

A Study of the Process of Building and Creating Origami Product of Traditional Cloth West Java (Case Studi: Community Service in PAUD Anggrek 011)

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Abstract

In the pandemic era, PAUD Anggrek Rosalina 011 has implemented distance learning to avoid physical contact. To help PAUD implement the Weekly Learning Implementation Plan according to the academic schedule, origami products for West Java traditional clothing were made as a form of community service. This product packaged in a learning package so that it is easily distributed to the parents of students. The aim of the research was to find a study of the process of forming and handling the origami products of West Java traditional clothing. For this aim, the qualitative research method is needed with a material exploration approach in designing origami products to represent the visual and form of West Java traditional clothing. Through the analysis of the process of building and materialization this product using the design of the metaphor mimesis, which is intended for PAUD Anggrek Rosalina students. In conclusion, through the analysis of this study, it was found that the design of mimesis metaphor of West Java traditional clothing origami product through material exploration approach can stimulate motor skill, increase concentration, and creativity process of PAUD Anggrek Rosalina 011 students.

Keywords: origami, traditional clothes, process of building and create, product, PAUD Anggrek Rosalina 011.

INTRODUCTION

PAUD Anggrek Rosalina, located in the Tangerang area, has been affected by the pandemic by implementing distance learning, in order to avoid physical contact with students aged 3-6 years. Teachers make a variety of

homework that must be completed by students during this distance learning period according the RPPM (Rencana Pelaksanaan Pembelajaran Mingguan or Weekly Learning Implementation Plan) and academic schedule. The community service team of the Faculty of Design and Creative Industry, Esa Unggul University (FDIK UEU) helps PAUD Anggrek Rosalina 011 teachers by making learning packages according to Weekly Learning Implementation Plan materials so that they can be distributed to parents when visiting PAUD. The learning package that was made contained origami products complete with tutorials to make it easier for these students of PAUD Anggrek Rosalina 011 to do it well and show them to the teacher through the Whatsapp application group made by PAUD Anggrek Rosalina 011 to monitor the development of their students. Based on Weekly Learning Implementation Plan PAUD, the theme of learning obtained by the community service team is the introduction of regional clothing. West Java traditional clothes were chosen as references for making origami products that were ready to be included in learning packages.



Picture 1. Building (top) and The 3-6 Year Old Weekly Learning Implementation Plan Used by PAUD Anggrek Rosalina 011 (bottom)



Picture 2. Handover of the Package "Hand Skills Training Using Paper Media with the Theme of Introduction to Traditional West Java Clothing" to the Chairperson of PAUD Anggrek Rosalina 011 (right) and PAUD Anggrek Rosalina 011 Students Showing Off the Results of Training Work (left)

The problem in this research is how to study the process of building and creating the origami products of traditional West Java clothing in community service at PAUD Anggrek Rosalina 011? This research aims to find a study of the process of building and creating origami products of traditional West Java clothing through community service at PAUD Rosalina Anggrek 011, so that it can be used as a source of information and research insights of similar types regarding approaches and product design of origami products intended for similar PAUD as well, such as origami techniques and traditional West Java clothing.

Origami is a paper folding technique that originated in Japan, but has also developed in several countries such as Europe. Koshiro Hatori (2016) said that the origami technique in Japan was originally used as a wrapper for ceremonies represented by *noshi*. Whereas in Central Europe, itself this folding technique was applied to baptismal certificates made in Germany in the 16th century. It was not until the first years of the Meiji Restoration, in the 1860s and 1980s, that European education was introduced and adopted by Japan, which led to European origami being imported into Japan as a kindergarten curriculum. So in other words, the introduction of origami today is a consequence of such cultural exchanges. Meanwhile, in Indonesia, the introduction of origami techniques has been carried out in the PAUD curriculum as a form of improving fine motor skills in holding paper, as stated by Temu Winasing, Sulis and Sri Wahyuni (2018: 16). They explained that fine motor skills include dexterity the ability to follow paper folding instructions, the ability to fold, and the neatness of folding paper. Playing origami consistently is also a concentration exercise and can be used as a training ground to extend a child's concentration span. So it is not surprising that many community service activities in PAUD generally prefer to do origami activities because it can also increase the child's creative process.



Picture 6. *Pangsi* Clothes as Men's Uniforms for the Karawang Marine and Fisheries Polytechnic (left) and Sundanese Kebaya in the Sundanese Competition in the Kebaya EndahCompetition held by Doma (center and right)

The next step is to build and create origami form in accordance with the visual West Java traditional clothing. Ando Nasrullah Jamaludin (2019) explained by Sundanese traditional clothes in the form of black *pangsi* shirts and pants, leather flip-flops and never removing the headband are continuously used in daily activities. It looked loose and comfortable to wear anytime and anywhere by men from Sundanese. *Pangsi* also has its own philosophy, that is, in every form and stitching, it contains a meaning that binds the wearers so that they are always introspective. *Pangsi* is also worn as a uniform for male employees of the Karawang Marine and Fisheries Polytechnic in carrying out office activities.

Sundanese women wear kebaya and batik as traditional clothes. According to Irma Russanti (2019), Sundanese kebaya was generally known in the 40s. At that time there was a physical revolution which was followed as a battle between the Dutch and Indonesians which led to a flow of refugees throughout Java, including West Java to the Jogja region. She said that the kebaya style worn by refugee women from West Java was different from the kebaya worn by Javanese women because it was slimmer, more fashionable and elegant with Sundanese culture. Irma also explained during an interview with Mrs. Sumarni, the former Chairman of the Sundanese Conservation Association in 2006, who stated that there was no written standardization regarding the criteria for Sundanese kebaya. Standardization of Sundanese kebaya designs is carried out in general or based on convention in society. The design refers to the common kebaya worn in the Sundanese region in the 1950s because the kebaya is considered an identity for traditional Sundanese clothing. The Sundanese kebaya does not wear a bef like the Javanese kebaya, or the kebaya kutubaru.

From the literature search results that support the background and are also used as a reference for origami products for traditional West Java clothing, it can be hypothesized that there is a potential analysis of the process of building and holding the origami products of traditional West Java clothing in service to PAUD Anggrek Rosalina 011.

METHODS

In accordance with the title of this study, the object of research on the origami products of traditional West Java clothing in community service at PAUD Anggrek Rosalina 011 will be analyzed using a study of the phenomenon of product change as proposed by Dr. Ahadiat Joedawinata, which consists of nine integrating elements in the process of building and building one idea into a materialized object, which is divided into (1) natural or biophysical; (2) Psycho; (3) Socio-economic, cultural - spiritual; (4) practical or useful functions; (5) Image and aesthetic expression; (6) Symbolic values of social status, spiritual, cosmology and others; (7) Material; (8) Techniques; (9) Processing energy. In the

design phenomenon, these nine integrating elements are always related, influence each other to influence one another, to accompany optimal design results (Putri Anggraeni Widyastuti, Ratih Pertiwi, Huddiansyah, 2019, also quoted in Felicia Agnes, Putri Anggraeni Widyastuti, Oskar Judianto, 2020).



Picture 7. The Nine Guiding Elements In The Process Of Awakening And Constructing One Idea Into A Materialized Object

RESULT AND DISCUSSION

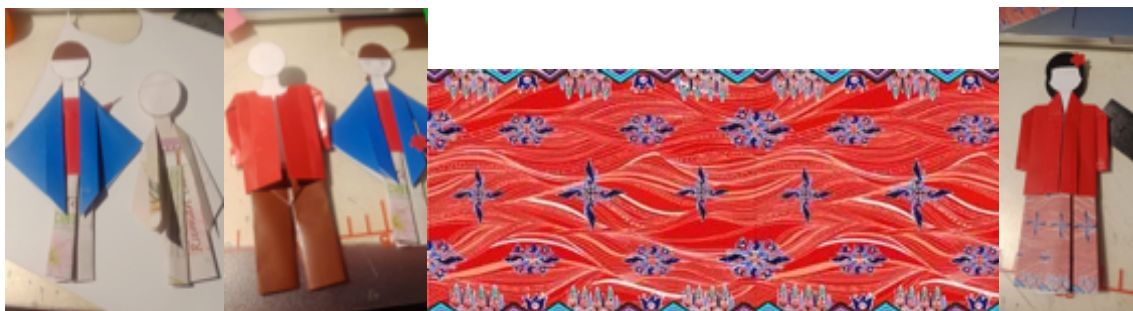
Seeing the condition of PAUD Anggrek Rosalina 011 which mostly uses paper as a medium for student motor training, the researchers chose the same material to carry out a shape exploration approach in accordance with this RPPM PAUD Anggrek Rosalina 011 material. The researchers also saw several illustrations of children in stories from West Java, where the men wore black *pangsi* clothes, and the women wore brightly colored V-collared kebayas complete with embossed batik cloth. This is consistent with a small visual study of traditional West Javanese clothing.



Picture 8. West Java Traditional Clothing in the Sundanese Legend Illustration

The next step is to take a form and material exploration approach in the process of designing origami products for traditional West Java clothing, using a mimetic metaphor. Andry Masri (2010) explained mimetic is a complete imitation

of the borrowed object. It is the most effective way of conveying clear meaning, but the value of the design displayed has a very low value. Because the resemblance achieved tends to be part of what seems "cheap". considering that this product is intended for PAUD Anggrek Rosalina 011 and focuses on delivering the introduction of targeted local culture, the mimesis metaphor is the best way so that the delivery of visuals and meaning reaches PAUD students. Considering this product is intended for PAUD Anggrek Rosalina 011 and focuses on delivering the introduction of targeted local culture, mimesis metaphor is the best way to approach material and visual exploration so that the delivery of visuals and meaning reaches PAUD Anggrek Rosalina 011 students. So the researchers collected origami tutorials as a reference for exploring shapes and materials in order to visualize traditional West Javanese clothing, such as kebaya, batik skirt, and pangsi clothes. For batik itself, it uses a motif designed from a traditional West Java clothing weapon, Kujang with colors that match the kebaya. The results of this West Java traditional clothing origami product are also equipped with the use of a bun and also a headband made of colored paper and printer prints using paper. To present the atmosphere of West Java, it is displayed with a paper print on the background of a traditional West Java house.



Picture 9. Results of the Material Exploration Approach and the Form of Sundanese Kebaya



Picture 10. Origami Product of Traditional Cloth West Java

From the results of this origami product, the next step is to dissect the object of this study using the theory of the product change phenomenon which consists of nine elements of the formation process and defines one idea into an object as shown in the table below.

Table 1. Analysis of Traditional West Java Origami Clothing Products

No	9 Elements of Process Of Building and Creating One Idea Into Object	Analysis Result
1	Natural or biophysical	West Java traditional clothing origami products are intended for PAUD Anggrek Rosalina 011 learning activities in the Tangerang area.
2	Psycho	West Java traditional clothing origami products are intended for PAUD Anggrek Rosalina 011 students aged 3-6 years consisting of PAUD, TK A and TK B who have cheerful characters.
3	Socio-economic, cultural - spiritual	West Java traditional clothing origami products are intended West Java traditional cultural values consisting of kebaya clothes and red batik cloth for woman and black <i>pangsi</i> clothes complete with head covers for men
4	Practical or useful functions	The practical function of this product is to introduce West Javanese culture with origami techniques through a learning package as a distance learning solution during a pandemic for PAUD students Anggrek Rosalina 011
5	Image and aesthetic expression	The image of traditional West Javanese clothing can be seen from the form of kebaya and red batik for women, complete with aesthetic decorations on the kebaya section using white to provide contrast, as well as black <i>pangsi</i> clothes that match the dark head covering.
6	Symbolic values of social status, spiritual, cosmology and others	This kebaya outfit complete with red batik cloth is intended for women who are complete with a bun, and for men wearing black <i>pangsi</i> clothes and headgear.
7	Material	Color paper, double sided tape and scissors, as well as white ink ballpoint pens,

		computers and printing machines for printing batik skirts
8	Techniques	Origami techniques and paper folding skills
9	Processing energy	This product processing energy only requires human labor because it uses origami techniques and paper folding skills as well as electrical energy to print Sundanese batik motifs for women.

Answering the research problems regarding how to study the process of building and creating origami products of traditional West Java clothing in community service at PAUD Anggrek Rosalina 011, was carried out by using an exploration approach of materials and shapes. Researchers and the team tried an origami technique tutorial to make origami products that could represent traditional West Javanese clothing according to the theme contained in Weekly Learning Implementation Plan. The women's traditional clothing chosen was a patterned kebaya and red dyed batik with a V-neckline complete with the bun. The face is deliberately made blank, so that PAUD students can be creative in making facial expressions. Meanwhile, men's traditional clothing is a black pangsi outfit complete with a head covering.

In the process of building and creating traditional clothing, origami clothing products are intended to support the learning process and motor training of students of PAUD Anggrek Rosalina 011 according to the RPPM belonging to PAUD Anggrek Rosalina 011, therefore the materials and tools used to make these products are colored paper, double-sided tape, and scissor and white ink ballpoint to beautify the visual of the kebaya so that it appears to represent the traditional West Javanese kebaya. This product is also made to adapt to pandemic conditions when doing community service at PAUD Anggrek Rosalina 011 by packaging in learning packages that are given to parents of students who come to PAUD to avoid physical contact face-to-face learning. The material and shape exploration approach with the process of designing a mimetic metaphor is used to represent traditional clothing for the introduction of traditional West Java culture which is supported by origami techniques and folding skills and the tools used to facilitate the process of motoric training and student concentration. The use of computers and printer machines is used to print batik motifs that match the colors of the kebaya worn by women and men's headgear in the introduction of traditional West Java clothing, as well as printing the traditional West Java house background to support the traditional atmosphere in the introduction of traditional clothing for PAUD Anggrek Rosalina 011.

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