



BATIK MOTIFS FOR CHILDREN CASUAL FASHION INSPIRED BY BEDOUIN TRIBE HOUSE

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Abstract

The fashion-artwork entitled Batik Motifs for Children Casual Fashion Inspired by Bedouin Tribe House is as a form of effort to introduce culture and traditions to children. The purpose of creation is to apply the traditional Bedouin house batik motifs for casual clothing for girls aged 10 years old. The methods of creating the fashion pieces are exploration stage, design stage, and creation stage. The process of creating works starts from the exploration stage, which was searching data about traditional Bedouin houses. Making batik motif designs that are embodied in children's casual clothing is applied to create the piece of art using *batik tulis* technique which were dab-cover-dip coloring using remasol, naptol and indigosol dyes using Japanese cotton and primissima. The color selection brings out cheerful colors. Starting from the design process, scratching, cutting, coloring, *melorod*, sewing, to making accessories. Casual clothing is clothing that is simple, practical, and comfortable to wear for children's daily playing activities. This work created 4 pieces of batik motifs, they are: *Imah Sawarna*, *Imah Ngahiji*, *Imah Salonjor*, *Imah Kahuripan*. With that created 4 fashion pieces: *Inleum*, *Makaul*, *Galis*, *Bageur*. All of the fashion pieces mentioned above were equipped with accessories to support the whole look.

Keywords: Bedouin Traditional House, Casual Clothing, Written Batik

INTRODUCTION

Indonesia is an archipelagic country consisting of various ethnic groups. The Central Bureau of Statistics noted that in 2010 Indonesia had more than 300 ethnic and ethnic groups in Indonesia consisting of 1,340 ethnic groups. The number of ethnic groups is also consistent with the diversity of cultures

that exist in each region. However, around 2019 in his speech, Mr. Jokowi said that Indonesia's ethnic groups had been reduced to 714 ethnic groups (Indonesia id, 2017 p.1). The reduction of these ethnic groups indirectly also disappears the cultural diversity that had grown and developed in the veins of these tribes. The reduction in ethnicity is due to the lack of public awareness of traditions and culture in past time. Java is the island with the most dominating ethnic groups, at least reaching 95 million Javanese people with various ethnic groups, one of which is the Bedouin (Iman Hilman, 2014 p.8). This cultural diversity occurs because the Indonesian state consists of hundreds of islands where each island has its own culture. However, currently Indonesian culture is in danger of being lost due to eroding by time. People are beginning to be lulled by modern life and are starting to forget the values passed down by their ancestors. For example, local languages, cultural ceremonies, Indonesian customs and traditions have been lost in society. Now you can see that no one wants to use the local language because they are ashamed to be called a villager. In addition to teenagers who no longer care about culture, the government is also less responsive in dealing with this problem (Andhika Supriyanto, 2016). This is what ultimately inspired the creators, making the Bedouin traditional house a batik motif for children's casual clothing. Batik is a cultural heritage that must be maintained and must be preserved. Various efforts to preserve batik, among others, can be done by mobilizing batik craftsmen by providing business capital, helping to expedite the distribution system or by developing new motifs or developing coloring techniques that are more environmentally friendly by natural dyes and so on (Purnomo & Cahyana, 2019, p 1).

Casual clothing for kids is clothing worn by children for daily playing activities. These clothes can support their movement in any type activities. Choosing children's clothes is one of the things that needs to be known so they will feel comfortable and happy wearing the products that have been designed, especially for children who can choose the clothes they want to wear themselves (Zanifah, Ismawati, 2014 p 1.3).

The Baduy tribe is an indigenous and sub-ethnic community from the Sundanese tribe in the interior of Lebak Regency, Banten Province. There are 2 types of Bedouins, namely the Outer and Inner Bedouins. The Bedouin in wearing all-white clothes and headbands. while the Outer Bedouins wear black clothes and blue headbands. The Inner Badui still adhere to the concept of pikukuh (traditional rules whose most important content is about bedouin). This is different from the way of life of the Outer Bedouins, which in general have been slightly contaminated with modern culture (Jambak et al., 2014 p.4). The author chose to review more about the Bedouin house.

What is unique about making Bedouin houses is that they are built following the contours of the land, this is related to customary rules which require that every community who wants to build a house to not to damage the nature. Because of this, the pillars of the Bedouin traditional house do not have different heights. The materials used come from nature or surrounding environment such as: wood, bamboo, Kiray, Dumbia leaves, palm fiber, rattan, and river stone. Woven bamboo is used in making booths and floor of the house. For the roof, the Bedouin traditional house uses palm fiber made from dried coconut leaves. The building designed similar to a stage which have a pit under the floor, which consists of three parts that partitioned off with cubicles, such as: the outer part is called sosoro or tepas, the middle part is called imah and musung, and the kitchen part is called parak. Meanwhile, for the characteristics of this Bedouin house, first it always faces north and south. Second, it does not use walls, glass and nails, and there are no windows, there are only small holes in the wall chambers for circulation. (Noppaleri & Anisa, 2020 p.2).

The reason the creators are interested in visualizing the Bedouin traditional house was to become a source of ideas for creating batik motifs for children's casual clothing with the target market 10 years old young girls. According to the creators, children at that age had started to understand what they like and dislike for choosing clothes.

The artist considers harmony in the motifs and stylizes them more. Motifs were made simpler with bright and attractive colors, children will find comfort in wearing casual clothes that don't interfere with their daily activities. By making these clothes, the creators hope to foster children's interest in culture and traditions that have begun to be abandoned from an early age, so that they can appreciate and maintain their culture so that it is preserved, such as the simplicity of Bedouin customs, which still maintains its rigidity in building a house that has not many affected by technology.

The purpose of creating batik works with Bedouin traditional house motifs is to create batik motifs with Bedouin traditional house ideas as sources. Applying casual clothing designs for girls aged 10 years. Applying traditional Bedouin house motifs to a 10-year-old girl's casual clothes. This work is expected to give meaning and be able to convey the author's message in every meaning contained in the final work.

RESEARCH METHODS

In a methodological context, according to Gustami SP there are three stages in the creation of a work of art, namely exploration, design and creation (SP Gustami, p. 239).

Exploration Stage

Exploration is the beginning of the creation process, the steps to find data about the Bedouin tribe for inspiration including exploring concept by identifying objects as references in the idea creation process. Then wandering and deep soul contemplation. The exploration stage was carried out by collecting various sources related to children's casual clothes and Baduy tribal motifs.

Design Stage

The design is built based on the obtained results of the formulated analysis, continued with the visualization of ideas in the form of alternative

sketches, then the choice of the best sketch is determined as a design reference or with technical drawings that are useful for its creation, so that the design stage is structured and systematic (SP gustami, 2007 p 230). At this design stage, the creator design patterns, shapes, motifs that have been obtained from several references and from the previous stage to be used as a reference in making girls' casual clothes with batik motifs inspired by the traditional house of the Bedouin tribe. The planning for creating works is seen from several aspects, (Functional Aspect, Material Aspect, Aesthetic Aspect, Ergonomic Aspect, Process Aspect, Economic Aspect, Economic Aspect).

Creation Stage

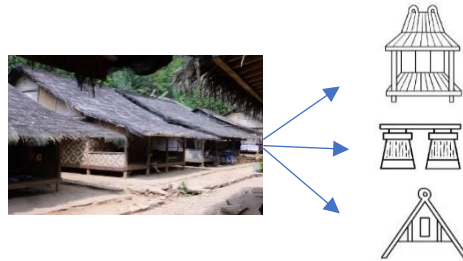
The embodiment of the design is carried out by the creator in visualizing the selected design into a tangible form. In its embodiment process uses all existing ideas, which make it relevant to combine Bedouin traditional houses with batik motifs which will be actualized in children's casual clothes. The Bedouin traditional house is transferred to the cloth with a stylized form of repetition technique. The shape of the Baduy traditional house will become the main motif in batik and added supporting motifs, namely woven booths, river stones and ompak stones. As for the process of creation from batik works, the first is the process of making a design pattern, then transferring it to a piece of cloth using a canting through the dab color technique using remasol dye, then the locking process with waterglass, then the nemboki process continues with the dyeing process using naptol color, the *ngelomod* process, then pattern cutting, sewing, and finishing.

RESULTS AND DISCUSSION

Exploration

From this stage the worker collects data from field studies, literature studies, which are related to children's casual clothing with batik motifs which became the idea in creating this Bedouin batik motif design. In the embodiment of the work it is necessary to explore the concept, the concept is an idea or

idea from someone to obtain information related to the basic ideas taken (Gustami, 2007). The creators put the creation idea into several stages, they are: motif fashion, materials, and engineering exploration.



Picture 1. Motif Exploration

The craftsmen used the object of the Bedouin traditional house as an idea to put their ideas into batik motifs. The main motif focuses on the Bedouin traditional house as well as river stone, ompak and wood as the supporting motifs for fillings in the form of *sawut* and *cecek*. The first thing the creators did was look for references and examine the shape of the Bedouin traditional house by conducting a literature study. The main motives or supporting motifs that are visualized through sketch images were stylized.



Picture 2. Fashion Exploration

In this stage the creators look for some references to the illustration of children's casual clothing as a reference, then the designer makes several alternative designs. Sketches of girls' casual clothes drawn using hvs paper, then consults with the supervisor and selects the best alternative designs. After getting the design approved, digital designs are made and also had been

perfected. In every detail of the clothing there is a Bedouin traditional house as the main motif, supporting motifs and also for fillings. The choice of material for the final fashion pieces prioritize the element of comfort which uses fabric that can absorb sweat and breezy to wear. The main material used is Japanese cotton cloth combined with primisima cloth and also for a combination of plain materials using toyobo cotton cloth. and added some supporting materials to accosserize children's casual clothes such as ribbons and beads.

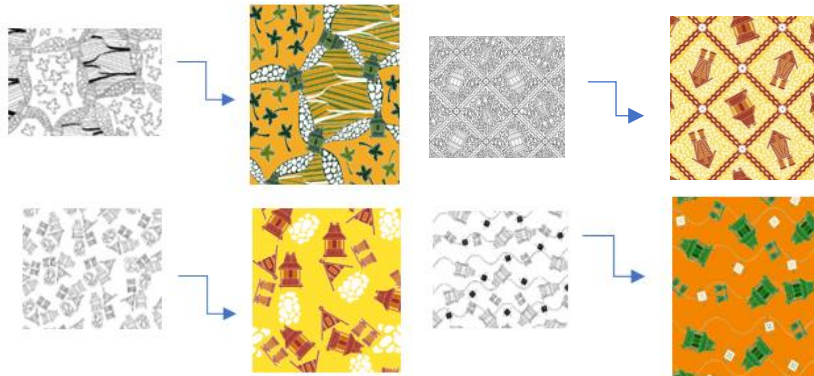
There are several techniques that was carried out to get the right results such as stylization and deformation. The stylization technique is a development technique by stylizing objects to be more decorative without changing their original shape. Deformation technique is a development technique by simplifying the structure or proportions of the object. The color selection used in this final project for children's casual clothing uses colors related to children's characters for example, to point out their cheerfulness uses bright colors because the world of children cannot be separated from play and joy. These colors palette such as yellow, orange, red, and green. Red (energy, passion, action, strength and joy), Orange (warm and passionate, adventurous, confident), Yellow (warmth, happiness, uplifting and cheerful), Green (calming, soothing and gentle). The coloring technique used in the manufacture of this batik is dip-cover dab using remasol, indigosol and naptol dyes.

Design Stage

The design stage is a process of ideas that have been planned by the designer to create a work of art (Gustami, 2007). The design process is carried out from making alternative designs, selected, and improved. Pay attention to the design of the motifs so that they are well arranged (pattern and composition) in terms of size, placement of the motifs, then the sketch will be perfected on the digital design as a clothing design, followed by making a design design with several aspects considered to create the best work.

The stage of visualizing the motif sketch design is made with various shapes and layouts that vary in children' casual clothing design. The best sketch

results will be sorted through the direction and input of the final assignment supervisor, so that the selected results can be refined by adding certain parts or reducing parts that are not suitable.



Picture 3. Visualizing of motif sketch design

At this design stage, the craftsmen design patterns, shapes, motifs that have been obtained from several references and from the previous stage to be used as a reference in making girls' casual clothes with batik motifs inspired by traditional houses of the Bedouin tribe.



Picture 4. Motif Application On Clothes

The Fashion Creation Stage

The creation stage is the actualization to the original work of ideas and designs. Therefore, in order to create satisfactory results, working process are needed to be formed.

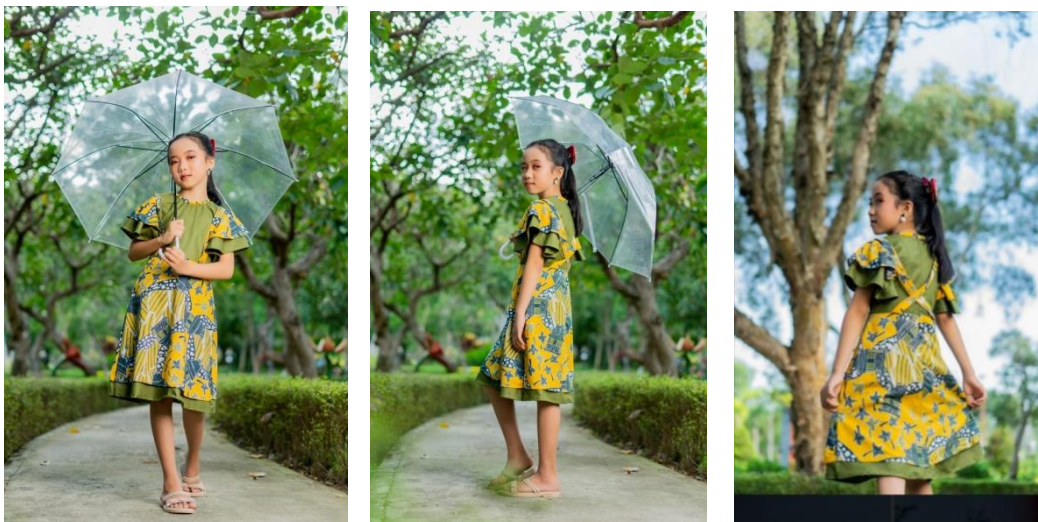


Picture 5. Inleum (*Indit Leumpang*)

Inleum means *Indit Leumpang* which comes from the Sundanese meaning 'way to travel' which gives a functional picture of children's clothing used for traveling. This work was created with the target of girls aged 10 years who are actively playing and exploring many things. The meaning of 'traveling' is the process of the children exploring, playing, growing, and developing. Creator expect this clothes can become one of the children's casual clothing which can be used for leisure, recreation, and also traveling. The motifs are arranged in repetition with random patterns on this piece consisting main motif which was the stilt house, commonly known by the Bedouin community as *Sulah Nyanda* which is the residence of the Bedouin tribe that has been transformed using a stylization process. Then supporting motifs called the *ompok* stone as a support for the house itself which has curvy lines and room stylization. All motifs were arrange in random with additional curved lines to link one another. Fillings consists of *cecek* and *sawut* using green with an orange background. Green color is a symbolizes peace and fertility. While the orange color is a combination of yellow and red which means enthusiasm, optimism, and confidence. Taking these colors as the character of children (cheerful). The coloring technique

applied is the dip-cap-dab technique. Green uses remasol (yellow and blue) and orange uses naptol (ASG and red B). In this dress using primissima cotton and for plain cloth using toyobo cotton and sofiro cotton. On the left and right sleeves and the belt on the waist using plain cloth, and to accessorize this knee-length dress, a few beads were added to the right and left layer sleeves. The back of the dress uses a Japanese zipper 50 cm long so it's easy to wear.

Makaul comes from the Sundanese language which means *Maen Kaulinan* which means 'to play', which takes the functional value of the clothing. This dress combines bright colors to give the wearer a cheerful impression and matches the meaning of the dress itself, which is to play. By creating these clothes, hopefully the child can play happily. The main motif in this motif is the Bedouin traditional house with a depiction using stylization techniques. The supporting motifs are palm trees, land contours, and stylized river stones. The fillings for this motif are splashes and stripes. This Bedouin traditional house which is commonly called *sulah nyanda* which means simplicity, protection, comfort, and a family spirit, was hoped for the child to have a sense of mutual help and protection with his playmates.



Picture 5. MAKAUL (*Maen Kaulinan*)

This clothing uses green with a combination of yellow and blue which is a symbol of peace and joy. Background color is yellow meaning cheerful which is

the nature of children. Made using Japanese cotton cloth that has been batik according to the visualization of the Bedouin traditional house motif and according to the clothing pattern that was made before. Using indigosol dye with the dip cap technique. Combined using green toyobo cloth on the sleeve patches and also the lining on the skirt, to give a sweet impression, it is decorated in the form of a rope on the front and 2 small buttons for accessories, using a 50cm long Japanese zipper for easy wearing.

Galis is the third work taken from the Sundanese language which was taken from the word *Gareulis* meaning beautiful. It uses of the word *galis* to have feminine impression and hoping that the wearer is confident to look pretty in this clothing with Bedouin house tribal customs. The motifs are composed by the arrangement of *ceplok* or repetition motifs on the main motif and supporting motifs consisting of rice barns, geometric lines and stylized house chambers. Fillings consists of *cecek* and *beras wutah*, traditional houses of the Badui tribe as the residence of the Bedouin tribe. Supporting motifs with rice barns which symbolize the barns of prosperity in life with sufficient food security. Using brownish red and orange on a light yellow background. Brownish red is a neutral color that has a warm meaning and also represents simplicity and fertility. While the orange color is a combination of yellow and red which means enthusiasm, optimism, and adds to the impression of confidence. While the basic color of this motif is yellow with a calm impression and a happy (cheerful) feeling which is the nature of children.



Picture 6. GALIS (*Gareulis*)

The coloring technique used is the dyeing technique. The yellow color uses yellow igk, the brownish red color uses naptol ASG and the 91 salt uses Blue B + Red R + Red B 3x dyeing. In this dress, Japanese cotton fabric is used in a combination of maroon toyobo cotton, plain cloth is used on the sleeves, body and lining on the skirt. To make it more elegant, it is added slim with a combination of plain cloth and batik and then accessorize it with a small ribbon. Using a 50cm long Japanese zipper for easy wearing.



Picture 7. Bageur

Bageur is the fourth fashion piece taken from Sundanese meaning 'becoming good', the *bageur* fashion piece hopes that the wearer is able to reflect a good attitude towards friends and set a good example for his fellows. This dress brings out a brownish red color against a yellow background which gives the impression that the child is cheerful and energetic. This clothing uses Japanese cotton cloth which has visualized batik motifs in the form of Bedouin houses, river stones, and overlapping stones as supporting motifs added fillings in the form of *ceceg* and lines, combined with plain cloth using maroon colored Toyobo cotton cloth on the body and also for the layer on the lower skirt and a little plain cloth for the ribbon. On the back of the dress uses 3 buttons to make it easier to wear. The coloring technique used is the dyeing technique. The

yellow color uses yellow igk, the brownish red color uses naptol ASG and the 91 salt uses Red R + Red B, dyeing 3 times. In this dress, Japanese cotton is used in a combination of Toyobo cotton with maroon color. The coloring process uses indigosol and naptol.

CONCLUSION

Casual children's clothing that has been created in four pieces of clothing. The source of inspiration for this work originated from the artist's interest in developing Bedouin culture and customs. The title of this report is also based on the ideas that has been explored and analyzed. The object of the Bedouin traditional house in this work was created using various techniques such as stylization and distortion. The supporting motifs used are still related to the traditional Bedouin house, namely the material for the house waves, river stone, palm trees, roofs, and the shape of the Bedouin house itself. The dominant color in this artwork is yellow. the selection of colors is adjusted to the character of children who like bright and cheerful colors, the coloring technique uses remasol and naptol with dab-dye caps.

Clothing created with a simple and elegant character targeted at girls aged 10 years. The process of embodying clothing has several stages, namely exploring sources of ideas and materials, designing designs and realizing clothing by going through the stages of sewing. These stages include determining the size, pattern making, fabric cutting, sewing stage, fitting, and finishing. The application of the Bedouin house motif into children's casual clothing with the title "Badouin Traditional House as an Idea for Creating Batik Motifs for Casual Children's Clothing." The four pieces of clothing are entitled: *Inleum*, *Makaul*, *Galis* and *Bageur*. Difficulties and challenges must be experienced in the process of creating a work of art, especially in the creation of this work, failures are often found during the coloring and printing processes so that the results are not as desired. Therefore, criticism and suggestions for creators are highly expected in order to create better works in the next work process.

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