

## DECORATIVE MOTIF PATTERNS OF *PAYUNG GEULIS* TASIKMALAYA AS AN INSPIRATION IN STRENGTHENING CHILDREN'S FINE ART

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### Abstract

*Payung geulis Tasikmalaya* cultural products are often used as media in competitions, festivals, as media in dances and other activities. The involvement of early childhood in activities that use *payung geulis* media, appreciating cultural products is of interest to researchers. Early childhood education (PAUD) is an important early foundation in developing children's character, skills and cognition. The introduction of decorative motif patterns of *Payung geulis Tasikmalaya* as reinforcement in creating fine art provides a meaningful experience. Early childhood has a high curiosity, is able to capture information, has an interest in something new, has an extraordinary imagination and can implement artistic expressions spontaneously. This research uses a qualitative method with a descriptive approach in understanding the patterns of ornamental motifs of local cultural products of *Payung geulis Tasikmalaya* as inspiration in strengthening children's fine arts. The integration of local cultural products in early childhood education can be used as an introduction to local cultural products that involve children's skills and knowledge so that it can make one of the strengths in children's fine art work.

**Keywords:** Reinforcement, Children's Fine Art, *Payung geulis Tasikmalaya*

### Introduction

Local cultural products have a very important role as an identity in each region. These cultural products can be maintained according to their uniqueness and distinctiveness, can be developed or even destroyed by increasingly sophisticated technology. Local cultural products that have their own uniqueness are generally or mostly made by hand manually (conventional). Along with the times, these local cultural products can be modified according to their importance and efficiency with technology. Various impacts of technology that are increasingly developing provide excess comfort must be dealt with wisely (Ahmad et al., 2023). Utilising local cultural products in education is one alternative to be able to continue to appreciate the nation's cultural products.

The *Payung geulis Tasikmalaya* is an interesting local cultural product, originating from Tasikmalaya, West Java. The *payung geulis* is a work of craftsmanship that does not escape

transformation in various ways. The *payung geulis* undergoes transformation in terms of function along with the times (Sundari & Ganda Prawira, 2022). This *payung geulis* can be one of the images of craft art that does not die out in the community even though production is not always stable (experiencing a decrease or increase). Changes in the function of the *payung geulis* have affected the production of this craft. At first, the *payung geulis* was used as a protective umbrella from heat and rain, along with the times, the function of the *payung geulis* underwent a transformation. The use of *payung geulis* today is used as a supporting medium in dances, as souvenirs and what attracts researchers is that *payung geulis* are often used as media in painting competitions. The painting competition with *payung geulis Tasikmalaya* media was attended by various groups including high school students, junior high school students and early childhood. Various groups participated in the painting competition on the *tudung* of the *payung geulis Tasikmalaya*, the most interesting

according to researchers was the painting competition on the *tudung* of the *payung geulis* followed by early childhood.

Early childhood has the best stage of development to be given optimal stimulus. The period of a child's life is a unique period that forms the basis for later adulthood (Santrock, 2009). The characteristics of children are cheerful, have an attraction to new things, do things tend to be spontaneous, different from adults who are full of considerations. The uniqueness of these children must be utilised by educators in providing innovative learning. Educators must be able to teach meaningfully to children by making good use of educational facilities (Morrison, 2012). Children's education in forming basic knowledge and skills as a foundation for further education must be carefully considered by educators. Educators must understand the characteristics of children, as a support for the growth of creativity, children's natural traits must always be nurtured and developed so that they are increasingly honed (Mulyani, 2019). Early childhood must be given a stimulus in stimulating all of its senses accompanied by attention in maintaining health, long-term safety. Education with the concept of play and learning is a good concept to develop accompanied by the task of teachers who must always provide motivation to children (Prawira, 2017). Paying attention to the media used for children's practice is one thing that needs to be considered. Education can succeed well when it has careful planning, understands the goals to be achieved, determines the right manager, determines the efforts in realising these goals (Sugiarto, 2019).

The cultural product of *payung geulis Tasikmalaya* can be used as a medium in creating art for early childhood. Creating works of art can be done in various ways and through various media (Garha, 1980). The transformation of the function of *payung geulis Tasikmalaya* in the present day can be utilised as a medium

in creating art. Early childhood, which has unique characteristics, can try the three-dimensional media of *payung geulis Tasikmalaya* cultural products as a means of creating fine art. The motif patterns in the local cultural products of *payung geulis Tasikmalaya* can be adapted in strengthening children's fine art. Strengthening in creating fine art is one of the right steps in making it easier for children to do an interesting process of creating fine art. This background makes researchers interested in making research with the title "Decorative Motif Patterns of *payung geulis Tasikmalaya* as Inspiration in Strengthening Children's Fine Art Work".

### Methodology

This research uses a qualitative method that will be presented descriptively. There are four keywords in the research method, namely scientific method, data, purpose and usefulness. The data used and obtained from research is empirical and valid data (Sugiono, 2012). This research took place in Panyingkiran Village, Tasikmalaya City, West Java. The author collected data by interview, documentation and field observation. The author conducted analysis before the field in the form of secondary data in determining the focus of research (Sugiono, 2012). The author focuses on the pattern of decorative motifs of *payung geulis Tasikmalaya*. The data validity test used triangulation of sources of *payung geulis Tasikmalaya* craftsmanship in Tasikmalaya city and triangulation of techniques both observation interviews and documentation. Data analysis in the field using the Miles and Huberman model through the data reduction process, the data was recorded and summarised to clarify and facilitate researchers in collecting data related to the decorative motif pattern of *payung geulis Tasikmalaya*. Displaying data or presenting data by grouping, identifying to ensure the suitability and consistency of

the original data related to the decorative motif patterns of *payung geulis Tasikmalaya* that can be used as inspiration in strengthening children's fine art work. Verification is an important finding to ensure the credibility of the results of the research to find patterns of ornamental motifs of *payung geulis Tasikmalaya* that can be used as inspiration in strengthening children's art creation.

### Finding and Discussion

Patterns of *payung geulis Tasikmalaya* Decorative Motifs as inspiration in Strengthening Children's Fine Art Work



Visualisation of *payung geulis Tasikmalaya*  
(Source: personal documentation)

The integration of local cultural products of *payung geulis Tasikmalaya* in early childhood education must be adjusted to the level of ability and development of children. The importance of the national cultural strategy in strengthening multicultural education and Nusantara art education (Sunaryo, 2009). The introduction of *payung geulis Tasikmalaya* cultural products to early childhood can be done by showing or presenting supporting images that contain the *payung geulis* craft. Further introduction to trigger children's interest in the local cultural product of *payung geulis Tasikmalaya*, children can be invited to visit the craftsmen of *payung geulis Tasikmalaya* craft as a fun initial observation. One of Vygotsky's most important concepts is about the zone

of proximal development (ZPD) that tasks cannot be done by children alone but can be assisted by adults (the development process is a dynamic and interactive process) (Morrison, 2012). The integration of local cultural products of *payung geulis Tasikmalaya* for early childhood education, especially in the field of fine arts, children can be given an introduction to the patterns of decorative motifs of *payung geulis Tasikmalaya*. The introduction of ornamental motif patterns on the *tudung* of the *payung geulis Tasikmalaya* is to make it easier for children to start creating freely according to their wishes without coercion. These patterns will then be developed according to the imagination of each child at the desire of the child's own free expression. Creating art can be used as a refinement of taste, emotional education in the form of expression-communication (Sobandi, 2008).

Patterns of ornamental motifs of *payung geulis Tasikmalaya* as a reinforcement for children's art work.

#### 1. *Motif Nyabeulah*

The *motif nyabeulah* can be interpreted that in making decorative motifs for *tudung payung geulis Tasikmalaya* by choosing one side of the *tudung payung* field. Children can choose one side of the field that they like, guided by directions that are stimulus rather than force or absolute commands. The directions so that children do not feel confused, as one of the educator's guides in providing stimulus to decorate with *motif nyabeulah* patterns are as follows:

- a. Children can be given directions to choose one side of the *tudung payung geulis Tasikmalaya* as a

field in making decorative motifs.

- b. Children can be given choices with ABAB patterns (flowers - leaves - flowers - leaves), ABBABBA patterns (leaves - flowers - leaves) or other patterns adjusted to the ability of the child and the theme given from the institution.

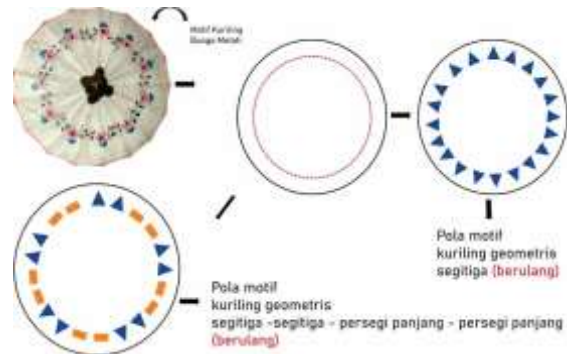


*Motif Nyabeulah Payung Geulis Tasikmalaya*  
(Source: personal documentation)

## 2. Motif kuriling

*Motif kuriling* can be interpreted that in making *payung geulis Tasikmalaya* ornamental motifs in a circular form following the plane of the *tudung payung*.

- a. Children can be given the stimulus to make a circle following the edge of the *tudung payung geulis* field using a lighter colouring medium, this is done so that this pattern is not visible when the decorative motif is completed.
- b. Children can be given the choice of AAA pattern (triangle - triangle - triangle), AABBA pattern (triangle - triangle - rectangle - rectangle - triangle - triangle) or other patterns adjusted to the ability of the child and the theme given from the institution.

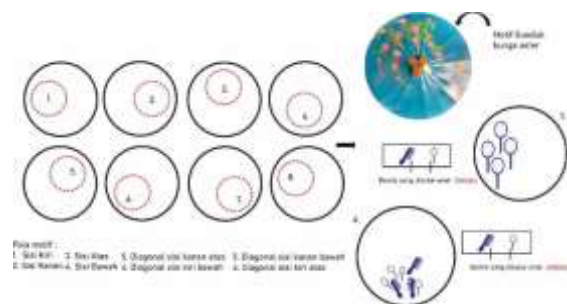


*Motif kuriling Payung Geulis Tasikmalaya*  
(Source: personal documentation)

## 3. Motif Gunduk

The *motif gunduk* can be interpreted that in making the ornamental motif of *Payung geulis Tasikmalaya*, it has a gathering placement at one particular point.

- a. Children can be directed to make a circle on one part of the *tudung payung geulis Tasikmalaya* as a boundary to make the motif look neat.
- b. Children can arrange decorative motifs according to the theme given by the institution, arranged in such a way by the child, the teacher gives freedom but remains a facilitator.



*Motif gunduk Payung Geulis Tasikmalaya*  
(Source: personal documentation)

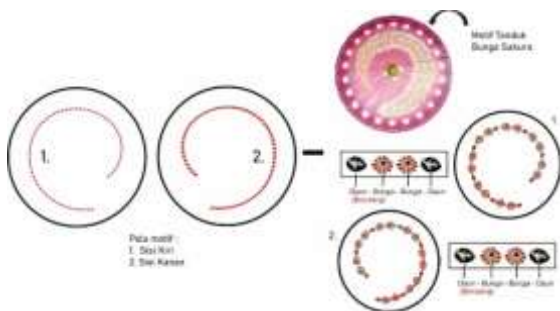
## 4. Motif Tanduk

The *motif tanduk* can be interpreted that in making the ornamental motif of *payung geulis Tasikmalaya*, it forms a pattern like the horns of an animal.

- a. The children are given directions to make the *tudung* shape, the placement of the

horn shape is given the choice to the children, either from one of the left or right sides of the *tudung payung geulis Tasikmalaya*.

- b. Children can make decorative motifs according to their wishes with the provisions of the theme set by the institution. The placement of this decorative motif is adjusted to their initial pattern in the form of a horn pattern.

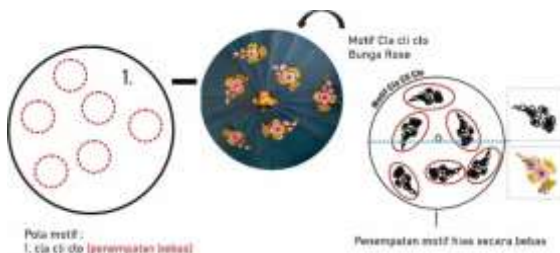


*Motif tanduk Payung Geulis Tasikmalaya*  
(Source: personal documentation)

#### 5. *Motif Cla cli clo*

The *motif cla cli clo* can be interpreted that in making the decorative motif of the *tudung payung geulis Tasikmalaya* is done in a spread manner.

- a. Children are given directions to make decorative motifs in a spread or random manner.
- b. Children make decorative motifs with themes that have been determined by their respective institutions, the placement of objects made by children can be given freedom according to their wishes.



*Motif Cla cli clo Payung Geulis Tasikmalaya*

(Source: personal documentation)

#### 6. *Motif Berhadapan*

*Motif berhadapan* can be interpreted that in making ornamental motifs of *Payung geulis Tasikmalaya* by using a pattern of facing each other either facing the left side with the right side horizontally, the top side with the bottom side vertically or diagonally facing sides. The making of drawing objects is adjusted to the theme determined by the institution.



*Motif Berhadapan Payung Geulis Tasikmalaya*

(Source: personal documentation)

Providing separate choices for children with the aim that children can be creative according to their wishes or imagination. Children in creating a picture object or place is not like what they remember but according to their own desires (Hurlock, 1979). The theme given to children can be adjusted to the curriculum that has been set by the institution. Some examples of themes that can be used in making the creation of *Payung geulis Tasikmalaya* ornamental motifs are: the theme of myself (my identity, five senses, my preferences, my body), the theme of my environment (my home, my school, the community), the theme of my needs (food/drink, clothing, health), the theme of animals (water, land, air, and wild animals), the theme of plants (vegetables, fruit, ornaments/flowers). Recreation theme (place of recreation, tools/equipment, vehicles), work theme (types of professions, tools/equipment, place of duty), water, fire and air theme,

communication tools theme (types of communication tools, benefits of communication tools), homeland theme (my country, Indonesian culture, life in villages and cities), universe theme (natural phenomena, celestial bodies, natural resources) (*PERMENDIKBUD NO 146 TAHUN 2014 KURIKULUM 2013, n.d.*). Other themes that are still relevant to early childhood education can be used according to the needs of students and the Institute's curriculum.

## Conclusions

The patterns of ornamental motifs on local cultural products of *payung geulis Tasikmalaya*. can be used as inspiration in strengthening early childhood fine arts. Children not only gain knowledge academically but can also appreciate the cultural heritage that exists in their region. This local culture-based learning approach is expected to foster a sense of pride in the heritage of regional cultural products from an early age. Make it easier for children to develop their creativity in fine motor skills and visual spatial in the activity of making decorative motifs on the *tudung payung geulis Tasikmalaya*.. Patterns in making decorative motifs of *payung geulis Tasikmalaya*. that can be integrated in early childhood education as reinforcement in children's rupa art work include the following: *motif nyabeulah*, *motif kuriling*, *motif gunduk*, *motif tanduk*, *motif cla cli clo* and *motif berhadapan*. The objects drawn through these patterns are adapted to the themes provided by the Institute.

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