

Values of Traditional Baby Carrier in Indonesia

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Abstract

Babywearing is an ancient practice that has been done for a long time and passed down from generation to generation. Indonesia has many ethnic groups and tribes that make it rich in traditions, including the babywearing culture is pictured in a traditional baby carrier. The traditional baby carriers have different shapes, colors, patterns, and processes from one ethnic group to another, as it is made from natural resources available in their domicile. Traditional baby carriers studied in this research are Kain Gendongan Selendang Batik from Jawa, Bening Aban from Kalimantan, Ulos Parompa from Sumatra Utara, and Noken from Papua. Data collected by reviewing the written document and survey to Museum. The traditional baby carriers are compared by using ATUMICS as an approach. In conclusion, the traditional baby carrier has symbolic values, visually and contextually, as it becomes a medium for delivering traditional values and hope to their newborn baby as the next generation in line. Our modern society can learn from traditional baby carriers: the selection of material, usage of material without damaging the resources, using an environmental-friendly process to produce, producing according to the needs and durable product with a long life-cycle.

Keywords: *baby carrier, traditional baby carrier, babywearing*

1 Introduction

Babywearing is an ancient practice that has been performed by babywearers and babies thousands of years ago. The history of babywearing was explained in Blois (2005) [1] that ancient artifacts of the babywearing were found worldwide in ethnic groups and tribes. Many ethnic groups and tribes have found their way of carrying babies safely. For example, they used a *rebozo* (shawl) in Mexico, *kanga* (a piece of cloth) in Africa, *kain selendang* in Indonesia, a *manta* (squared blanket) in Peru, *pareo* (squared cotton cloth that also used as skirt) in Tahiti, and South Asia used *sari*.

Indonesia is a country that forms by archipelagos, each of the archipelagos divided by 32 provinces. It has around 1300 ethnic groups and over 3000 local languages in different dialects. Each ethnic group has its way of caring for their babies, and it is common in Indonesia to hold babies close using baby sling or carriers. Researchers are comparing traditional baby carriers from 4 different ethnic groups from Indonesia. Four traditional baby carriers are taken from four different islands to represent each island. Thorough research is needed to broaden the knowledge of traditional baby carriers in Indonesia.

2 Aims

The aims of this research to compare the differences and similarities of traditional baby carriers in Indonesia. And also to understand the silver lining of baby caring traditions among ethnic groups.

3 Methods

This research is qualitative, the data collected by reviewing written documents about the traditional baby carrier. The written document was obtained from cultural libraries and academic libraries and gathered virtually and directly from museums. The data analyzed by comparing traditional baby carriers using ATUMICS as an approach.

4 Results

The definition of the tradition involves two main ideas. First, the term 'tradition' refers to any established knowledge, method, practice, belief, custom, habit, legend, or story handed down or transmitted from one generation to another, especially through oral communication or by practices. Secondly, the word tradition is also used to express the state of being old or out of date. It is often associated with something old, indigenous, primitive, or vernacular; the opposite of modernity. [2]

Babywearing has become a habit for mothers of ethnic groups and tribes. This habit suits the definition of tradition, as mention in Nugraha (2012). In Indonesia's traditions, the practice of keeping a baby close as an expression of love and kept the baby safe from danger. This paper described traditional baby carrier as follow: Kain gendongan selendang batik from Jawa, Bening aban from Kalimantan, Ulos Parompa from Sumatera and Noken from Papua.

4.1 Kain Gendongan Selendang Batik



Figure 1. Javanese women were babywearing in kain gendongan selendang batik. (Source: Museum of Indonesia)

Historically, *Kain batik* referred to using the Indonesian term *kain panjang*. Mainly used as a hip cloth, it wore both men and women. People who lived in Tuban called *kain gendongan selendang batik* as *tapih ciyut* are exclusively female attire. Its intended function determines the size and type of fabric selected, but equally, it can indicate the wearer's social rank. Throughout much

of Indonesia, this kind of shoulder cloth is called *selendang*. [3][4] As seen above in figure 1, a photograph of Javanese women babywearing in *kain gendongan selendang batik* while she held onto a jug, and her daughter imitated her pose. The woman is worn *kain batik* as her clothes and uses a narrower *kain gendongan selendang batik* to babywear.

Selendang has a general structure, as seen below in figure 3. *Selendang* has a structure of pattern that indicated its use as a baby sling. *Kain gendongan selendang batik* structure pattern as follows: *pelamahan* is the body of the fabric wh, *pinggiran* is the side, *pinggir* is the border, *bathuk* pattern that symbolizes vulva, a pattern of descendant figures, *kemadha* a fringe-like pattern, and fringes that represented pubic hair [3]. In old times, most *kain gendongan selendang batik* has this structure. Nowadays, *kain gendongan selendang batik* does not has fringe in it. The *kemadha* pattern is differentiated *kain gendongan selendang batik* with regular *kain batik* commonly used as clothes. *Kain batik* that is used as cloth does not have this *kemadha* on its pattern. If it only has *pinggiran* and *pinggir*, without *kemadha*, most of *kain batik* size is 2x1 meter.

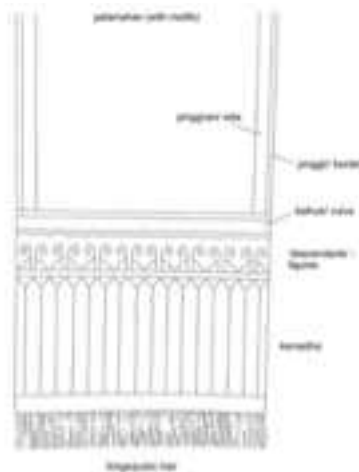


Figure 2. Structure of kain gendongan selendang batik. (Source: Hout (2005)[3])

Families mainly made *Selendang* of mixed Chinese-Indonesian or European-Indonesian ancestry. Evidence is found in the motif of *selendang* and color dyed technique, as seen in figure 3. The motif of *selendang* from Chinese and European origins are flowers (such as lotus, irises, chrysanthemums, peonies, and bouquets), mythical birds, and animals (such as dragon, hong bird, kilin, makara, etc.) [5][4].



Figure 3. kain jarik liong. (Source: personal document)

Figures that are commonly found in *kain gendongan selendang batik* seen below in figure 4. Each figure has meaning, dragon drawn in *kain gendongan selendang batik* (as seen in figure 3) is the dragon version of China. Dragon in the Chinese version had the head of a horse, a lion mane,

sharp teeth like tiger, horn-like stag, eyes like a rabbit, body shape like a snake with 117 scales like golden fish and feet like an eagle. Dragon is described as a mythical animal with supernatural power, the power that can reject bad, and cause fortunes. The dragon drew in motif batik for *kain batik* as a symbol of the protector of the child.

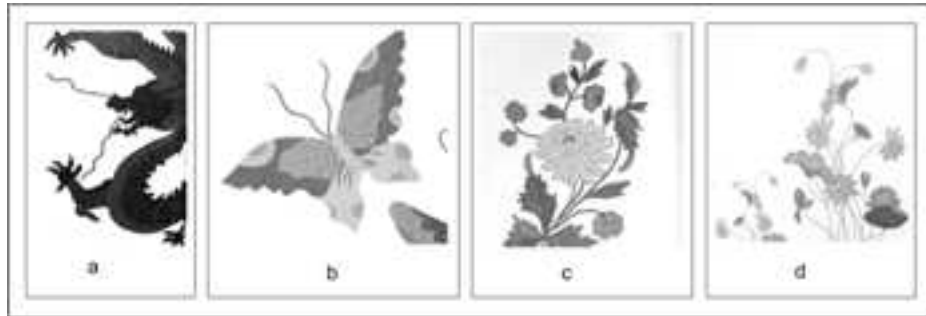


Figure 4. (a) dragon, (b) butterflies, (c)lotus, (d) chrysanthemums. (Source: Ramadhan (2013)[5])

The beauty of butterflies was mainly drawn in coastal batik by Chinese ancestry related to love story from China “Sampek Eng Tay”; an inseparable love story. Butterflies symbolized love, true love that cannot be separated. Lotus is the flower that symbolized purity because Buddha often portrays sitting down and meditating on a lotus. Lotus is interpreted as a symbol of maturity, symbol of harmony, happiness, and beauty. Seeds of the lotus is a symbol of fertility called *lianzi*. If lotus is drawn bloom with a leaf next to it and another lotus bud, complete happiness. “[5]. Chrysanthemums are often called *bunga krisan* in Indonesia. This beautiful flower is not from Indonesia but drawn in batik by European ancestry. *Bunga krisan* only bloomed in autumn that symbolized patient in life. It also symbolized long life, happiness, and prosperity.

Long ago, At the regional marketplace, women from different villages were recognized by the gradations of the *kain gendongan selendang batik*’s color. The dept and combination of colors indicate to which age group and village the wearer belong. To make herself recognizable to the others, women will wrap the cloth around her as soon as she leaves her land.” [3]. It is natural to rock the baby and sang a lullaby while babywearing. Javanese sing traditional lullaby in Bahasa Jawa:

<i>Tak lelo lelo leduung</i>	<i>Kutimang-timang engkau anakku</i>
<i>Cup menengo anakku cah ayu (bagus)</i>	<i>Diam/ tenang lah anakku yang cantiki/ ganteng</i>
<i>Tak emban selendang batik kawung</i>	<i>Kugendong dengan selendang batik kawung</i>
<i>Yen nangis mundak Ibu bingung</i>	<i>Kalau menangis nanti ibu bingung. [6]</i>

In Javanese’s traditional life cycle, there is a traditional ceremony for a child named *tedhak siten*. *Tedhak siten* is a traditional ceremony to mark the baby’s moment to touch the ground and start a life journey. This ceremony is held for babies age 245 days or 7 lapan that equals 8 months that can already sit and begin to learn to stand on their own. At the end of the ceremony, the baby is dress in new clothes and a new *kain gendongan selendang batik*. [7]

4.2 Bening aban

Bening aban is the baby carrier of the beadwork piece. *Bening* means a baby carrier, and *aban* means the beadwork piece. *Bening aban* is one of the traditional tools for baby carrying in Dayak

Tribe of Kalimantan that passed through the generation. [8] Baby carrier is used in the society of Dayak tribes: Dayak Kenyah, Dayak Kadazan, Dayak Berawan, Dayak Punan, Dayak Penan, and Dayak Kerayan. [9] Ornaments of *bening aban* indicate the social status of the family. A child is precious in Dayak Tribes; therefore, *bening aban* is decorated with a pattern that has the magical power to protect them from evil. The ornament will make a clattering sound that is believed to cast away evil spirits.



Figure 5. Inside view of slatted bening aban. (Source: Hout (2005))

Primary structures of *Bening aban* like a backpack. Rattan frame to support the body of a baby and a crescent-shaped seat. Woven rattan straps attached to *bening aban* to allow an adult to carry on their shoulder. *Bening aban* is used from baby age 6 months to 1.5 years. To carry a younger infant, *bening aban* is padded with a thin pillow and may have a padded booster seat in it.[3] *Bening aban* can be used in front, a more convenient breastfeeding position. Beaded nets and charms fastened to hardened, woven rattan and wood base. The beads themselves believed to form a hardened surface that protects against evil. The beadwork of *bening aban* is the most time-consuming aspect. A woman working in her spare time will finish bening aban for about three months.

Beadwork design has many curlicues and smooth curves. Beads used in the beadwork piece measured 5 mm with a dominant black, yellow, and white color with touches of red, green, orange, and blue. High-status babies may have carriers with figurative beads representing human figures, tigers, or aso masks such as the protective dog-dragon goddess. One pattern that is often used in *bening aban* is aso or dog-dragon goddess. Although “aso” means dog, aso is a supernatural creature with several similarities with the dog-dragon goddess that said alive inside the woods surrounding Dayak’s village. [10] Dayak motifs like curlicues and curves, pictures of human faces, and mythological animals are influenced by Chinese culture and Vietnam in 100 BC to 300 BC. Then, its influence became stronger during the Chou civilization as analyzing by an art historian. The influence of Chinese culture is seen in Dayak masks and shields. [11]

Another pattern used in *Bening aban* is the figure from the spirit world that they believe. It inspires them to visualize it as a pattern that they put in traditional crafts such as textiles, shields, and baby carriers. Commoners will use plainer, geometric designs. The final decoration of *bening aban* is the attachment of objects that hang by short strings from the back and side of the carrier. [12]



Figure 6. Beadwork process of bening aban (left) (Source: Allan & Müller (1988) [13])
Bening aban from an aristocratic family decorated with tiger teeth (right) (Source: Hout (2005))

Every *bening aban* has at least one shell of big snails used to place the umbilical cord of a baby. It is preferable to have two shells for the clacking sound. The other shell used to place the root of plants from the woods. *Bening aban* guards both the body and the new child's soul, and the charms warn the mother of approaching danger. [14] They believed that infants' souls were not very well attached to their bodies and that the soul's failure to stay close may cause illness or death. *Bening aban* is essential in establishing form connection between the infant and its soul. Once the child has outgrown *bening aban*, the mother will keep it safe and never lent it or trade it with no money in the world. They believed that part of the soul of the child stays in *bening aban*. [12] *Bening aban* has hanging decorations made of tiger teeth, leopard teeth, or other wild animals' teeth, shells, and bells. Hanging decoration placed on the lip of the baby carrier indicated the child's social status. Baby from aristocratic family carried with *bening aban* decorated with tiger teeth as seen in figure 6. *Bening Aban* is a durable baby carrier because it has a solid frame that can last for about 100 years. Younger babies from the family can use the same *bening aban* his brother or sister once used. Cousin or nephew may inherit the basic frame of *bening aban* within the family; by removing the beadwork and hanging decoration.

Similar to *tedhak siten* in Javanese tradition, there is *petakau anak* translated as "free child" or *chut tana* means "touch down"—this traditional ceremony held in the period between the second and fourth week of the birth. *Petakau Anak* marked the child to freedom from all food restrictions, activities outside the house, and washing.

4.3 Ulos Parompa

Ulos is a traditional cloth originating from the Batak tribe in North Sumatra. According to Batak beliefs, there is three warmth obtained from the sun, fire, and *ulos*. Batak tribe lived in the cold mountains; therefore, they need to stay warm. The process of making *ulos* is using traditional weaving machines. Every part is hand-weave carefully. If there are mistakes during the weaving process, it must be corrected right away. They must be disposed of fabric if weaving errors repeatedly occur because they believe that *ulos* is not just a piece of fabric, but it is a string of prayers and hopes that weaved into one piece of fabric. [15] *Ulos* that are specially made for someone and have many flaws during the weaving process believed it is a sign of bad things that may happen to the recipient of *ulos* in the future.

Ulos that used to carry are called *ulos parompa* (Tapanuli) or *paroppa ulos* (Toba). In Batak language, *Parompa* means a sling. Besides that, *ulos parompa* is referred to as *ulos paruppa*, which means the cloth used by the babywearer to carry his child. *Ulos paruppa* also has a deeper meaning. Besides holding children also means guiding children to be independent and get a good education so that

they grow into useful children for both parents, nation, state and religion.[16] *Ulos* are very much related to the Batak's life cycle, so that *ulos* are always present at every stage of life celebrated in traditional ceremonies. Giving *ulos parompa* to the first grandchild has a traditional ceremony called *Pasahat Ulos Parompa*.

Grandmother of grandchildren who came to hand over *ulos* also brought chicken curry and “*aek bangun bangun*” (water of *bangun bangun* leaves). *Bangun bangun* leaves are a kind of vegetable that can promote the production of breast milk.[16] They hope that with enough breast milk, it will help the growth of healthy grandchildren. In the traditional ceremony of *pasahat ulos parompa*, three *ulos* provided: *Ulos Parompa* for children, *Ulos Suri-suri* for parents of children, and *Ulos Ragi Hidup* for Grandparents.

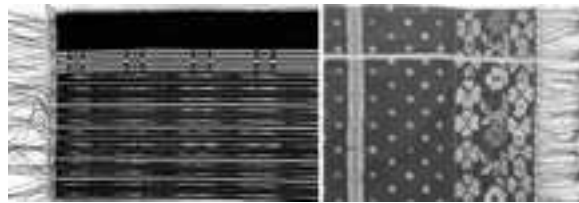


Figure 7. *Ulos mangiring* (left) and *ulos sadum tarutung* (right). (Source: Emir & Wattimena (2017))

Ulos used as *parompa* are *ulos mangiring* (see figure 9), *ulos sadum tarutung*, and *ulos lobu lobu*. *Ulos Mangiring* has a continuous line pattern that goes hand in hand; it means the first child's wishes will lead to his/her siblings' consecutive birth and give happiness to the family. *Ulos sadum tarutung* interpreted as a symbol of joy as a sign of motivation in a family to remain happy doing all their daily activities. *Ulos lobu lobu*, unlike other *ulos*, is shaped like a sarong that used as everyday women's clothing. Because it is accessible and available to women as daily clothing, they use it as baby sling.

It is common among people of Batak to sing a lullaby while babywearing and swing her body. They usually sang this lullaby:

<i>molo huingot i sude</i>	jika kuingat semua itu
<i>loja ni dainang i</i>	lelahnya ibuku
<i>marmudu au sian na metmet</i>	merawat aku dari kecil
<i>tu na balga</i>	hingga besar
<i>diabing au diompa au</i>	dipangku aku digendong aku
<i>asa sonang modom au</i>	agar aku tenang tidur
<i>dideng dideng</i>	dideng dideng
<i>didok muse o hasian</i>	disebut lagi oh sayang [17]

Silaban et al. (2015)[17] explain in the paper that a mother who babywears her child at the front in the cradle position. She spontaneously strokes the posterior body of the child. While she gently strokes her baby, she sways to the rhythm of the song.

4.4 Noken

Noken for the people of Papua is a handicraft of carrying net that is used to facilitate daily activities. It is shaped like a bag that can fit in almost everything to accommodate day-to-day activities. *Noken* came in different sizes, as seen in figure 10. Small *noken* for children and bigger ones for adults. Women tend to have a big size of *noken* as she has a lot of things to put inside *noken*. The size of *noken* determines the quantity of primary material needed. Trees and plants as the raw material for making *Noken*, it grows naturally in the forest.

The weave of *noken* is elastic and can widen according to the goods' size to load more things inside based on its users' needs. Papuan women use *noken* and carrying goods, also used to carry babies (see figure 8). Unlike other baby sling or carrier that used shoulder as weight-bearing, *noken* used the top of the head on the frontal bone instead. Baby is in cradle position at the back of the babywearer's body.



Figure 8. babywearing with noken. (Source: Hout (2005))

Noken was recognized as an intangible heritage from Papua-Indonesia by UNESCO, which was inaugurated in 2012. Pekei (2011)[18], in his book, mentioned that the 250 tribes in the Land of Papua recognize and have *noken* as cultural attributes. *Noken* was used by all members of the Papuan community, both women, men, and children. The difference is the size of the *noken* and the *noken* motif worn, as seen in figure 10. In the life cycle of Papuans, *Noken* is always present at every traditional ceremony, for example:

1. Complement when proposing to a girl
2. Traditional marriage ceremony
3. Child initiation ceremony
4. The carnation ceremony for the head of tribe
5. Placement of cultural treasures
6. Welcoming guests or newcomer
7. Body armor as traditional clothing
8. Peace after a conflict between disputing parties
9. Filling goods of the peace agreement
10. Storage to fill goods

Noken generally made by adult Papuan women and elderly women “mama-mama Papua.” A few facts about Papua’s woman that they can knot or weave *noken* while cradling their child in *noken*, while breastfeeding, while taking care of sales of vegetables while doing other chores. Women’s daily activities are supported by *noken* without leaving her domestic responsibility, such as taking

care of a baby or children, cooking, and other chores.[19]

Noken made from various essential natural materials: tree fiber, coconut palm leaves, bark, pandan leaf material, and marsh grass material. The raw materials of *noken* are taken from the forest as needed according to the demand of *noken*. So, it does not harm the ecosystem of the forest. Modern *noken* are crocheted and have much more color variation.

According to the Mee people who live in the Meuwo Dide District, *noken* is distinguished according to the model. In the Mee language, *Noken* is called “Agiya.” The following *Noken* models (ref):

1. *Goyake Agiya*, *Noken* of the open knot of nets
2. *Tikene Agiya*, *Noken* of the tight knot of nets
3. *Toha/Toya Agiya*, *Noken* orchid
4. *Kagamapa Agiya*, *Noken* of small-chest knot of nets
5. *Agiya Pugi*, *Noken* of the double knot of nets
6. *Hakpen Agiya*, *Noken* of manila yarn, wool, or other manufacturing materials

5 Analysis

The traditional baby carrier in Indonesia is rich in tradition. Each baby carrier conveys tradition's value in patterns, shapes, knots of the weave of the fabrics, and ornaments. The information of the traditional baby carriers summarized in a table by analyzing it by using the principle of ATUMICS [2] as follows:

Table 1. Summary of the traditional baby carrier (Source: personal document)

Artifacts	Technique	Utility	Material	Icon	Concept	Shape
Kain gendongan selendang batik	Batik	One-shoulder baby sling. Commonly used for front carry, side carry, a few used it for back carry	Pure cotton fabric	The iconic motif of kain selendang batik is dragon, kilin, butterflies, flowers & bouquets. Bright in colors.	Values lie in kain selendang batik's motif as prayers and wishes for the mother and the baby.	Rectangle fabric size 250x80 cm.
Ulos Parompa	Hand-weaving	One-shoulder baby sling. Commonly used for front carry, side carry, a few used it for back carry	Pure cotton fabric	The iconic motif of ulos parompa is ulos mangiring (black as the base color and continuous colored lines), ulos tarutung (black as a based color and colored ornaments), and ulos lobu lobu (commonly use as female attire, shape like a sarong).	Ulos mangiring has continuous lines pattern symbolized continuous inheritance line.	Rectangle fabric size 200x80 cm.

Artifacts	Technique	Utility	Material	Icon	Concept	Shape
Bening Aban	Assemble rattan and wooden frame and arranging beadwork	Two-shoulder baby carrier. Commonly use for front carry or back carry.	Rattan and wood frame decorated with plastic beadwork, additional hanging decoration from tiger teeth, coins, shells, and bells	The iconic pattern of beadwork: human figures, tigers, or aso (dog-dragon spirit), curves, and curlicues. The dominant color of bening aban black, yellow, and white with touches of red, green, orange, and blue.	Beadwork pattern represents the spiritual guardian of the baby from evil spirits. Hanging decoration of tiger teeth or animals' teeth symbolized the highest social status of the tribe. Commoner uses minimal hanging decoration from beads, shells, bells, and coins or none at all.	Size is varied based on the baby.
Noken	Knotting	Head as weight-bearing. Noken commonly uses as a bag to carry things.	Tree fiber, coconut palm leaves, bark, pandan leaf material, and marsh grass material	Noken is iconic used as baby carriers, unlike other baby carriers babywearers used the frontal bone of head for bearing the weight	Noken keep precious being or things close to the owner and keep it safe from the wilds.	Size is varied based on the baby. The most significant dimension of noken is used for baby-wearing

Kain gendongan selendang batik, ulos parompa, bening aban and *noken* are traditional baby carrier from Indonesia. They came from different ethnic groups that lived in a different part of Indonesia. *Kain gendongan selendang batik* and *ulos parompa* are baby sling and worn by using twist and tuck technique. *Kain gendongan selendang batik* has a description of the meaning of batik pattern and structure of the pattern. In comparison, *ulos parompa* has much simple pattern variation lines, flowers, and dots. The colors of *kain gendongan selendang batik* are much brighter than *ulos parompa*. The use of color is much influence by the weather. *Kain gendongan selendang batik* was mostly made by people who lived in the coastal area, where they feel bright sunlight, compare to *ulos parompa* that is produced by Batak ethnic groups who lived in cold mountains. It has dominant in dark colors and bright colors for detail of the pattern. In terms of color usage, *bening aban* uses more color compared to other traditional baby carriers. *Bening aban* has dominant black, yellow, and white colors with red, green, orange, and blue touches. In comparison, *noken* use raw material from the plantation with minimum natural coloring. Most of the *noken* is in natural brown color scheme, and it is colored, the color is not as bright unless the raw material is from artificial material.

Compared to other traditional baby carriers, *bening aban* has solid construction as its basic structure is made from wood and rattan. *Bening aban* is the only traditional baby that is worn on both shoulders. The ornaments of *bening aban* have curlicues and figurative beads, representing

human figures, tigers, or aso masks such as the protective dog-dragon goddess. The pattern of ornaments in *bening aban* represented the social status of the baby's family. It also has hanging decoration to highlight the baby's social ranking, such as the tiger's teeth, coins, and shells. A baby from a commoner family has minimum decoration and plain pattern on *bening aban*. Indicating the social rank of the baby's family does not happen in other traditional baby carriers. Back then, *kain batik* has a particular pattern that is only worn by aristocrats or noble families, but there is no evidence that the same rule applied to *kain gendongan selendang batik*. Compared with other traditional baby carriers, *noken* has a simple design and universally used by any age group as a bag. *Noken* has many variations of knots or weave. It can stretch to the size of the things put inside *noken*. Comparing the use of material, *noken* directly uses natural resources with the minimum process and no additional accessories.

Despite all the differences in shapes, patterns, colors, and processes, they are connected by the silver lining of baby caring practice in Indonesia. That a baby is offspring of family and considered a precious inheritance of the family, a baby needed to be protected from any harm. Keeping the baby close to the parents by babywearing them is regarded as the best option to save the baby from danger. A baby carrier is a safe place for a baby. A baby carrier is carrying prayers and hopes represented in its ornaments, decoration, or pattern. Keeping a baby close gives them the warmth of love and lets them learn about the baby carrier's tradition. A baby also feels included as part of the ethnic groups and as a member of the family. Babywearing has let parents from different ethnic groups and tribes convey their love while performing their role in the community and making babies feel content and valuable. Inside baby carriers, babies learn about their roots and are part of the tradition.

6 Conclusion

In conclusion, the traditional baby carriers may have differences, but it is all made to carry a baby as the family's precious offspring. Inside the baby carrier, the baby may learn about the world from a safe place by rest her/his head on the mother's chest or back, feel the sway of her mother's movement, hear the rhythmic sound of mother's heartbeat, feel warmth, smell the fragrance of mother, and feel content. A baby carrier is carrying prayers and hopes represented in its ornaments, decoration, or pattern. Keeping a baby close by babywear them is the tradition of Indonesia.

Conserving the value of traditional baby carrier is one way to light up babywearing tradition and strengthen it. Our modern society can learn from traditional baby carriers: using environment-friendly material without damaging the resources, using an environmental-friendly process to produce baby carriers, producing according to the needs and durable product with a long life-cycle. To design a baby carrier as a product that unites love, convey hopes and prayers, and holds a baby comfortably while fulfilling responsibility as parents. Further research on the traditional baby carrier in Indonesia is needed to increase traditional baby carriers' knowledge from every ethnic group in Indonesia and conserve it.

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