

BADUI HOUSE AS AN IDEA SOURCE FOR CREATING CHILDREN'S BATIK MOTIFS

Lisa Tri Agustin¹ and Muhammad Arif Jati Purnomo²

¹ Institut Seni Indonesia (ISI) Surakarta, Indonesia

² Institut Seni Indonesia (ISI) Surakarta, Indonesia

E-mail: lissatriagustin@gmail.com

ABSTRACT

Badui (Bedouin) tribe is one of the ethnic groups that continues to exist and thrive today, including the traditional house-building method. Accordingly, the *Badui* traditional house is transformed into a batik motif for the children's casual dress to maintain continuity. This creation seeks to design and implement the traditional *Badui* house batik motif in casual clothing for 10-year-old girls. Exploration, design, and embodiment were the means of creating works. The process of creating works started with exploring motifs, clothing, material, and technique, followed by motifs and children's casual clothing designs. This work utilized the written batik technique; *colet-tutup-celup* coloring; Remasol, Naptol, and Indigosol dyes; Japanese cotton and Primmisima; and bright colors as embodiment techniques. Implementing batik motifs (*Imah Sawarna*, *Imah Ngahiji*, *Imah Salonjor*, *Imah Kahuripan*) to children's casual clothing resulted in 4 pieces of clothing, namely: *Inleum*, *Makaul*, *Galis*, and *Bageur*.

Keywords: traditional house; Bedouin; batik; casual wear; child

ABSTRAK

Suku *Badui* merupakan salah satu etnik yang masih bertahan dan langgeng sampai saat ini, termasuk sistem pembuatan rumah adat. Untuk menjaga keberlangsungannya, maka rumah adat *Badui* ditransformasikan menjadi motif batik melalui penciptaan busana casual anak ini. Tujuan Penciptaan ini yaitu merancang dan menerapkan motif batik rumah adat suku *Badui* untuk busana casual anak perempuan usia 10 tahun. Metode penciptaan karya yaitu eksplorasi, perancangan dan perwujudan. Proses penciptaan karya dimulai dari tahap eksplorasi yaitu motif, busana, material, dan teknik yang dilanjutkan dengan perancangan desain motif dan desain busana casual anak Teknik perwujudan menggunakan teknik batik tulis, pewarnaan teknik *colet-tutup-celup*, menggunakan bahan pewarna Remasol, Naptol dan Indigosol, menggunakan katun Jepang dan Primmisima, dan menggunakan warna-warna cerah. Implementasi motif batik (*Imah Sawarna*, *Imah Ngahiji*, *Imah Salonjor*, *Imah Kahuripan*) pada busana casual anak menghasilkan 4 karya busana yaitu : *Inleum*, *Makaul*, *Galis*, dan *Bageur*.

Kata kunci: traditional house; Bedouin; batik; casual wear; child

1. Introduction

Indonesia is an archipelagic country consisting of various ethnic groups. The Central Bureau of Statistics recorded that in 2010 Indonesia has more than 300 ethnic and tribes in Indonesia consisting of 1,340 tribes. The number of tribes 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 tribes had been reduced to 714 tribes (Laoli, 2019).

The reduction of these tribes indirectly also relate to disappears of the cultural diversity that had grown and developed in the veins of these tribes. The reduction of the ethnicity is due to the lack of public awareness of traditions and culture from the past. Java Island 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 tribe (Hilman, 2014).

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 now 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 it can be seen that no one wants to use the local language because they are ashamed to be called *kampung* (villagers). In addition to teenagers who no longer care about culture, the government is also less responsive in dealing with this problem (Supriyanto, 2016).

The above reality becomes an awakening of awareness and concern. For this reason, the creation of this batik makes the traditional Bedouin house as a batik motif for children's casual clothing. This is in line with the opinion that batik is a cultural heritage that must be preserved and must be conserved. Various efforts to preserve batik include: mobilizing batik craftsmen by providing business capital, helping to encourage the distribution system, developing new motifs, developing coloring techniques that are more environmentally friendly with natural dyes and so on

(Purnomo, Muh Arif Jati; Cahyana, 2019). The purpose of creating this batik is to create batik motifs based on the idea of traditional Bedouin houses and apply them to casual clothing for girls aged 10 years.

2. Literature Review

Casual clothing is clothing worn by children for daily play activities. These clothes can support the freedom of movement of children in activities. Choosing children's clothes is one thing that needs to be considered so that later children will feel comfortable and happy when wearing the designs, especially for children who can choose the clothes they want to wear themselves (Zanifah, 2014).

The Baduy tribe is an indigenous and sub-ethnic community from the Sundanese tribe in the remote area of Lebak Regency, Banten Province. There are 2 types of Bedouins, namely the Outer Bedouins (*Badui Luar*) and Inner Bedouins (*Badui Dalam*). The Inner Bedouins wear white clothes and headbands, while the Outer Bedouins wear black clothes and blue headbands. The Inner Bedouins still hold to the concept of *pikukuh* (traditional rules whose most important content is about civilization). This is different from the way of life of the Outer Bedouins, which in general have been slightly contaminated with modern culture (Jambak, Irvan; Robyana, Hadi; Budiman, Ari; Ahmad, Awaludin; Subekti, 2014). The author chose to review more about the houses of the Inner Bedouins tribe.

Uniquely, in making Bedouin houses, they follow the contours of the land. This is related to customary rules which require that every community who wants to build a house not to damage the natural surroundings. Because of this, the pillars of the Bedouin traditional house have different heights. The materials used come from nature or the 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. The roof of the Badui traditional house uses palm fiber made from dried coconut leaves. The building is in the form of a stage (*panggung*) so that there is a pit (*kolong*) under the floor of the house which consists of three parts

which are partitioned off or blocked with booth/ chamber, namely the outer part is called *sosoro* or *tepas*, the middle part is called *imah* and *musung*, and the kitchen part is called *parak*. The characteristics of this Bedouin house are that it always faces north and south, does not use walls, glass and nails, and there are no windows, only a small hole in the wall chamber which functions as a place for air circulation (Noppaleri, Reza; Anisa, 2020).

The visualization of the Bedouin traditional house became a source of ideas for creating batik motifs for casual clothing with the target market being girls aged 10 years, because it is believed that at that age children have started to understand what they like and what they don't like in choosing clothes. Our children grow so fast it doesn't make sense to buy them expensive quality things (age 35-45) (Gabrielli, Veronica; Baghi, Ilaria; Codeluppi, 2013). So, we cannot force fashion sense on children.

In addition, consider the harmony of the motifs and its stylization. The motifs are made simpler with bright and attractive colors, so that children can feel comfortable when wearing casual clothes. This casual batik dress can foster children's interest in culture and traditions from an early age, so that in the future they will appreciate and maintain their culture. It is preserved, such as the simplicity of Bedouin customs, which still maintain their *pikukuh* in building a house.

3. Methods

The creation method is a way of creating something new to get work with a specific purpose and use. In a methodological context, according to Gustami SP there are three stages in the creation of an artwork, namely exploration, design and embodiment (Gustami, 2007).

1. Exploration stage

Exploration is the initial stage in the process of creating craft art, namely the creative activity of individuals in an effort to investigate and explore something that is visible. Everything is our perception and ability to take positive action directly influenced by how and what we see (Maryanto, 2004). The steps for searching data

about the Bedouin tribe in creating ideas for the children's casual clothes, which include exploring activities in extracting sources of ideas with the step of identifying objects that will be appointed as references in the idea creation process. Then, wandering and deep soul contemplation. The exploration stage was carried out by collecting data from field studies, literature studies, and also collecting visual reference data from books, magazines, catalogs and the internet related to children's casual clothes with batik motifs.

After that, the concept exploration was carried out. The concept in creating art is the intention, plan, and value to be achieved in the activity of managing objects to become artistic forms (Sunarto, 2018). This casual clothing concept is a girl's dress for a girl aged 10 years with Medium size (M), made with batik motifs based on the shape of a traditional Bedouin house, created with *colet* (dab), *tutup* (cover) and *celup* (dip) techniques, and bright coloring using Remasol, Naptol and Indigosol.

2. Design stage

The design is built based on the obtained analysis results which are formulated, then forwarded to the visualization of ideas in the form of alternative sketches. Then the best sketches selection are determined as a design reference or with technical drawings that are useful for its embodiment. So that the design stage is structured and systematic (Gustami, 2007). At this stage, the design of patterns, shapes, motifs that have been obtained from several references in the previous stage is carried out. The references are used as a reference in designing girls' casual clothes with this batik motif. This batik design pays attention to several aspects: function, material, aesthetics, ergonomics, process, and economy.

3. The embodiment stage

The embodiment stage of the work is the stage of creative work carried out to visualize the design into artworks. Work is the result of the outpouring of all predetermined ideas. This stage is the most important part in making an artwork, because the process requires patience, precision, delicacy and firmness to produce maximum work. The embodiment of batik works is carried out through the process

of making *nyorek* designs. The results of *nyorek* are applied on a cloth using a *canting*. Cloth coloring with the *colet* (dab) technique using Remasol dye, color locking with waterglass, *nemboki*, cloth dyeing using Naptol color, and *ngelorod*. After the batik process is complete, the fabric processing continues: pattern cutting, sewing, and finishing so that it becomes a dress/garment.

4. Discussion

Batik clothing begins with designing through a process of exploring motifs, clothing, materials and techniques first. After the exploration is complete, then the design is carried out so that an alternative designs are obtained, then the best design is selected.

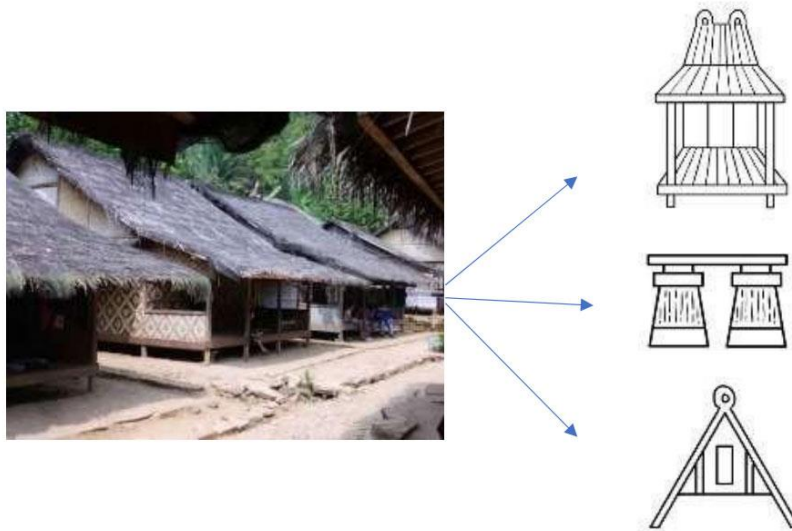


Figure 1. Exploration of motifs through deformation and stylization of traditional Bedouin houses (Designer: Lisa Tri Agustin, 2022)

Design needs to pay attention to how the motif is arranged properly (pattern and composition). Batik and clothing designs will be perfected when it is in the digital process. Then, it is continued to be made into batik cloth. Finally, the implementation of children's clothing by paying attention to the concepts that have been set, so as to produce the best clothing works.

a. The 1st Fashion Artwork Entitled “INLEUM”

INLEUM or 'Indit Leumpang' comes from the Sundanese language which means traveling way. This is a type of dress, knee-length dress. The batik motifs are arranged continuously with random patterns. This work consists of a main motif in the form of a Bedouin *panggung* house called *Sulah Nyanda*. The *panggung* house has been distilled to become a motif. Supporting motifs consist of stone *ompak* as a support for Bedouin houses, curved lines and stylized house chambers. *Isen-isen* consists of *cecek* and *sawut*, the color chosen is green with an orange background.

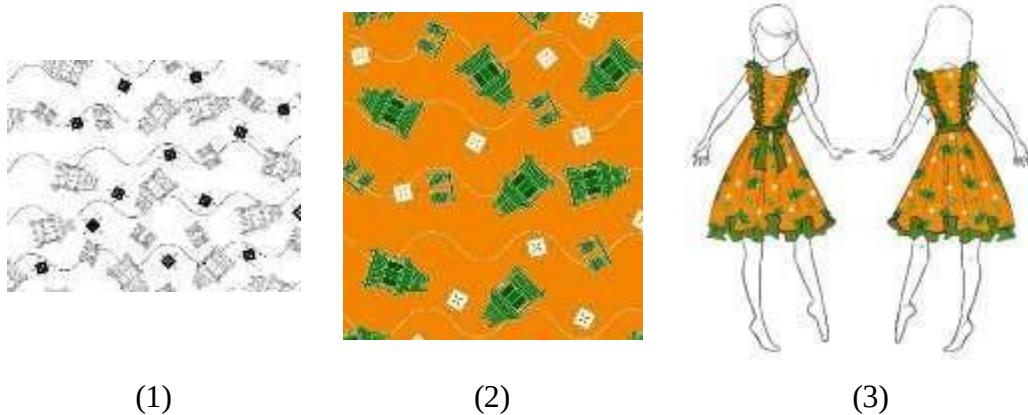


Figure 2. Design of batik motifs and clothing "INLEUM"
(Designer: Lisa Tri Agustin, 2022)

The green color is a symbol of peace and fertility, while the orange color is a combination of yellow and red which means enthusiasm, optimism and adds to the impression of confidence. This color choice is in accordance with the cheerful children's character. The coloring technique applied is the *colet tutup celup* (dip cover dab) technique. Green color uses Remasol (yellow and blue), orange uses Naptol (ASG and red B).

This dress uses Prissima cotton, while the plain cloth uses Toyobo cotton and Sofiro cotton. Belt, left and right arms using plain cloth. To beautify this dress, a few beads were added to the right and left sleeves, and the back used a Japanese zipper 50 cm long.



Figure 3. Batik fashion work 1 entitled "INLEUM"
(Designer: Lisa Tri Agustin, 2022)

This batik work provides a functional description of a children's clothing intended for *jalan berpergian* (traveling). This work was created with the target of girls aged 10 years. Children at that age are actively playing and like to explore many things. The meaning of the word '*jalan berpergian*' is the process of the child exploring, playing, growing and developing. The hope is that this clothing can become one of the collections of children's casual clothing that can be used for leisure, recreation or for traveling.

b. The 2nd Fashion Artwork Entitled "MAKAUL"

MAKAUL comes from the word '*Maen Kaulinan*', Sundanese which means to play, then it is used in fashion works (functional value) and is interpreted as an opportunity to play. The main motif on this batik is the traditional house of the Bedouin tribe with a stylization technique depiction. The supporting motifs are palm trees, soil contours and stylized river stones. *Isen-isen* that are applied to this motif are *cecek* and lines.

This dress uses green color with a combination of yellow and blue which is a symbol of peace, joy and happiness. The basic color of this motif is yellow with a calm impression in accordance with the happy (cheerful) feeling that is the nature of children.

The batik process uses Indigosol dye with the *tutup-celup* (dip-cover) technique.

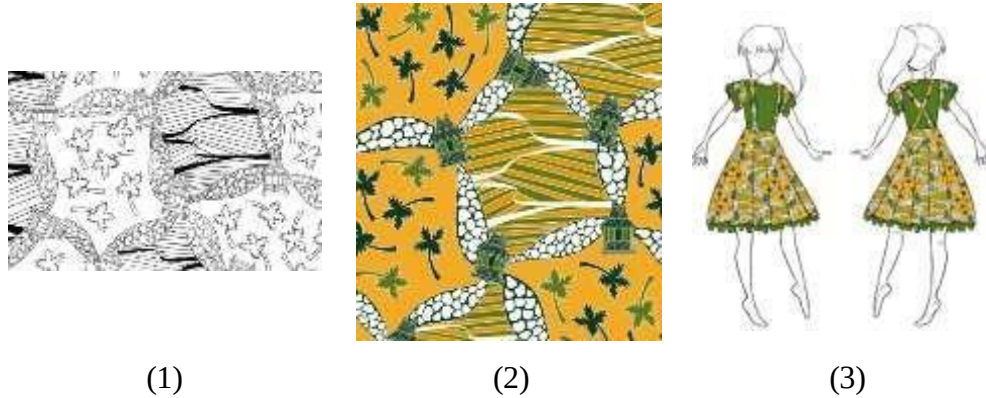


Figure 4. Design of batik motifs and clothes “MAKAUL”
(Designer: Lisa Tri Agustin, 2022)

This batik dress is made using Japanese cotton cloth, combined with green Toyobo cloth on the sleeves and lining on the skirt. To give a sweet impression on the clothes, they are decorated in the form of a rope on the front and 2 small buttons as accessories, and use Japanese zippers 50 cm long.



Figure 5. Batik fashion work 2 entitled “MAKAUL”
(Designer: Lisa Tri Agustin, 2022)

The Bedouin traditional house called *Sulah Nyanda* has the meaning of simplicity, protection and comfort, a family spirit. This clothing combines bright colors to give the wearer (children) a cheerful impression and matches with the

meaning of the clothing itself, which is to play. By using it as a batik motif, it is hoped that the children who use this batik will have a sense of helping each other and protecting their fellow playmates. Children can play happily.

c. The 3rd Fashion Artwork Entitled “GALIS”

GALIS is the third work taken from Sundanese, which stands for *Gareulis*, which means beautiful. This clothing has a main motif in the form of a traditional Bedouin house which is arranged like a *ceplik* motifs or repeated arrangements. The supporting motifs consist of rice barns, geometric lines, and stylized house chambers. *Isen-isen* consists of *cecek* and *beras wutah* (scattered rice).



Figure 6. The design of batik motifs and clothing "GALIS"
(Designer: Lisa Tri Agustin, 2022)

This batik uses red-brown and orange colors with a light yellow background. Brownish red is a neutral color that has a warm meaning and represents simplicity and fertility. The color orange is a combination of yellow and red which means enthusiasm, optimism and adds to the impression of self-confidence. Meanwhile, the basic color of this motif is yellow with a calm impression and a feeling of happiness (cheerful) which is the nature of children. The coloring technique used is the *tutup-celup* (dip-cover) technique. The yellow color uses Yellow IGK, the brownish red color uses Naptol ASG and 91, the salt uses Blue B + Red R + Red B, dyeing for 3 times.

This clothing uses Japanese cotton fabric combined with maroon Toyobo

cotton, plain cloth is used on the sleeves, body and lining of the skirt. To make it more elegant, it was added *rampel* (layers) with a combination of plain and batik fabrics, then added a small ribbon as a sweetener, and used a 50cm long Japanese zipper.



Figure 7. Batik fashion work 3 entitled “GALIS”
(Designer: Lisa Tri Agustin, 2022)

The main and supporting motifs in this batik are meant to symbolize the barn of prosperity in life with sufficient food security. The use of the word ‘*galis*’ for the name of this dress with the intention that it is hoped that this girl's dress if worn by her will add to the impression of femininity and the wearer will confidently look beautiful.

d. The 4th Fashion Artwork Entitled “BAGEUR”

BAGEUR is a term taken from Sundanese and means good. This clothing uses Japanese cotton cloth with visualization in the form of the main motif of a Bedouin house. River stones and *ompak* stones are the supporting motifs and are added with *isen-isen* in the form of *cecek* and lines. This Japanese cotton cloth is combined with plain cloth, namely maroon Toyobo cotton cloth on the body and for the lining on the lower skirt and a little plain cloth for the ribbon. The back of the dress uses 3

buttons to make it easier to wear.



Figure 8. Design of batik motifs and clothing “BAGEUR”
(Designer: Lisa Tri Agustin, 2022)

This batik dress uses brownish-red color with a yellow background which gives the impression that the child is cheerful and energetic. The coloring technique used is the *tutup-celup* (dip-cover) technique. The yellow color uses Yellow IGK, the brownish red color uses Naptol ASG and 91, the salt uses Red R + Red B, dyeing for 3 times.



Figure 9. Batik fashion work 4 entitled “BAGEUR”
(Designer: Lisa Tri Agustin, 2022)

The naming of this work of clothing BAGEUS is with the hope that the

wearer is able to reflect a good attitude towards fellow friends and give a good example.

5. Conclusion

There are four children's casual clothes that have been produced with the main motif of the Bedouin traditional house. The four works of clothing are entitled: *Inleum*, *Makaul*, *Galis*, and *Bageur*. Clothing is created with a simple form because it is targeted for users of girls aged 10 years. These motifs are created using stylization and deformation techniques.

The supporting motives are still related to the Bedouin traditional house, namely the material of the house *ompak*, river stones, palm trees, and the roof of the house. Yellow color dominates in these batik dresses. The choice of colors is adjusted to the character of children who like bright and cheerful colors. The coloring technique uses Remasol and Naptol with the *tutup-celup-colet* techniques.

The process of embodiment of these clothing goes through several stages, namely exploring sources of ideas and materials, designing of drawing, making batik, and creating children's clothing through the sewing process. These stages include sizing, pattern making, fabric cutting, sewing, fitting, and finishing.

Difficulties and challenges in the creation of this work include failure during the coloring and *canting* processes, so that the results are not as desired. Therefore, criticism and suggestions are highly expected for the creation of better works in the next creative process.

6. References

- Gabrielli, Veronica; Baghi, Ilaria; Codeluppi, V. (2013). Consumption Practices of Fast Fashion Products: A Consumer-Based Approach. *Journal of Fashion Marketing and Management*, 17(2), 206–224. <https://doi.org/10.1108/JFMM-10-2011-0076>
- Gustami, S. . (2007). *Butir-Butir Mutiara Estetika Timur: Ide Dasar Penciptaan Seni Kriya Indonesia*. Prasista.
- Hilman, I. (2014). Representasi Kearifan Lokal Masyarakat Adat Kampung Kuta

dalam Melindungi dan Mengelola Lingkungan Hidup di Desa Karangpaningal Kecamatan Tambaksari Kabupaten Ciamis. *Sarasehan Nasional Pembangunan Wilayah*.

- Jambak, Irvan; Robyana, Hadi; Budiman, Ari; Ahmad, Awaludin; Subekti, B. (2014). Kajian Tradisi Teknologi Membangun Bangunan Masyarakat Badui di Kampung Ciboleger. *Jurnal Penelitian Humaniora*, 2(4), 1–11. <https://doi.org/10.26760/rekakarsa.v2i4.606>
- Laoli, N. (2019, March 30). Jokowi Sebut 714 Suku dan 1.100 Bahasa Daerah di Indonesia, begini faktanya. *Kontan.Co.Id*. <https://nasional.kontan.co.id/news/jokowi-sebut-714-suku-dan-1100-bahasa-daerah-di-indonesia-begini-faktanya>
- Maryanto, M. D. (2004). *Teori Quantum, Untuk Mengkaji Fenomena Seni*. LP ISI Yogyakarta.
- Noppaleri, Reza; Anisa, A. (2020). Kajian Bentuk dan Makna pada Arsitektur Vernakular Baduy Luar Banten. *SIAR 2020: Seminar Ilmiah Arsitektur*, 156–161.
- Purnomo, Muh Arif Jati; Cahyana, A. (2019). *Batuan Pewarna Purba sebagai Alternatif Bahan Pewarna Alami Batik Ramah Lingkungan sebagai Penciri Penguatan Karakter Daerah Sragen*. <http://repository.isi-ska.ac.id/4047/>
- Sunarto, B. (2018). Paradigma Penelitian Ilmiah dan Penciptaan Seni. *Seminar Nasional “Pemajuan Seni Untuk Membangun Kebudayaan Dan Peradaban Yang Berkepribadian”*.
- Supriyanto, M. A. (2016, May 15). Budaya Indonesia Menghilang Seiring Waktu. *Tribunnews.Com*. <https://www.tribunnews.com/tribunners/2016/05/15/budaya-indonesia-menghilang-seiring-waktu>

ARTISTIC : International Journal of Creation and Innovation

Publisher:
Program Pascasarjana
Institut Seni Indonesia (ISI) Surakarta

Available online at:
<https://jurnal.isi-ska.ac.id/index.php/artistic>

How to Cite:
Agustin, Lisa Tri & Purnomo, Muhammad Arif Jati. (2023). Badui House as An Idea Source for Creating Children's Batik Motifs. *ARTISTIC : International Journal of Creation and Innovation*, 4(1), 91-104.