

Children's Education Through Artistic-Aesthetic Negotiations in Batik Motifs Making at "Untukmu Si Kecil" Foundation Jember Indonesia

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ABSTRACT

This research focuses on the making of batik motifs for elementary school children with artistic and aesthetic as the main points in children's education when making batik. This research is important because (1) discusses the power of arts in educational disciplines that uses aesthetic and cultural aspects as its based, (2) tries to help the government and society in an effort to prepare Indonesian childrens to be smarter, more creative, skilled, resilient, tolerant, and love their motherland. The type of the research used is descriptive qualitative with collection techniques the main data observation, interviews, and study documentation. This research also gives the accompaniment by educating and helping children at the "Untukmu Si Kecil" Foundation, Jember, Indonesia. This research was conducted for 30 days, from the observation to evaluation of children's batik creations from an educational perspective. The results showing, by making the motifs of children's batik gained experience in developing ideas through in design making; learn carefully and patiently in the process of candle used, using a special tools (known in Indonesia as a canting); developing the creativity and imagination during the coloring process; curiosity during the wax removal process, and the respect for their creations and others.

Keywords: *Children education, artistic-aesthetic negotiations, batik motifs, Untukmu Si Kecil Foundation, Indonesia*

1. INTRODUCTION

The nation's childrens are the next generation whose their personality traits are still relatively sensitive. To prepare the nation's future generations who have cultural sensitivity, reasoning abilities, critical and creative thinking, so the education pattern needs to be considered comprehensively [1]. This education pattern does not have to go through formal educational institutions but can also be through in non-formal education, such as playgroups, skill centers, art studios, reading gardens, etc. Therefore, the activities and efforts to care for the community in the forms of non-formal education are complementary to the education pattern of the nation's children that must be fully supported. The "Untukmu Si Kecil" foundation, a Learning House and Playground House, which is located on Jalan Sumatra VI/35, Sumbersari Village, Sumbersari District, Jember City, East Java Province, tries to help the government and society in their efforts to prepare the nation's childrens to become the smarter citizens, creative, skilled, tough, tolerant, and love their country.

The "Untukmu Si kecil" foundation, which was founded in 1998, directs the childrens to the positive education, such as: making an arts, reading, writing, and discussing. The "Untukmu Si Kecil" foundation also maintains and developing a traditional games to maintain the cultural heritage that is full of noble messages and is preserved, including *Egrang, Gobag Sodor, Engklek, Bekel, Dakon*, etc..

The childrens whose are the members of the "Untukmu Si Kecil" foundation have received the training including drawing, writing poetry, reading poetry, and pantomime. This foundation has a library with the hundreds of books from various area of knowledges and is open to all groups, from the children to doctoral students and the general public. There are many the books reference that are not even found in bookstores. This is a special attraction so that every day there are always visitors who take advantage of these books.

Based on the description above, came up an idea to provide skills training that had local wisdom values, while at the same time the results could be developed into

economically valuable products in the form of souvenirs and used objects. The frequent visitors can be an opportunity for them to learn entrepreneurship by making creative handicraft products, for example is a painted batik souvenirs.

2. METHOD

Broadly speaking, the method implemented is divided into data collection, processing, and presentation. Data collection begins with observation and interviews, then conducts training in making painted batik for foundation members. Observations were made by directly visiting the Learning House and Playground House for “Untukmu Si Kecil” foundation, Jember, to find out about their social and geographic conditions. In this observation, interviews and discussions with several administrators and volunteers at the “Untukmu Si Kecil” foundation were also carried out to find out the activities of the members of the foundation.

Then an agreement was made for the implementation of the training. The training methods used include lectures, questions and answers, demonstrations, and guided practice [2]. Lectures were given to convey the basic theory of painted batik to participants who were 6-13 years old on average. Question and answer is done to clarify the material given in the lecture [3]. As for the demonstration, it is carried out in stages before the participants take the intended stages. This is done so that participants do not get confused during the work process. During the training, the team accompanies and guides the participants so that they do not experience difficulties. The team also provided handouts to make it easier for participants to understand the material, as well as examples of painted batik works to provide participants with an overview of the work to be made.

At the data processing stage, the team compiled the data that had been obtained from various sources, especially from the results of the batik painting training that had been carried out. Then the data is sorted and selected as needed. In order to present valid data, an informant review is also carried out, reconfirming the data that has been formulated to the owners and managers of the foundation for your little one. Finally, the data that has been compiled are summarized and presented as needed.

3. RESULT AND DISCUSSION

Susanto (1986) explains that batik can be interpreted as the application of motifs to fabrics through a color barrier process [4]. Meanwhile, Hamzuri argues that batik is a painting or image on a mori which is made using a tool called the canting [5]. Doing Batik produces batik or batikan in the form of various motifs and has special characteristics that are owned by the batik itself. Based on

these two opinions, it can be concluded that batik can be viewed from 2 things, namely technically and motively.

Technically, batik has 3 conditions, namely: 1) there is a wax adhesion process (waxing); 2) there is a coloring process (coloring); and 3) there is a candle discharge process (wax releasing). As for the motives, batik is identical to the decorative motifs that have special characteristics (for example, certain motifs are worn at certain times, certain motifs are worn by certain people, etc). Creating a painted batik in this case means making a creation by applying batik techniques but using more expressive designs, not bound by standard or identical batik motifs. Therefore, painted batik is suitable to be taught to childrens in order to introduce Indonesian culture.

The creations steps of making painted batik by the childrens of "Untukmu Si Kecil" foundation include preparing materials and tools, making the designs/motifs, painting, coloring, locking colors, releasing wax, and finishing.

Materials prepared for this activity include cloth, candle, remasol dyes, and waterglass. The equipment prepared is a canting, a batik stove and pans, a mask, rubber gloves, a stove and a pot for releasing candles, a bucket for washing cloth, and a stretch of clothesline. In addition, frames are also needed to display works, paper insulation, scissors, small nails, hammers, and ropes to hang the frames.

After all the materials and tools are ready, the next step is making the design. This steps begins by showing examples of work that has been made by the PPM team, as included in the handout. By showing examples of work, it is hoped that participants will be able to get an overview and come up with inspiration for the designs to be made. Examples shown include the following.



Figure 1. The Example of Painted Batik Design

Next part, participants make the designs on paper. The PPM team and volunteers help participants to make the designs. One thing that must be delivered to the participants is that the design drawing should not be made too small because it will be "canting" later. To make it easier, participants are directed to make a design as big as the HVS paper that has been provided so then just move it to the fabric according to the size of the design that has been made. Most of the childrens drew their favorite

cartoons, landscapes, flowers, and some were imitating the pictures that were exemplified.

The drawing activity on paper is complete, then the participants transfer the pictures onto the cloth by tracing (the cloth is stretched out on a paper that has a picture and then draws it again using a pencil). At this part participants can still add or remove pictures if necessary. Most participants can easily repeat the drawing. The process of making and moving the design is as follows.



Figure 2. Making and Moving the Design

While the participants transferred the designs to the cloth, the team prepared the equipment to be used for batik, namely canting and a batik stove. Next, the participants practice canting on used paper, then canting it on the cloth. This canting process requires maximum attention and control because it is related with hot wax which must be used with care. It took quite a long time because they had to take turns in guidance. This fun can be seen from the following pictures.



Figure 3. Canting Steps

The next activity is the coloring step. To make it easier for the participants to be creative with colors as well as to restore their enthusiasm after being tired of canting, so the dye used was Remasol and was applied with a brush technique. Remasol dyes come in many colors and can be mixed or graded. The colors are bright and can be seen immediately when brushed, making it easier for participants to develop color imaginations for their batik creations.



Figure 4. Coloring Process

The dyed fabrics are then dried by aerating in the shade so that the wax does not melt. This drying is needed to facilitate the color locking process using waterglass so that the brushed color can stick firmly to the fabric. Color locking is done by brushing it so that the waterglass is absorbed more quickly into the fabric fibers. Then the cloth is left to rest for about one hour then the process of releasing the wax is continued. The way to remove wax from a cloth is by boiling it in boiling water, then removing it and washing it in clean water until there is no more wax residue on the cloth. At this step the participants work together and share tasks, some boil the cloth, some wash it, and some are in charge of drying the cleaned cloth. This way, the wax removal process is faster.



Figure 5. Color Locking dan Wax Removing

The final steps of the process of creating this painted batik is to put the work on the frame so that it can be displayed in the Learning House and Playhouse House "Untukmu Si Kecil" or to be displayed in their respective homes. After the work is attached to the frame, an evaluation and a group photo is carried out.

Initially, the batik motif was a means to convey messages, teachings and hopes that were conveyed symbolically. The creation of motifs always pays attention to and has a high philosophy so that batik has a virtual beauty and spiritual beauty that is displayed by his philosophy and becomes a special attraction [6]. In its development, batik motifs are mostly made only by paying attention to the element of beauty and freeing themselves from the attachment of philosophical meanings as the motifs of the works of the ancestors [7], [8].

Apart from the two, there are noble values and good character that can be obtained from batik activities, which you want to instill in this activity. Some of them are described as follows..

3.1. Preparing The Materials and Tools

Preparing the materials and tools needed is the first step that must be done before making batik creations. Paper for making the designs, pencils, erasers, cloth, candle, dye, canting, and other supplies are prepared in advance. This teaches the children of the trainees to identify their needs and prepare themselves before carrying out various activities. This steps also teaches participants about cooperation and tolerance because not all tools will be used alone.

3.2. Making a Design

Making a design means making a layout, a drawing plan that will be realized. This step gives an opportunity to create your own design motifs to be made, to express and imagine, and to dare to pour the idea into an image. Making a designs also teaches the childrens that before making work they must make a layout first, consider the technique to be used, as well as the area of the object to be worked on.

3.3. Canting Activity

Writing with ink and pen is common, but writing with hot wax and canting are different things. Using hot and melted wax teaches children to be brave as well as to be careful and full of concentration. Writing wax needs to be slow so that it penetrates to the other side of the cloth, teaching participants to be painstaking, sensitive, as well as not careless. Participants also practice sensitivity and care for their surroundings because the grinding process is carried out in groups. When they wants to take a candle from the pan, he has to look and focus so as not to hit other participants who may be picking up candles at the same time.

3.4. Coloring

Coloring with a brush can be the most fun steps in the process of creating painted batik. At this steps, participants are free to apply colors according to their creativity but still have to be careful when applying the dye so that it does not come out of the desired area. This steps teaches participants that they have the freedom to choose, develop ideas, but still have to be careful in realizing them so they don't go overboard.

3.5. Removing Wax from the Fabric

Removing / letting wax from cloth is a closing activity of the batik creations process. At this steps, the cloth is boiled in boiling water, dipped several times until the wax is off the cloth. Then put the cloth in clean water and rub it gently to make sure that no wax is left adhering to the cloth. This process aroused curiosity because after the wax was cleared, each of them would know the final embodiment of his batik painting. This steps teaches participants that in order to produce a work it is necessary to go through stages, to achieve a wish requires a process, to realize goals also requires struggle.

3.6. Finishing

In this activity, finishing is done by placing works on frames so that they can be displayed on the walls. The purpose is for participants to learn to appreciate their own work, to remember the process they have been through, and to be grateful that they are able to make batik, which is one of the nation's cultural treasures. By seeing their works on

display, it is hoped that the children will also grow to be proud of batik and have a willingness to take part in preserving it as an ancestral heritage that must be preserved [9], [10].

From the whole series of activities that have been passed, participants have gained experience developing ideas through design making, being careful and not rushing in the process of chanting, developing creations and imagination in the coloring process, curiosity during the wax removal process, and appreciating their own creations and others.

4. CONCLUSION

Batik is recognized as a world cultural heritage originating from Indonesia. Of course what is meant is not just batik in the form of a printed cloth full of meaning but rather the noble values contained in the whole.

Learning to make painted batik teaches participants about planning steps before make a creations, persistence in the process, being thorough, careful, and focused on act, willing to cooperate and tolerate others, helping each other, and mutual respect.

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