



Spatial Utilization Pattern for Sasirangan Craftsmen's House in Sasirangan Village, Banjarmasin

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Abstract

The Seberang Masjid region is one of the last places that still looks like Banjar Village, and it has a unique art called sasirangan cloth. The government and the corporate sector changed the name of the region to Kampung Sasirangan in 2010 to make local knowledge more valuable. This development affects the change in the role of homes, which are now used for more than just living in. They are now used for business and manufacturing. The several steps in making sasirangan cloth affect how craftspeople act, which in turn affects how the company house uses space. This study seeks to identify and analyse the spatial utilization patterns in the residences of sasirangan textile craftspeople in Kampung Sasirangan, Banjarmasin. The research methodology employed is a case study utilizing a qualitative approach, incorporating field observation, in-depth interviews, and documentation. The results show that there are 17 craftsmen's houses on the land, along the riverbanks, and above the river. There are two primary ways that space is used: one building mass and two building masses. Craftsmen do not have a separate place to work; instead, they make the most of the space they already have by changing it to fit the stage of production. Craftsmen who have more complicated production stages use space in a wider range of ways.

Keywords: Banjarmasin, Craftsmen's Houses, Sasirangan Cloth, Space Utilization Patterns

1. Introduction

Mentayani (2016) says that Banjarmasin City was made up of several villages. These villages eventually became urban villages (kelurahan), which are areas of government, although they still have the same feel as Kampung Banjar (Seberang Masjid). The Seberang Masjid neighborhood is one place that still looks like Kampung Banjar. Sasirangan fabric is a unique craft from this area that shows local knowledge.

Sasirangan fabric is a traditional Banjar cloth that the people of the area made and still keep today (Wahyuni & Alfisyah, 2021). To make this local knowledge more valuable, the government and the corporate sector changed the name of this region to Kampung Sasirangan in 2010. The goal of changing the name was to protect the potential of the sasirangan fabric industry and make it clear that this area is where sasirangan cloth comes from. Buildings in Kampung Sasirangan have evolved from homes to places for making and selling things (Mentayani, 2019).

In 2020, 11 artisan dwellings were found in Sasirangan Village (Mapaliey & Idajati, 2022). That number has now grown to 17 artisan cottages that are spread out across the land, on the riverbanks, and even above the river. This means that there are more craftspeople now than there were three years ago. This circumstance shows how quickly sasirangan fabric production is changing, which has a direct effect on how people use their homes.

There are nine steps in the process of creating sasirangan cloth: designing patterns, sewing, dyeing, keeping the color, drying, unstitching, washing, re-drying, and ironing. Not all artists do the whole production process on their own for these nine steps. Instead, they work with other artisans on key steps

based on their own skills. Some artisans just do one to three steps in the production process, while others do five to eight. The way each craftsman does their work creates a certain type of artisan group. Because there are so many different types of manufacturing, it's a great case study to look at how the artists use space in their homes. Also, the shape and arrangement of the residences of the artists in this area are known to be rather consistent or uniform.

Earlier studies have examined identical or analogous subjects, including craftsmen's residences, Sasirangan Village, and riverbank communities inside Sasirangan Village. Some of these studies are: Identification of Spatial Productive in the House of Pottery Craftsman (Wardhani, 2016); Typology of Productive House Space Utilisation in Pager Jurang Melikan Wedi Pottery Centre, Klaten (Ratnasari, 2016); Space Utilization Patterns in Home-Based Businesses (UBR) in the Batik Jenggot Cluster, Pekalongan City (Artiningsih & Muktiali, 2016); Typomorphology of Martapura Riverside Settlements in Banjarmasin City (Afdholy, 2017); Character of Riverside Architecture in Sasirangan Village, Banjarmasin City (Hadinata & Mentayani, 2018); Identity and Existence of Riverside Settlements in Banjarmasin (Mentayani, 2019); Space Utilization Patterns in Batik Craftsmen's Homes in Simbang Kulon Village (Rizkiyanti & Harsitanto, 2020); and the Potential and Constraints of Developing a Tourism Village as an Effort to Maintain Residential Environmental Quality in Sasirangan Village, Banjarmasin (Mapaliey & Idajati, 2022). Nevertheless, these studies have not explicitly analyzed the spatial utilization patterns of sasirangan cloth craftsmen's residences in relation to the intricacy of the production phases occurring within their dwellings.

There is a study gap since there are no studies that connect the method of making sasirangan cloth, the type of artisan, and how they use space in their homes. The originality of this research resides in elucidating the spatial utilization patterns of sasirangan cloth artisans' residences, examined through the lens of production stages and artisan classification, in both single- and dual-mass dwellings, across various geographic contexts (land, riverbank, and above-water).

Consequently, this study seeks to analyze the methods by which sasirangan cloth artisans delineate and arrange production phases within their households, which first served as homes and then transformed into commercial establishments. This study seeks to delineate the characteristics of craftsmen's residences, examine the manufacturing workflow of sasirangan cloth, and establish patterns of spatial utilization within the homes of sasirangan cloth artisans. This study's results are anticipated to yield scientific contributions to the examination of productive households and function as a reference for artisans and the Banjarmasin municipal government in the sustainable management and development of sasirangan textile manufacturing spaces.

2. Material and Methods

2.1 Material



*Figure 1. Distribution of 17 Objects of Sasirangan Cloth Craftsmen's Houses
(personal analysis, 2022)*

This study took place in Sasirangan Village, which is in the Seberang Masjid Subdistrict of Banjarmasin City. This study specifically analyzed 17 sasirangan cloth artisan enterprises in Sasirangan Village. These seventeen enterprises were in different places, such as on land, along riverbanks, and above the river. Figures 2, 3, and 4 show how artisan dwellings are spread out over these four areas.



Figure 1 Distribution of Craftsmen Based on Geographical Location
 (a) Mainland Area; (b) Riverside Areas; (c) Riverbank Areas; (d) Upper River Area

Table 1: Distribution of Kinds of Sasirangan Fabric Craftsmen in Sasirangan Village

	First Hand Craftsmen	Second Hand Craftsmen	Craftsman and Traders
Mainland Areas	House 02, 04, 05, 06	House 01, 07, 08, 09, 10, 11	House 03
Riverside Area	-	-	House 12
Riverbanks Area	House 14	House 15	House 13
On The River Area	House 16		House 17

Following the categorization of the seventeen buildings by craftsman type, the subsequent phase involved analyzing the attributes of each category. The three identified types of craftspeople possess various features, as illustrated in Table 2.

Table 2: Types of Sasirangan Fabric Craftsmen in Sasirangan Village

Category	First Hand Craftsmen	Second Hand Craftsmen	Craftsman and Traders
Production Stages	Complex (5-8 stages)	Simple (1-3 stages)	Complex (5-8 stages)
Room Usage	3-4 rooms	1 and or 2 rooms	2-4 rooms + Shop
Production Distribution	Hire	Hired	Hire
Support Room	-	-	Shop
Profession	Primarily as a craftsman	Secondary as a craftsman	Mainly as a craftsman and trader
Production Skills	Coloring	<i>Sirang</i> / Sewing Opening Stitches	Coloring

According to the classification of artisan types and their features, it can be determined that first-hand craftspeople exhibit the highest level of production complexity. First-hand artisans execute five to eight production phases, employing three to four rooms inside their facilities. This contrasts with second-hand craftspeople, whose production processes are rather straightforward.

Conversely, craftsmen and dealers engage in intricate production processes; yet, their spatial utilization is less varied than that of primary artisans. Consequently, this research on spatial utilization concentrates on the enterprises of primary craftspeople, considering the intricacies of the manufacturing phases involved. According to Table 2, primary craftsmen are distributed throughout land, riverbanks, and above the river, comprising a total of six residences.

2.2 Research Methods

This study employs a qualitative case study methodology. Creswell (1998) defines a case study as a research methodology that emphasizes the comprehensive examination of a case inside an event, which may involve individuals, cultural groups, or significant life events. The case study was selected due to its emphasis on a comprehensive knowledge of spatial phenomena that are contextual, location-specific, and shaped by the production activities occurring within the residences of Sasirangan textile artists.

Additionally, the case study technique was driven by the government's initiative to enhance the riverside region upstream in Sasirangan Village as a riverfront tourism destination. This advancement may eradicate the spatial configurations established within the structures utilized in the Sasirangan textile manufacturing method. The case study method is employed to thoroughly examine the intricacies of a case (Stake, 1995), seen most suitable for elucidating the interplay between production activities, architectural features, and overall spatial utilization.

2.2.1 Sampling

The sample was identified by a purposive sampling strategy, which is the intentional selection of samples based on particular criteria, rather than random selection (Supranto, 2007). The selected homes of sasirangan craftsmen belong to primary artisans who conduct all production processes in-house, encompassing material preparation, dyeing, and drying.

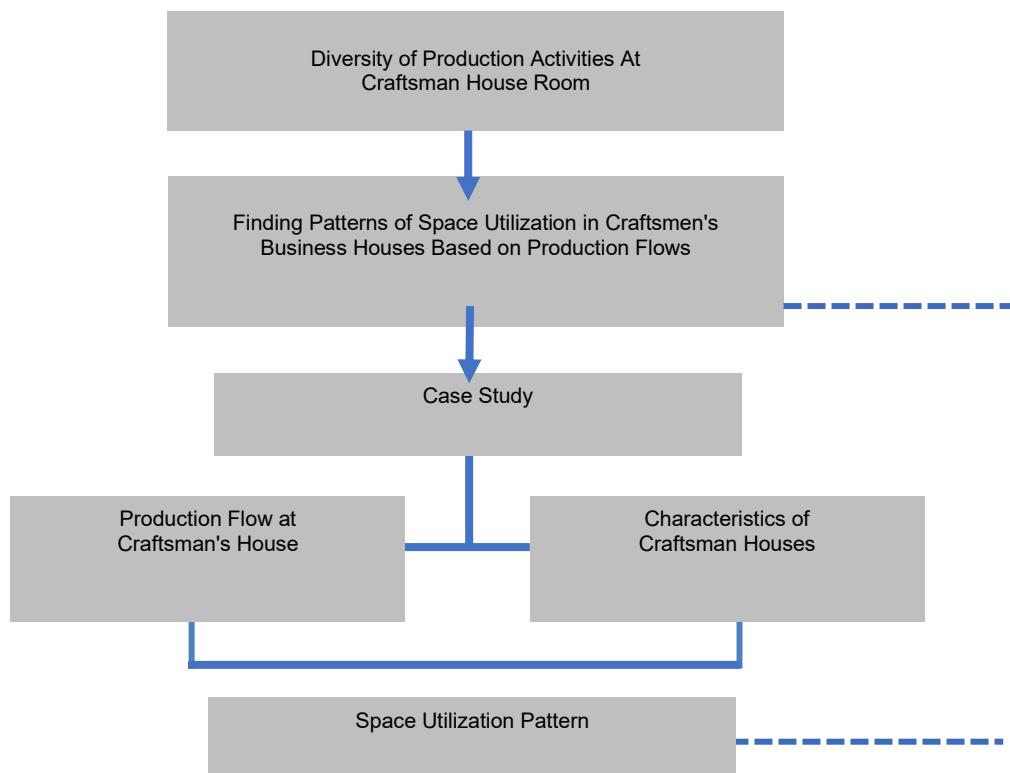
Data gathering employed two methodologies: (1) observation at each sasirangan craftsman's residence to acquire floor plans and room configurations; and (2) interviews with sasirangan artisans to elucidate manufacturing processes and spatial utilization patterns. The research site was in Sasirangan Village, Seberang Masjid Subdistrict. This study examined the spatial utilization patterns of sasirangan artisans' residences.

2.2.2 Data Collection Technique

The data collection will employ two methodologies: (1) direct observation to acquire spatial data, including architectural plans, room configurations, and inter-room relationships pertinent to production activities; (2) in-depth interviews to extract information about the stages of sasirangan cloth production, production flow, spatial utilization considerations, and alterations in spatial usage throughout the production process.

2.2.3 Data Analysis Techniques

The data analysis approach is conducted in stages, interconnected and sequential among the data, as seen in the study process diagram (figure 3).



The graphic above depicts the data collection process:

1. Identification of the variety of manufacturing activities

Data from observations and interviews were utilized to discern the sorts and stages of production, along with the sasirangan textile production activities occurring within the artisans' residences.

2. Analysis of Production Flow

Every manufacturing phase was examined to comprehend the order of actions, the spatial needs within the residence, and the interrelations among production activities.

3. Examination of the attributes of the artisans' residences

Examination of physical attributes including structure, spatial organization, dimensions, orientation, and the interplay between residential and production areas to ascertain the spatial environment and production activities.

4. Development of Space Utilization Pattern Data

Manufacturing flow data and residential features were subsequently analyzed to discern patterns of space utilization, namely how a residence is employed, altered, or even transformed to facilitate the manufacturing process.

5. Synthesis of Spatial Utilization Patterns

The concluding phase of the investigation involved synthesizing the aforementioned findings to discern the patterns of space utilization within the residences of sasirangan cloth craftspeople, illustrating the correlation between production activities, workflow, and spatial arrangement. The data was analyzed with a case study approach as outlined by Stake (1995), focusing on identifying patterns and contextual implications of the spatial occurrences observed.

3. Result and Discussion

3.1 Characteristics of the Sasirangan Craftsmen's House

Table 3: *Characteristics of the Sasirangan Craftsmen's House*

House	Facade	Physical Characteristics				Non-Physical Characteristics		
		Building area	Location	Floor Plan	Supporting Elements	House Type	Ownership status	How to Get
02		21m ²	Mainland	Widened	-	House on stilts	Rent	Rent
04		78,5m ²	Mainland	Longwise	-	House on stilts	Self-owned	Build
05		84m ²	Mainland	Longwise	-	House on stilts	Self-owned	Build
06		87m ²	Mainland	Combination	-	House on stilts	Self-owned	Build
14		98,45m ²	River-banks	Longwise	Titian & Batang as circulation	House on stilts	Self-owned	Buy
16		98m ²	On the river	Longwise	Titian as a production area	House on stilts	Self-owned	Buy

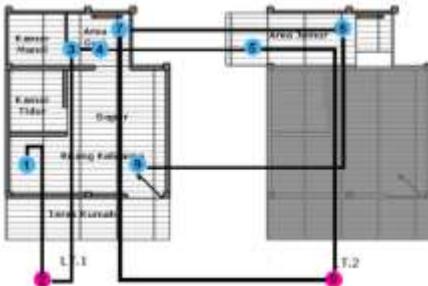
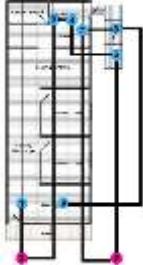
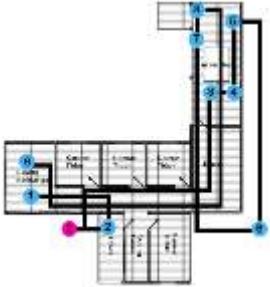
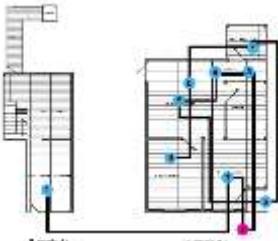
The Sasirangan craftsmen's cottages are distributed throughout three regions: land, riverbanks, and above the river, with the predominant location being the land area.

3.2 Production Flow of Sasirangan Craftsmen

The sasirangan cloth production process, as observed by researchers, comprises nine stages: (1) pattern-making; (2) sewing or sirang; (3) dyeing; (4) color preservation; (5) drying; (6) unstitching; (7) washing; (8) re-drying; and (9) ironing.

The researchers subsequently examined how the artists executed these manufacturing phases within their individual residences. Table 4 illustrates the production flow executed by the artists in the different rooms of their residences.

Table 4: Production Flow of Sasirangan Cloth in the Room of Sasirangan Fabric Craftsmen

Craftsman' House	Production Flow	Usage Rooms	Types of Production	Production Distribution
02		-Family/living room -Washing Area -Drying Area	1. Pattern 3. Coloring 4. Preserve color 5. Sunbathing 7. Washing 8. Sunbathing 9. Ironing	2. Sewing/ sirang 6. Opening the Stitches
04		-Family/living room -Washing Area -Drying Area	1. Pattern 3. Coloring 4. Preserve color 5. Sunbathing 7. Washing 8. Sunbathing 9. Ironing	2. Sewing/ sirang 6. Opening the Stitches
05		-Family/living room -Washing Area -Drying Area -Terrace	1. Pattern 3. Coloring 4. Preserve color 5. Sunbathing 6. Opening the Stitches 7. Washing 8. Sunbathing 9. Ironing	2. Sewing/ sirang
06		-Family/living room -Washing Area -Drying Area -Terrace	1. Pattern 2. Sirang/ Sewing 3. Coloring 4. Preserve color 5. Drying cloth 7. Washing 8. Sunbathing 9. Ironing	2. Sewing/ sirang 6. Opening the Stitches
14&16		-Family/living room -Pattern Room -Living room -Iron Room -Kitchen -Bathroom -Titian	1. Pattern 3. Coloring 4. Preserve color 5. Sunbathing 6. Opening the Stitches 7. Washing 8. Sunbathing 9. Ironing	2. Sewing/ sirang

The table illustrates both uniformity and diversity in spatial utilization by each skill. The areas employed by artisans in residences 02 and 04 exhibit analogous patterns of spatial utilization. In home 05, however, there is a distinction: the terrace area is utilized for the sixth stage, where the stitches are unraveled.

A distinction is also observed in house 06, where the terrace space is designated for the second stage, stitching or sirang. This level is provisional and executed by the craftsman only under specific conditions. The artisan clarified that this phase is conducted autonomously when the order amount is fewer than 10 fabric pieces. Should the order amount surpass ten pieces, this phase is outsourced or allocated to secondary artisans.

Moreover, buildings 14 and 16 possess distinct characteristics as they are both owned by the same artisan. Historically, House 16 originally functioned as the residence of the craftsman. As the enterprise expanded, the artisan opted to acquire house 14, while house 16 thereafter operated as a production facility. Consequently, producing activities are categorized into two structural entities: a residential edifice and a production facility.

The spatial arrangement of homes 14 and 16 contrasts with that of the craftsmen's residences situated inland. These houses possess distinctive structural components, specifically bridges and/or beams. In house 16, the bridge element serves as a manufacturing area for the sixth step, specifically the unravelling of seams. This type of room is absent in inland craftsmen's residences due to varying topographical factors.

3.3 Pattern of Utilization of Sasirangan Cloth Craftsmen's Home Business Space

Upon establishing the attributes and production workflow of each artisan's home enterprise, the subsequent stage is to examine the spatial configurations employed by the artisans in their production methodology. Table 5:

Table 5: *Spatial Utilization Pattern 1 Room of Sasirangan Fabric Craftsmen's Business House*

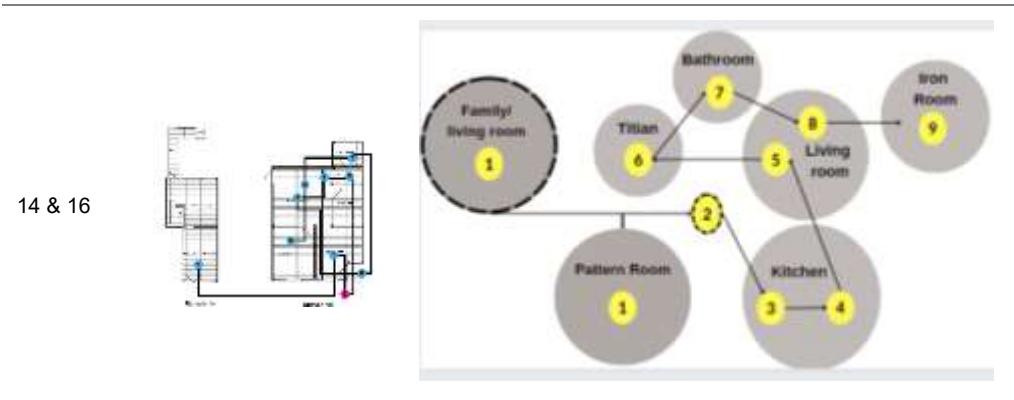
Craftsman's House	Production Flow	Space Utilization Pattern
02		
04		
05		
06		

The table indicates that the terrace area is designated for the second production stage, executed by the craftspeople under specific conditions. The artisans in house 06 execute the sewing or "sirang" (second stage) autonomously when the order quantity is fewer than ten fabric pieces. Simultaneously, the artisans in house 05 utilize the terrace space to conduct the sewing process autonomously in the afternoon.

The diagram indicates that a transitional space facilitates access from the living room to the washing and drying area. This transitional area delineates activities necessitating specific spaces, such as stages 3, 4, 5, and 7, while simultaneously functioning as a circulation zone for craftspeople engaged in

both daily and production tasks. The kitchen serves as the transitional space in all four residences, situated between the living room and the laundry area.

Table 6: Spatial Utilization Pattern 2 Room of Sasirangan Fabric Craftsmen's Business House



The spatial utilization diagram for this artisan exhibits a distinct pattern compared to those of other artisans. The artisan possesses two residences, house 14 and house 16. House 14 is primarily residential, with a little segment allocated for the initial production phase.

After the initial production phase, the items are allocated to other artisans around the community for processing at designated stages. The production process thereafter advances to the ninth step within production house 16. The artisans employ structural components typical of riverside dwellings, such as bridges, as sites for production.

5. Conclusion

Two patterns of spatial utilization were found based on the production flow and characteristics of the artisans' residences. The initial pattern features a singular building mass, but the subsequent pattern comprises two building masses.

The distinctions between these two spatial utilization patterns are shaped by the attributes of the craftsmen's residences. The geographic location of the residence generates distinct spatial configurations, hence influencing the craftsmen's utilization of space.

Concurrently, a commonality observed in the spatial utilization patterns of sasirangan fabric artisans' residences is that not all stages of manufacturing are executed autonomously by the artisans. Certain manufacturing phases are delegated or assigned to external entities. The most outsourced production phases are stage 2, specifically sewing, and stage 6, specifically seam opening.

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