Gamel, Kaliwulu, Wotgali, and KaliTengah. Shops and showrooms showcase artisans' finest products within 1.5 kilometers of Trusmi Street.

Batik showrooms in the form of shops line the village streets with various sizes and shapes. They range from small and straightforward shops to large and luxurious stores. The showroom is neighboring and next to each other, which we can find both on the main road and in remote villages. Batik-making activities are felt when we enter remote villages and walk down small streets in Trusmi Village.

Ki Buyut Trusmi taught people to make batik as a medium for his da'wah. The Trusmi Batik area has undergone gentrification. Gentrification is a phenomenon of building function movement in the form of building function transfer, socio-cultural movement, and economic

function transfer (Lorenzen, 2021). Direct displacement is not the main effect of rural gentrification, although it is closely related to other forms of migration, including exclusive displacement, socio-cultural displacement, commercial displacement, and movement of animal and plant species, among others.

LITERATURE

Trusmi is a very famous batik tourism area in West Java. This area is located in Trusmi Village, Plered District, Cirebon Regency. Located 4 km from the center of Cirebon City to the west, Trusmi Batik has its charm. Initially, Trusmi was the area where Ki Buyut Trusmi spread Islam. Ki Buyut Trusmi was the eldest son of the King of Pajajaran, known as Prabu Siliwangi. Ki Buyut Trusmi and Sunan Gunung Jati spread Islam, especially in the Trusmi village area (Khairunnisa et al., 2021).

The da'wah media he uses is in the form of batik. Batik comes from the word batik, meaning *mbabate saka within*, which teaches extraordinary patience from the heart (Situngkir et al., 2009 in Rachman, 2017). Batik used as a medium of da'wah is *megamendung motif batik* which is an authentic batik from Cirebon. Trusmi Village has been growing since the end of the 14th century AD. Starting as a rice and betel-producing village, Trusmi is now known as a batik tourism center village (Kristian & Pudjianto, 2021).

DISCUSSION

At first, Trusmi Village was an agricultural village with houses made of thick reeds as its roof, but now it is a tourist village with modernization. Seeing this extraordinary potential, the Cirebon Regency Government made a grand design for the Trusmi Batik Area with the concept of Trusmi Lawang, which will be arranged into Cirebon's Malioboro.



Figure 1. Trusmi as a rice and betel producing village
(Source: <https://economy.okezone.com/read/2013/03/05/479/771160/tradisi-ganti-atap-kabuyutan-trusmi>)



Figure 2. Batik as a medium of da'wah
(Source: http://p2k.unkris.ac.id/id3/1-3065-2962/Plered-Cirebon_98248_p2k-unkris.html)

The historical potential in the Trusmi batik village area can not only be seen based on the work of batik itself, but it is necessary to have regional vitality so that the batik business can be sustainable seen based on building façade patterns, building architecture, artifacts, and territorial behaviors. Therefore, it is necessary to collect data and field reviews of the existence and vitality of the area based on community territoriality to the Trusmi Batik village (Meggyesti, 2017).

The cultural tourism landscape management plan of Trusmi Batik Village, Cirebon Regency, has been successfully made (Meggyesti, 2017) to be able to utilize historical potential by analyzing the physical aspects of the area, analyzing the potential of local communities, formulating problems that are by Trusmi batik village as a cultural tourism area. Nurisyah Pramukanto (in Meggyesti, 2017) explained that the cultural landscape is a model or form of a value owned by a community group associated with natural resources and the environment in that place.

This landscape is the result of human interaction with nature and its environment. It reflects human adaptation to its feelings and expressions in using and managing natural resources and the environment closely related to their lives. The expression of the cultural landscape of this community is in the form of settlement and settlement patterns, land use patterns, circulation systems, building architecture, and other structures. The landscape is planned to maintain the original culture of Trusmi by establishing a cultural history conservation village and building and developing the area through the culture of reconstruction, revitalization, and preservation of historical objects.

It is preserving local culture by organizing art performances, making and selling souvenirs, and developing tourist objects and attractions that can improve the economy of local

communities (Meggyesti, 2017). The spatial pattern of tourists in the Trusmi Batik Area only sometimes visits the batik shop close to the entrance gate of the Trusmi Batik Area. Tourists tend to visit batik shops close to other batik stores, but there is a change in shopping interest to complete stores.

Shopping tourists predominantly come from West Java Province, especially Bandung City. Tourists tend to shop at stores with spacious buildings and varied products. Trusmi is a suitable area for shopping. Shopping tourism offers shopping as its main activity, when tourists can search for all their needs for the desired goods, from shopping antiques to modern goods, from traditional markets to luxury stores (Shafira & Susilowati, 2018).

Thus, large and complete stores are now the leading choice of shopping tourists, especially in Trusmi. In response, BT Trusmi established a large, spacious, and complete variety of products. Additionally, the history of Cirebon batik can be known in a Trusmi Park (Trupark) museum, which BT Trusmi manages. Tourists get an education on batik and Cirebon culture at Trupark Museum. Instagramable spots are made so tourists can take selfies to capture their moments on the trip.

However, with the development, small shops had to lose their land and move out of the BT Trusmi area.



December 2015
(Source: Google Maps)



June 2021
(Source: Google Maps)

Pictures 3 and 4. BT Trusmi Area

It can be seen from the picture above that in 2015, the area was still managed by batik shops and other necessities independently and on a micro-scale basis by the local community. The development of tourism also entered the development investment; the area was formed into a shopping tour known as BT Trusmi, which is currently the most crowded shopping tourism area in Cirebon. However, even small shops become marginalized and forced to compete with prominent entrepreneurs, making it difficult for small shops to survive until many close.

The Culture, Tourism, and Sports Office of Cirebon Regency has prepared a master plan to support the development of the Trusmi Batik Tourism Area with a focus on developing batik tourism, road arrangement, parking, infrastructure, and other supporting factors starting in 2022.



Figure 5. Trusmi Market Area in 2021
(Source: Google Maps)



Figure 6. Trusmi Market Flattened Land 2022
(Source: Personal documents)

The area, originally the Trusmi Market, which became the place of economic turnover of this community, had to experience eviction. In an interview with Pak Budi, a trader at Trusmi Market, he said that this market was flattened and moved to the market near the Weru red light, which would be used for batik tourism. The grand design with the concept of Lawang Trusmi was made starting from the arrangement of street vendors (PKL), followed by other infrastructure improvements as a support and road improvements to pedestrians.

In 2022, the arrangement of the Trusmi Batik Area began with the improvement of a two-lane road along 400 meters. Furthermore, increase the median to the sidewalk with the best possible arrangement. Pedestrian paths use andesite and paving blocks. This revitalization is carried out, which is expected to increase tourist visits and improve the welfare of the Trusmi community, especially in the tourism sector.

Based on the Regional Regulation of Cirebon Regency Year 2021 concerning the Master Plan for Tourism Development of Cirebon Regency for 2021 – 2036, the strategy for revitalizing DTWK in improving the quality, sustainability, and competitiveness of DPK and KSPK is to rebuild elements and activities that drive tourism activities in DTWK. The development of Trusmi batik area destinations actualizes this.

In Article 31, strategies to strengthen the image of district tourism as a religious, cultured, competitive, and sustainable tourism destination for the welfare of the community, as referred to in Article 30, include developing and solidifying the image of district tourism, developing communication media channels to improve the positive image of district tourism.

Several traditional cultural ceremonies to remember Ki Buyut Trusmi are held periodically. The ceremonies include Trusmian, Ganti Welit, and Ganti Sirap. The Trusmian ceremony is held annually at the grave site of Ki Buyut Trusmi. Solemn ceremonies as cultural events of festivals, horse races, and processions also enliven the Trusmi cultural festival. The ceremonies of Ganti Welid (change grass) and Change Shingle (change roof) are also still carried out every four years.

In addition, cultures such as mask dances ranging from Panji, Samba, Rummyang, Temanggung, and Kelana also enliven tourism activities in Trusmi. In addition to intangible cultural heritage, tangible cultural heritage also enlivens the existence of batik-making showrooms, and tourists can also participate in learning to make batik. This supports the development of tourism, especially the cultural base in Trusmi.

UNESCO recognizes Indonesian Batik as one of the intangible world cultural heritages. Ironically, the wages of batik artisans are meager. Due to labor shortages, about 60 percent of the 360 batik SME industries in Cirebon Regency have gone out of business in the last five years. Old artisan mothers dominate the Batik Batikg centers in Trusmi Village over the age of 40 years. There is no artisanal regeneration of batik in Trusmi.

Many reasons cause young people's reluctance to pursue the world of batik, from small wages to prestige problems. Small wages are one of the main factors that cause the need for more public interest in becoming batik artisans. In a month, the wages received by batik artisans are minimal. In the wholesale work system, batik artisans will only get wages of around eight hundred thousand to one million rupiah in a month.

The batik artisan never took a day off work, let alone got sick. The second factor is the issue of prestige. Based on preliminary observations that have been made, the young people of Trusmi Wetan Village are reluctant to engage in the world of batik making because of the embedded mindset of working as a batik Batiklowly job. If this continues, it is not impossible that Cirebon batik, especially batik artisans in Trusmi Village, will disappear and only become history (Muchyidin, 2016).

The glitter of tourism in Trusmi village has not been able to lift the welfare of the local community. In general, the critical word of every economic and labor problem rests on the concept of welfare, especially when looking at the fate of batik workers who are not as sweet and beautiful as the color of their batik cloth, which the world has now recognized as Indonesia's cultural heritage. Batik workers, most of whom are non-skilled workers, place the position of batik workers as something other than a profession that is in demand by the younger generation.

Batik making work requires all the time in the day, still as a side job, yet to be the main job. Batik makers and batik entrepreneurs can also terminate their employment relations unilaterally because there is no bond, so if the condition goes bankrupt, there is no obligation to provide severance to their batik workers. There is a law of the jungle in every stratification system in Indonesia, including in the business world, so batik artisan workers do not so intensely feel the progress of Trusmi batik tourism.

The younger generation is also reluctant to pursue batik as a source of livelihood. This is exacerbated by the management of the Trusmi Batik shopping tourism area, which needs to be supported by tourism-driving groups. The management of this group was only active from 1990 to 2000. However, currently, no one continues its management even though the tourism driving group can be used as a forum for the community to express aspirations and discuss advancing the Trusmi Batik tourism area.

The role and responsibility of all parties to be able to reactivate the existence of tourism-driving groups in the Trusmi Batik shopping area. The economic function of the Trusmi Batik area changed from a family business to a shopping tourism center with a change in management from family management to global management. The worker can function economically as an artisan at the employer's place or work from the worker's own home. You will be paid every week if you work at the employer's place.

Supervision of workers who work in batik must be done to ensure good results. Workers who work at home do not get a salary; wages are only obtained according to the results of the work that has been done, which is measured by the amount of cloth they have completed. This is known as the wholesale system. The wholesale system is done if the employer gets many orders and must be completed quickly. Many order givers usually need to pay more attention to the quality and smoothness of the order.

Batik made with a wholesale system usually includes rough batik, cap batik, or a combination of both (Sandi et al., 2020). Daily laborers are given relatively diverse wages per day for entering workers, amounting to 20 thousand rupiahs per day, grinding workers of 9 thousand rupiahs, and penetrating workers of 8 thousand rupiahs; they usually get wages per week, namely on Saturday afternoon. Coloring is handled directly by the owner so that the color composition obtained from various experiments will not fall into the hands of others.

The income of batik artisans over 50 ranges from Rp 520,000.00 to Rp 1,100,000.00 without any welfare guarantee (Wahyuningsih & Fauziah, 2013). This value is far below the UMR of Cirebon Regency, IDR 2,300,000.00. The low wages of workers in the batik industry

are far below the minimum wage because of macroeconomic factors. First, in 1950, the batik industry received protection from the Government. Protection is part of the national program. This Bull Program only lasted until 1956.

After that, the protection for the batik industry disappeared. Due to the loss of this protection, in 1960, batik entrepreneurs had to work together to procure imported raw materials at fluctuating prices. All production costs continue to be reduced, including labor wages. Second, there is the exploitation of batik artisans who sell batik without a label/brand, and buyers resell it using their brand. There is a layer of exploitation here, namely between sellers, the masters of batik producers, and finally between the bosses and the batik workers. Third, traders from Jakarta control the distribution chain of batik products. The price gap between sellers in batik industry centers and outlets in big cities like Jakarta is very high.

The price of batik cloth has increased dozens of times. However, this is normal in the business process; it is unfair because entrepreneurs only seek high profits without paying attention to the welfare of batik artisan workers. So, all of us need to understand how expensive it is to maintain the cultural heritage of the world heritage in the form of batik, which has been stained by the sweat of batik workers for more than a decade since batik became a world heritage (Safirani, 2021).

To preserve batik as a world heritage, especially in Cirebon, at this time, Entrepreneur Cirebon Indonesia is ready to revive the economic pulse of the Trusmi Batik area by building an integrated culinary area. The culinary area to be built has a concept like a food court with culinary outlets that will be managed by members of SECI (Silaturahmi et al. Indonesia) with their respective culinary characteristics. This integrated culinary area will be built with joint funding from SECI members, carrying out a crowdfunding business model.

SECI Foundation is part of a joint venture division formed to focus on working on sociopreneur programs. Batik preservation is also carried out by educational institutions ranging from kindergartens to universities in Cirebon to introduce batik and how to make it to grow a love for this world heritage. With batik maestro teaching staff as well as teachers and lecturers. For example, Maestro Batik Katura taught batik at SD Negeri Kalijaga Permai, and thousands of elementary and junior high school students, in commemoration of National Batik Day, batik together in the parking lot of batik Trusmi enthusiastically made batik on a cloth 30 cm wide.



Figure 7. School Children Learn to Make Batik
(Source: Radar Cirebon 2014 and Tribun News 2019)

Trusmi Village has now turned into a batik and culinary tourism village. Batik motif handicraft products are found in sandals, hats, bags, shoes, helmets, and other souvenirs. The Plered area is congested due to the density of tourists, especially on holidays and weekends. BT Batik Trusmi continues to grow by expanding the parking lot and combining it with typical Cirebon culinary tours.

In addition, there is also a showroom for those who want to batik and a showroom for making typical Cirebon snacks such as destitute crackers; there are even typical Cirebon dance performances, making Trusmi village a contemporary tourist village.

The tourism potential offered by Cirebon becomes more complete with the existence of Trusmi Batik. The potential offered is natural tourism, cultural tourism, religious tourism, culinary tourism, and historical tourism.

Based on the explanation above, it can be seen that the development of the Trusmi Batik Area into a tourist area triggers the issue of gentrification for the local Trusmi community. Development efforts and the influx of outside investment have marginalized local communities. The existence of a monopoly of large companies makes it difficult for small shops of local people to compete, even to the point of going out of business. The problems of local communities still need to be solved and addressed, but the government only focuses on revitalizing the area.

Revitalization carried out to support the community's economic welfare becomes a profit field for certain parties. The Cirebon Regency Government is only diligent in building without paying attention to the maintenance of the area, so the amount of budget spent is not based on the benefits felt by the community, which is very nil. Thus, the development and revitalization of the area should be actualized to preserve Trusmi batik and provide welfare to the community.

The public can participate in socialization related to tourism awareness organized by the Disbudparpora. The government can also provide support for the existence of the tourism industry by prioritizing the interests of local communities. The community must also be given equal opportunities in developing the Trusmi Batik Area. The construction of Lawang Trusmi must also be realized for the welfare of local communities.

CONCLUSION

The culture of the Trusmi people can also be used to support tourism development in Trusmi. The management carried out by the government, in this case Disbudparpora, as an effort in the development of the tourism industry in Cirebon Regency must be carried out to protect the local community in terms of social, cultural, economic, and environmental aspects.

In this era of regional autonomy, the tourism industry is a form of advancing welfare for the community around the tourism area. In addition, it will contribute to the original regional income (PAD) of a region and income to the country's foreign exchange. Keep the district government from seeming only able to build with a clear concept and ignore its maintenance. The revitalization must be adequately maintained to be sustainable from the area's social, cultural, economic, and environmental aspects.

Trusmi Batik also needs to be introduced as a means of cultural preservation to all students and students in Cirebon in order to foster a love for cultural heritage and not rule out the possibility that it can be developed with unlimited innovation of the younger generation to be able to provide more welfare to the entire Cirebon community, especially the Trusmi community.

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