

AESTHETIC EDUCATION IN BATIK MAKING FAMILIES IN PODHEK BATIK VILLAGE, PAMEKASAN REGENCY

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Abstract

This study aims to examine aesthetic education within batik-making families in Podhek Batik Village, Pamekasan Regency, as a process of cultural inheritance passed down across generations. The research focuses on how batik families shape aesthetic experiences, transmit cultural values, and preserve batik as a cultural identity of the community. This study is motivated by the limited research on aesthetic education that positions the family as the primary space for cultural learning and the development of artistic sensitivity. A qualitative approach with a genealogical perspective was employed. Data were collected through participatory observation, in-depth interviews, and documentation involving batik families, community leaders, and younger generations in Podhek Village. Data analysis was conducted through data reduction, data display, and interpretive conclusion drawing. The findings reveal that aesthetic education within batik families takes place through direct participation in batik-making activities, observation, habituation, and the internalization of values such as patience, precision, spirituality, and appreciation of local culture. The inheritance of batik traditions occurs genealogically and tends to follow a matrilineal pattern. This study concludes that batik families play a significant role as cultural education spaces in sustaining batik as the cultural identity of the Podhek community.

Keywords – Aesthetic Education, Batik Making Families, Cultural Inheritance, Cultural Identity, Podhek Batik Village.

Introduction

Batik is one of Indonesia's most significant cultural heritages that reflects the richness of local knowledge, artistic expression, and community identity. As a cultural product, batik is not merely a textile artifact but a complex cultural system through which meanings, values, social norms, and aesthetic principles are transmitted across generations. Within Indonesian society, batik functions as a living cultural expression that embodies historical continuity, philosophical depth, and collective memory. Each motif of batik contains symbolic representations closely related to local wisdom, cosmology, and social structures of the communities that produce it (Geertz, 1973).

The recognition of Indonesian batik by UNESCO as an Intangible Cultural Heritage of Humanity (UNESCO, 2009) has strengthened global awareness regarding the importance of preserving batik traditions. However, despite this recognition, the sustainability of batik remains highly dependent on local cultural actors, especially families who function as primary agents of cultural transmission. Without intergenerational continuity within family systems, batik risks becoming a commodified artifact detached from its cultural roots.

In Madura, particularly in Podhek Batik Village, Pamekasan Regency, batik has become an inseparable part of community life. The village represents one of the cultural spaces where batik production is

still maintained through family-based systems. Batik-making activities are not merely economic activities but are deeply embedded within social, cultural, and symbolic life. Families collectively engage in production processes, making batik an integral component of identity formation within the community.

The family plays a crucial role as the primary environment for cultural transmission. Children in batik-making families are introduced to batik practices from an early age. They observe how parents and elders design motifs, apply wax (malam), perform dyeing techniques, and complete finishing processes. Through continuous exposure, children gradually develop familiarity with both technical skills and symbolic meanings embedded in batik. This process reflects what Lave and Wenger (1991) describe as situated learning, where knowledge is acquired through participation in real-life practices.

More importantly, children also learn cultural values embedded in batik production such as patience, discipline, perseverance, creativity, and respect for tradition. These values are not explicitly taught but are internalized through lived experience. Thus, batik-making becomes a medium for holistic education that integrates cognitive, affective, and psychomotor dimensions.

The transmission of batik knowledge can be understood through the concept of aesthetic education. Aesthetic education refers to educational experiences that cultivate sensitivity toward beauty, artistic awareness, creativity, and cultural understanding. According to Dewey (1934), aesthetic experience arises from direct engagement with meaningful activities in everyday life. It is not limited to art appreciation but involves a holistic interaction between perception, emotion, and reflection.

In batik-making families, aesthetic education takes place naturally through

participation in daily cultural practices. It does not rely on formal curricula or institutional frameworks but emerges from observation, imitation, participation, and habituation. This form of learning creates an experiential environment where artistic sensibility develops organically through practice rather than instruction.

Furthermore, aesthetic education in batik families is closely linked to cultural identity formation. Through continuous engagement with batik practices, children develop a sense of belonging to their cultural heritage. Batik becomes not only a craft but also a symbol of identity that connects individuals to family history and collective memory. This aligns with Hall's (1990) concept of cultural identity as a continuously constructed process shaped by shared experiences and representations.

Previous studies on batik have generally focused on cultural preservation, economic development, creative industries, and symbolic meanings of motifs (Kartika, 2017; Hasanudin, 2001). Scholars have examined batik as a commodity in cultural tourism, as well as its role in creative economy development. Other studies have analyzed batik motifs from semiotic and philosophical perspectives. However, limited attention has been given to the role of family as an informal educational institution that facilitates the transmission of aesthetic values and artistic knowledge.

Likewise, studies examining batik inheritance through a genealogical perspective remain relatively scarce. Most research tends to focus on institutional or community-level preservation rather than micro-level intergenerational processes within family structures. Understanding genealogical inheritance is essential because cultural continuity in traditional societies often depends on kinship-based transmission systems.

The genealogical perspective used in this study refers not only to biological lineage but also to cultural transmission networks

within families. Foucault's (1977) notion of genealogy emphasizes the historical processes through which knowledge and power are reproduced across generations. In the context of batik, genealogy reveals how knowledge is maintained, transformed, and adapted through family relationships.

Therefore, this study aims to examine the forms of aesthetic education practiced within batik-making families in Podhek Batik Village and to explore how batik knowledge, skills, and cultural values are inherited across generations. The study specifically focuses on how aesthetic learning occurs in everyday life, how cultural values are internalized, and how genealogical patterns shape cultural continuity.

This research is expected to contribute to the development of art education studies by highlighting the importance of informal learning environments. It also contributes to cultural studies by emphasizing the role of family-based inheritance systems in sustaining intangible cultural heritage. In a broader context, the study provides insight into how local knowledge systems operate within everyday cultural practices and how they can be preserved amid modernization and globalization.

Method

This study employed a qualitative research approach using a genealogical perspective to investigate the transmission of aesthetic values and batik-making knowledge within family environments in Podhek Batik Village, Pamekasan Regency, Madura. The qualitative approach was considered appropriate because it allows for an in-depth exploration of social interactions, cultural practices, and educational processes that naturally occur in everyday life settings. Rather than measuring variables quantitatively, this approach emphasizes meaning, experience, and interpretation of participants' lived realities in relation to batik-making traditions

(Creswell & Poth, 2018; Denzin & Lincoln, 2018).

The genealogical perspective was applied to understand how batik knowledge, skills, and aesthetic values are inherited across generations within family structures. This perspective enables the researcher to trace patterns of cultural transmission from grandparents to parents and subsequently to younger generations. In this context, genealogy is not merely understood as biological lineage, but as a cultural pathway through which knowledge, values, and traditions are continuously reproduced and transformed within kinship networks (Foucault, 1977). This approach is particularly relevant for examining informal cultural education embedded in everyday family life.

The research was conducted in Podhek Batik Village, Pamekasan Regency, Madura, which is known as one of the local cultural centers where batik traditions are still actively practiced within family-based production systems. The village was selected as the research site due to its strong cultural continuity, where batik-making is not only an economic activity but also a cultural identity passed down across generations. This setting provides a rich context for examining the intersection between aesthetic education and cultural inheritance in a real-life cultural environment (Geertz, 1973).

The participants in this study consisted of batik artisans, family elders, parents who are actively involved in batik production, younger family members, and local community leaders. These participants were selected using purposive sampling techniques based on their direct involvement, experience, and knowledge of batik-making practices (Patton, 2015). The selection of informants aimed to ensure depth of information rather than statistical representation, allowing the researcher to explore diverse perspectives on aesthetic education within family contexts.

Data collection was conducted using three main techniques: participant observation, in-depth interviews, and documentation. Participant observation was carried out by directly engaging with batik-making activities within family environments. This method allowed the researcher to observe learning interactions, work routines, and informal teaching processes that occur naturally during batik production, consistent with ethnographic research principles (Spradley, 1980). Through this approach, firsthand insights were obtained regarding how children and younger family members learn through observation, imitation, and participation.

In-depth interviews were conducted with selected participants to explore their personal experiences, perceptions, and narratives related to aesthetic education and cultural inheritance. The interviews focused on how batik knowledge is transmitted, how family members perceive their roles in cultural preservation, and how aesthetic values are understood within daily life practices. This method aligns with qualitative interviewing strategies that emphasize lived experience and meaning-making processes (Kvale & Brinkmann, 2015).

Documentation was used as a supporting data collection technique to strengthen the validity of the findings. The documentation included photographs of batik-making processes, samples of batik motifs, family records, and other cultural artifacts relevant to the study. These materials provided visual and contextual evidence of cultural practices, supporting triangulation of qualitative data sources (Flick, 2018).

Data analysis followed the interactive model developed by Miles, Huberman, and Saldaña, which consists of three interconnected stages: data reduction, data display, and conclusion drawing. Data reduction involved selecting, focusing, and simplifying raw data obtained from the field. Data display was conducted by organizing information into patterns,

categories, and descriptive narratives. Finally, conclusion drawing was carried out by interpreting the meanings of the data in relation to aesthetic education and genealogical inheritance of batik traditions (Miles et al., 2014).

To ensure the credibility and validity of the findings, triangulation techniques were applied. Source triangulation was used by comparing data from different informants, while method triangulation was conducted by cross-checking data obtained from observation, interviews, and documentation. These strategies were employed to enhance the reliability of interpretation and ensure a comprehensive understanding of the research phenomenon (Denzin, 1978).

Results and Discussion

Aesthetic Education Through Daily Cultural Practices

The findings of this study indicate that aesthetic education within batik-making families in Podhek Batik Village is fundamentally embedded in everyday cultural practices. Aesthetic learning does not occur through formal pedagogical structures, but rather through continuous exposure to lived experiences within the family environment. Children grow up in a space where batik production is not a separate occupational activity but an integral part of daily life. This condition creates a natural learning ecosystem in which aesthetic sensitivity is gradually formed through observation, imitation, participation, and habituation.

From an early age, children are introduced to batik-making processes by accompanying their parents or grandparents during work activities. They observe how motifs are drawn on fabric using canting, how wax is heated and applied, how dyeing processes are carried out, and how patterns emerge through repeated stages of production. This observational learning becomes the first stage of aesthetic

education, where children begin to recognize visual patterns, artistic procedures, and material transformations.

Over time, observation evolves into imitation. Children begin to try simple tasks such as holding tools, tracing lines, or assisting in minor production activities. This imitation process is not formalized through instruction but occurs organically through social interaction. Family members do not position themselves as formal teachers but rather as role models whose actions are naturally followed by younger generations.

Participation becomes the next stage in the learning process. Children are gradually involved in more complex batik-making activities, such as preparing materials, assisting in coloring, or helping in fabric drying processes. Through participation, they begin to develop practical competence while simultaneously strengthening their sensory awareness of color harmony, texture variation, and pattern balance.

Habituation plays a crucial role in reinforcing aesthetic education. Because batik-making is a routine family activity, children are repeatedly exposed to artistic processes over long periods of time. This repetition leads to internalization, where aesthetic sensitivity becomes part of their everyday perception. They no longer see batik as an external object but as a familiar cultural environment.

This finding aligns with Dewey's concept of experiential learning, which emphasizes that education is most effective when it is grounded in meaningful life experiences. In this context, batik-making becomes a living curriculum where knowledge, skills, and values are transmitted simultaneously through practice.

Table 1. Forms of Aesthetic Education in Batik-Making Families

Educational Form	Learning Activities	Educational Outcomes
Observation	Watching family	Understanding artistic processes

	members make batik	
Imitation	Reproducing batik techniques	Skill acquisition
Participation	Assisting in production activities	Practical competence
Habituation	Continuous engagement with batik	Cultural internalization
Reflection	Understanding motif meanings	Aesthetic awareness

The findings support Dewey's theory that aesthetic experience emerges through direct interaction with artistic practices and meaningful cultural activities.

Aesthetic Experience as Learning

Aesthetic experience in batik-making families is not limited to visual appreciation but extends to emotional, cognitive, and sensory engagement with artistic processes. The study reveals that children experience batik production as a meaningful activity that connects feeling, action, and understanding in a unified process.

Aesthetic experience begins when children engage with materials such as cloth, wax, dyes, and tools. These materials are not perceived merely as physical objects but as components of a creative process that requires attention and sensitivity. Through repeated engagement, children develop an intuitive understanding of artistic balance, rhythm, and composition.

One important aspect of aesthetic experience is emotional engagement. Children often express feelings of curiosity, admiration, and satisfaction when observing or participating in batik-making activities. These emotional responses contribute to deeper learning because they create personal connections with cultural practices. Learning becomes memorable not because of instruction but because of lived emotional experience.

Cognitive development also occurs through aesthetic experience. Children begin to

understand symbolic meanings behind batik motifs, including philosophical values, cultural narratives, and local wisdom. This cognitive dimension transforms batik from a craft activity into a cultural text that can be interpreted and understood.

Moreover, sensory development is strongly stimulated in batik-making environments. Children develop heightened sensitivity to visual contrast, color gradation, and spatial arrangement. These sensory abilities are essential components of aesthetic intelligence, which develops through continuous interaction with artistic environments.

The integration of emotional, cognitive, and sensory dimensions demonstrates that aesthetic experience in batik families is holistic in nature. It cannot be separated into isolated components but must be understood as a unified process of meaning-making through experience.

Internalization of Cultural Values

Beyond technical skills and aesthetic sensitivity, batik-making families function as spaces for the internalization of cultural values. The study found that batik production is deeply connected to moral, spiritual, and social values that shape individual character.

One of the most prominent values is patience. Batik-making is a time-consuming process that requires careful attention to detail. Children learn that artistic outcomes cannot be rushed and must follow a slow, deliberate rhythm. Through repeated engagement, patience becomes an ingrained behavioral disposition.

Discipline is another important value. Batik production follows structured stages, from design to finishing. Children learn to respect procedural order and understand the importance of consistency in achieving quality outcomes. Discipline is not taught verbally but is demonstrated through practice.

Creativity is fostered through exposure to diverse motifs and design variations. Children are encouraged to explore visual possibilities and develop their own interpretations of traditional patterns. This creative freedom exists within cultural boundaries, allowing innovation while maintaining tradition.

Spiritual values also play a significant role. Many participants expressed that batik-making is not merely an economic activity but also a form of cultural devotion. Expressions of gratitude, sincerity, and respect for ancestral heritage are commonly associated with the production process. These spiritual dimensions reinforce the sacredness of cultural practice.

Cultural appreciation is developed through continuous engagement with local traditions. Children learn to value batik not only as a product but as a representation of identity, history, and collective memory. This appreciation fosters emotional attachment to cultural heritage and motivates preservation efforts.

Overall, the internalization of cultural values demonstrates that aesthetic education in batik families is holistic, integrating cognitive, emotional, and moral development.

Genealogical Inheritance of Batik Traditions

The transmission of batik knowledge in Podhek Batik Village follows a genealogical pattern that connects generations through familial relationships. The study found that cultural inheritance occurs primarily through lineage-based interactions involving grandparents, parents, and children.

Grandmothers and mothers play the most dominant roles in this process. They serve as primary custodians of knowledge, responsible for introducing batik techniques, explaining symbolic meanings, and guiding practical production activities. Their involvement ensures continuity of tradition across generations.

The genealogical structure can be described as a matrilineal pattern:

Grandmother → Mother → Daughter → Granddaughter

This pattern reflects the central role of women in cultural transmission. While fathers and male family members contribute to economic and logistical support, the core of aesthetic and cultural education is primarily carried out by female family members.

Genealogical inheritance is not a formal process but occurs through daily interaction. Knowledge is passed down implicitly through observation and participation rather than explicit instruction. This tacit transmission ensures that cultural knowledge remains embedded in practice rather than abstract documentation.

The continuity of batik traditions depends heavily on the strength of these intergenerational relationships. Families that maintain active engagement across generations are more successful in preserving cultural practices.

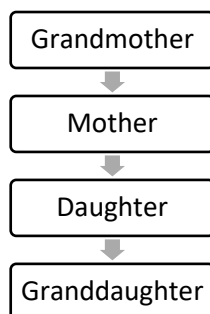


Figure 1. Genealogical Pattern of Batik Inheritance

The study found that mothers and grandmothers play particularly important roles as cultural transmitters. They introduce children to batik motifs, explain symbolic meanings, demonstrate production techniques, and encourage participation in batik-making activities. Consequently, the inheritance process tends to exhibit matrilineal characteristics.

Family Member	Main Role
Grandmother	Custodian of traditional knowledge
Mother	Primary educator and transmitter
Daughter	Recipient and future transmitter
Father	Supporting role in cultural preservation
Community Leaders	Reinforcement of cultural values

This genealogical transmission ensures the continuity of batik traditions while simultaneously preserving local cultural identity.

Family as an Informal Educational Institution

The family in Podhek Batik Village functions as a primary informal educational institution where aesthetic learning is naturally embedded in daily life. Unlike formal education systems that rely on structured curricula, family-based learning is fluid, contextual, and experiential.

Within this setting, learning occurs through emotional bonding and social interaction. Children learn not because they are instructed but because they are involved. This involvement creates a strong sense of belonging and identity.

One important characteristic of family-based education is the transmission of tacit knowledge. Artistic intuition, aesthetic judgment, and cultural sensitivity cannot easily be codified into formal instruction. Instead, they are acquired through long-term exposure and practice.

The family environment also provides emotional security, which enhances learning effectiveness. Children feel comfortable experimenting, making mistakes, and gradually improving their skills. This supportive environment fosters creativity and confidence.

Thus, the family plays a dual role: as a cultural preservation unit and as an

educational institution that ensures the sustainability of artistic traditions.

Challenges in Cultural Transmission

Despite the strong tradition of batik inheritance, several challenges threaten its continuity. One major challenge is modernization, which introduces alternative lifestyles and career opportunities for younger generations. Many young people are attracted to occupations that are perceived as more modern or economically stable.

Globalization also contributes to cultural change by exposing communities to diverse influences. This can reduce interest in traditional practices and shift cultural preferences toward global trends.

Another challenge is technological transformation. While digital tools offer opportunities for marketing and innovation, they may also reduce appreciation for handmade processes. Industrial production methods can compete with traditional batik, affecting its economic sustainability.

However, the study also found adaptive strategies used by families, such as integrating modern design elements, using social media for promotion, and involving youth in cultural festivals. These strategies demonstrate resilience in cultural preservation.

Implications for Art Education

The findings of this study have significant implications for art education. First, they highlight the importance of recognizing informal learning environments such as families and communities. Art education should not be limited to schools but should include cultural spaces where authentic artistic practices occur.

Second, the study emphasizes experiential learning as a central approach in aesthetic education. Direct engagement with artistic processes provides deeper understanding than theoretical instruction alone.

Third, integrating local cultural heritage into educational curricula can strengthen

cultural identity and appreciation among students. Batik, as a living cultural tradition, offers valuable learning material for developing aesthetic awareness and cultural understanding.

Finally, collaboration between educational institutions and cultural communities can enhance the preservation of traditional arts while enriching learning experiences for students.

Conclusions

Aesthetic education in batik-making families in Podhek Batik Village occurs through observation, participation, imitation, and habituation. The process develops artistic competence while simultaneously transmitting cultural values and identity. Batik inheritance is carried out genealogically, with mothers and grandmothers playing central roles in cultural transmission. The findings demonstrate that family-based aesthetic education contributes significantly to the preservation and sustainability of batik traditions in contemporary society.

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