



## **ADAPTATION STRATEGY FOR HOME-BASED BATIK ENTERPRISE SPACE IN ARAB VILLAGE SUGIHWARAS PEKALONGAN**

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### **ABSTRACT**

Changes in the pattern of batik trade in Sugihwaras Arab Village encourage the community to adapt by utilising the space in their homes to become Home Based Enterprises (HBEs) of batik space. HBEs batik space is a characteristic of Sugihwaras Arab Village as a batik trading area. The people of Arab Village have adapted by implementing the "hijab concept" to maintain privacy between domestic activities and the batik business. The application of the "hijab concept" is something unique to study because the "hijab concept" is usually only applied to Muslim women's clothing. Based on this phenomenon, researchers are interested in examining how Hijab is used as an adaptation strategy in a batik Home Based Enterprises space. This study examines the "hijab concept" as an adaptation strategy in the batik business space. The research method uses qualitative-descriptive so that researchers can describe phenomena and information on objects in detail. This research aims to find the implementation of the "hijab concept" as a space adaptation strategy to separate the domestic space and the Home-Based Enterprises. The importance of the study is a cause of the increasing role of women in running a household-based business, so an adaptation strategy is needed by separating the domestic space and the business space. The novelty of this study is the formation of layers of "hijab" in the Batik Home-Based Enterprises space in Arab Village Sugihwaras Pekalongan.

### **KEYWORDS:**

Adaptation Strategy; Home-Based Enterprises; Arab Village; Hijab Concept

### **INTRODUCTION**

Change is influenced by globalisation, driven by the human desire to maintain its existence [1]. Changes in buildings so that they can be used optimally are known as building adaptations. The building also adapts to the environment using maintenance in changing capacity, adjusting function, re-utilisation, and increasing the ability of the building. The occupants or owners use this method by allowing, modifying, or destroying it. Physical adaptation strategies in buildings include making changes to equipment or furniture (adjustable), changing the physical arrangement of the space (versatile), changing architectural elements (refitable), adding or expanding space (convertible), adding building structures (scalable) and moving building location (movable) [2].

Adaptation is very important because it is one way to survive by adjusting to the environment and

continuing past, present, and future processes [3]. Communities adapt due to changes from outside, namely technological developments, especially the internet, trade patterns, and environmental factors [1], [4]–[11], which causes people to have adaptation to develop, survive and maintain their existence [1], [6], [8], [11]–[13]. Adaptation also occurs non-physically on meanings and values in society, thus making meanings and values in social change and marginalisation. Therefore, exploring local wisdom in society is necessary to maintain and protect the local cultural heritage [14], [15]. It aligns with the United Nations' efforts to preserve and protect the world's cultural heritage by ratifying the eleventh Sustainable Development Goals (SDGs) related to sustainable cities and communities [16].

Local wisdom is often found in ethnic villages in Indonesia, which were formed during the Dutch East Indies government with *vijkenstelsel* politics. The

grouping of villages based on ethnicity includes Chinatown Village, Arab Village, Bumiputra Village (Inlander or Javanese/Malay people), and European Village. Arab Ethnic Villages in Indonesia have unique characteristics compared to other ethnic villages in Indonesia, especially regarding the process of assimilation between Hadramaut Arab culture and local culture. It is because immigrants from Arab Hadramaut migrated abroad without bringing their wives so that at the destination, they married local women [17]–[19]. Cultural diversity due to assimilation between Hadramaut ethnicity and local culture is unique in every Indonesian Arab village, both coastal and inland areas [20].

Sugihwaras Pekalongan is one of the destinations of the Hadramaut Arabs who came to Indonesia. Furthermore, Sugihwaras Arab Village was established by the Arab merchant Sayyid Husein bin Salim in 1854 [20]–[22]. Sugihwaras Pekalongan is very attractive to Hadramaut Arabs because of its fast-growing economy and has become one of the trading centres in Pekalongan [22], [23]. Economic progress and trade in Sugihwaras cannot be separated from the batik industry in Pekalongan, which has received recognition from UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity. Pekalongan is also known as the "World Creative City" from Unesco for the "Crafts and Folk Arts" category and is a member of the "World Batik City" network [24]. The importance of the existence of the Arab Village of Sugihwaras Pekalongan is proven by the issuance of the PERDA Pekalongan City No. 30 of 2011 concerning the spatial plans of the city of Pekalongan regarding sustainable spatial management and the Jetayu Area Building and Environmental Management Plan. The area includes the City Strategic Area, namely the heritage of historical buildings, Chinese settlements, and Sugihwaras Arab ethnic with socio-cultural potential. There are batik crafting and religious activities with Indish architectural styles, one of which is found in productive houses characteristic (*tetenger*) in the Arab village Sugihwaras Pekalongan.

A productive house is a residence that combines residence and business, especially batik business [25]. A source in Arab Village stated that from the beginning, the houses in Arab Village had been planned as a residence and a place for trading. There is a separate male zone (*birun*) as a public area to meet guests or buyers who come and a private area - a service area, as a female zone (*anderun*) which is restricted with walls and doors as connecting [21], [26]. This was done because the way the people of Kampung Arab Sugihwaras traded until 1970 was unique, carried out on the terrace and living room of the house by women. Meanwhile, the men offered wares along the corridor, especially the Surabaya road [22]. As time goes by, the residence has adapted to become a shophouse that everyone can enter; besides that, there is a shop that is integrated with the house he lives in. This shophouse is known as a production house for the batik business and is a characteristic

(*tetenger*) of the Arab Village area [27]–[29].

This change in trading is very interesting for further research because it results in physical adaptation to the home-based batik trading business space and activities in their homes [30]. This change has a physical effect on the spaces and non-physically on the activities of the residents of the house, the meanings and values that have long been embraced by the people of Arab Village Sugihwaras, namely Islamic values, trade motivation, the role of women in the family economy and kinship [17], [18], [36]–[44], [19], [20], [22], [31]–[35]. One of the Islamic values that are still devout in Kampung Arab is the existence of a boundary that separates space based on the gender of men and women or also known as "hijab." "Hijab" is a veil or barrier that serves to block or limit two things to create privacy [39], whose purpose is to maintain hospitality, courtesy, and security [43], [45], [46].

"Hijab" is generally understood as clothing to cover the body parts of women under Islamic teachings [47], [48]. In contrast, in Islamic architecture, "hijab" is manifested as a physical barrier element in the form of dividing walls, doors, furniture, material differences, zoning, transition space, floor height differences, gender space, markers, room orientation, side doors, and non-physical barriers in the form of space agreements, distances, codes or body language to achieve privacy [40], [43], [49]. The form and physical and non-physical barriers depend on the customs and culture of each region [42]. The discussion of "hijab" as a space divider becomes important with the many changes in the function of space to suit the needs of business activities to meet economic needs [15]. Various activities can occur in one space to limit household activities, and various adaptations appear in the use of space in residential houses [50], including trading activities [51]. Business activities in residential homes are called Home-Based Enterprises (HBEs) and are mostly engaged in the creative economy, one of which is the batik industry [30]. The home-based batik business has become a *tetenger* and characteristic of the area as a centre for the batik trade in the Arab village of Sugihwaras Pekalongan [52].

In previous research, it was divided into two themes, namely the adaptation theme and the Arab Village theme, to find out the novelty and position of this research. On the theme of adaptation, research was conducted on socio-cultural adaptation to respond to change by adjusting behaviour following the norms prevailing in society, using a qualitative-descriptive method based on Pierre Bourdieu's Adaptation theory [3]. The adaptation of architectural forms and patterns of Bugis fishing villages in the Kamal Muara area, North coast of Jakarta, is related to environmental and socio-cultural conditions [53]. The adaptation of buildings in Merauke Regency to the Bugis-Makassar tribe does not occur optimally because of the lack of acculturation with local culture, resulting in the loss of the meaning of space and house ornaments as a socio-cultural philosophy [54]. Research on adaptation

strategies was also carried out at *Perumnas Condong Catur Yogyakarta*, which found the results of six adaptation strategies, namely changes in furniture (adjustable), changes in spatial arrangement (versatile), changes in performance (refitable), changes in function (convertible), changes in size (scalable) and changes in the layout of the furniture [2]. Spatial adaptation is also carried out by residents of the RISHA Semanggi Surakarta Sub Communal, which can be identified from two types of adaptation. The first is an adaptation by adjustment by optimising the available spaces by changing the room's function or creating a multifunctional room. The second adaptation is by the reaction by adding semi-permanent elements as partitions in the space. Physical changes were also made by adding a zinc canopy on the front/back porch to accommodate business activities [55].

The theme of the research on the Arab Village that has been carried out includes culture, namely language and local wisdom, which discusses the assimilation of Arabic with the Pekalongan regional language so that a new language, commonly referred to as Arabic-Klego, comes out [56]–[59], research on the characteristics Arab Village social community which is written in a book about the culture of the Hadramaut Arab ethnic community, lineage or lineage and the role of Hadramaut Arab ethnicity in the struggle in Indonesia [17]–[19]. Discussion of inter-ethnic relations in Arab Village, both harmonious and inter-ethnic frictions occur [60]–[63]. Mezzo-scale architectural research with the theme of Islamic settlements and trade which discusses the characteristics of Arab villages [20]–[22], [26], [64], [65], research on productive houses in three ethnic groups (Arabic, Chinese, and Javanese) discusses the differences in spatial patterns in inter-ethnic productive homes [28]. The theme of preservation of buildings and areas has also been carried out by emphasising the importance of conservation of the Arab Village area [63], [66]–[69], while research on a micro-scale with the theme of the concept of "*hijab*" to emphasise "*hijab*" as one of the Islamic values that still adhered to and obeyed by the people of Kampung Arab [21], [42], [70]. On a micro-scale, research has also been carried out on interior ornamentation in houses in Kampung Arab related to Islamic values [71].

From the phenomenon in the field, the concept of the Hijab as one of the adaptation strategies in the trading space, especially batik, is very interesting to study because of the increasing role of women as the foundation of the household economy [72], using the Home-Based Business (HBE) space, especially batik business [30]. Batik has advantages in terms of economy, so it is expected to be able to improve people's welfare [24]. In addition, from previous research, no in-depth research has been conducted on the concept of the Hijab in the batik trading room in the Arab Village of Sugihwaras Pekalongan. The concept of the Hijab as an adaptation strategy can shift the domestic area into a commercial area, namely a

batik trading business space, by considering the concept of "*hijab*" to form physical and non-physical privacy.

The problem in this study is the concept of physical and non-physical Hijab in the home-based batik business space, which is not yet clear. This problem arose from an initial understanding of the Hijab in a residential house in Kampung Arab Sugihwaras Pekalongan from separating spaces based on gender in the domestic space. This condition becomes a problem because, in its development, there is an adaptation of the function of space from domestic space to business space which does not allow the separation of space based on gender. The next problem is applying the hijab concept in a business space that cannot be distinguished by gender. From these research problems, research questions are obtained about the forms of physical and non-physical Hijab in a home-based batik business space? And how does the concept of the Hijab apply? This study aims to find the physical and non-physical Hijab in the home-based batik business space and the hijab concept in the household-based batik business space in the Arab Village of Sugihwaras Pekalongan.

## METHODS

The research method chosen to answer the research problem is descriptive qualitative [73]. This study describes in detail the phenomenon of changes in the way of trading batik among the Arab village Sugihwaras community in the Home-based batik business space, which affects the barrier between the business space and the residence [29]. The aim is to formulate the hijab concept in Home-Based Enterprises (HBEs) in the Arab Village of Sugihwaras Pekalongan. This phenomenon was explained by a qualitative-descriptive approach [74] to explain the concept of the Hijab as a physical and non-physical barrier in a home-based batik business space. Physical barriers include dividing walls, doors, furniture, material differences, zoning, transition spaces, floor height differences, gender spaces, markers, room orientation, and side doors—non-physical barriers include agreement on space, distance, code, or body language.

This research involves informants who know in detail the development of a home-based batik business in the Kampung Arab area of Sugihwaras Pekalongan who is a researcher in Sugihwaras Arab Village, namely Mrs Ir Puji Astuti, MT, and a local community leader as well as a batik entrepreneur, Habib Naseem. From the two key informants, information was obtained on the development of the batik business in the Sugihwaras Arab Village area from the beginning to the present. The two informants also informed the researchers of batik business units that surveys and in-depth interviews could be carried out after mapping the distribution of batik businesses. Interviews were conducted to obtain trade patterns so far, visitors, traders, relatives, and owners involved in the home-based batik business.

The data collection techniques used were:

interviews with batik entrepreneurs, employees, labourers, and business partners. Observations were carried out in two stages. The first was a grand tour to determine the condition of the area and the distribution of batik business in Sugihwaras Arab Village. The grand tour resulted in a mapping of the distribution of batik business units in Sugihwaras Arab Village, which was followed by conducting observations and surveys on batik business units in the Sugihwaras Arab Village area. Documentation of observations were carried out by sketching the floor plan of the Batik business house, room photos, and interview recordings, which were then transcribed in writing [74], [75].

For data analysis, firstly, productive houses are grouped based on three categories of batik home-based enterprises, namely houses whose residential activities (domestic space) are combined with business activities (business space) [25], namely :

1. Separate type, separate business space with space for residential activities, or more dominant business space than residential homes.
2. Mixed type, the space in the residential is more dominant than the space for business.
3. Balanced type, space for business, balanced with space for residential homes.

Researchers used a literature review to determine the parameters of physical Hijab and non-physical Hijab by grouping samples based on predetermined criteria. This study took a sample of 18 household-based batik businesses willing to be surveyed from 40 units still actively running their businesses. From the above categories, household-based batik business space units can be grouped as shown in Table 1.

**Table 1.**  
Grouping of Home-based Batik Enterprise Samples Based on Productive House Criteria

Separate type	Batik Ade ayu (A)	Batik Balong (B)	Batik pisang Bali (C)	Batik Khoba (D)	
1					
Mixed type	Batik Fitri-Ratu Jawa (A)	Batik GhoFar (B)	Batik nur Baiti (C)	Batik Hadida (D)	Batik Khanaan (E)
2					
Balanced type	Batik Kuntul Mas (A)	Batik Madhu Bronto (B)	Batik Noez (C)	Mr. Muhammad (D)	Batik tiga negri (E)
3					
	Poen Shop (F)	Rumman Shop (G)	Batik Ella (H)	Yaman Shop (I)	

Source: Researcher, 2022

**ANALYSIS RESULTS**

In the qualitative research method used, the analysis is structured based on the domination type of the batik business space in the production house, which consists of three types: separate, mixed, and balanced [25], consisting of 19 home-based batik enterprise units. The physical and non-physical hijab parameters from the literature discussion were tabulated with letters. For more details, it can be seen in Table 2 regarding the parameters of physical and non-physical hijab spaces [20], [21], [26], [46], [76].

**Table 2.**  
Parameters of Hijab Physical and Non-physical

Parameter	Physical Hijab Code
Wall	a
Door	b
Furniture	c
Material	d
Zoning	e
Transition Room	f
Height Difference	g
Semi-permanent curtains/ walls	h
Mark	i
Space Orientation	j
Side Door	k
	Non-physical Hijab Code
Space Arrangement	l
Distance	m
Code/ Body Language	n

Source: Summaries from various works of literature

Parameters in Table 2 are used to see the type of Hijab that separates the domestic and the batik business spaces. The results are compiled using tabulations and are described in the paragraphs below. For more details, the relationship between the type of batik business and the type of Hijab used can be seen in Table 3 below:

**Table 3.**  
Analysis the type of space with the type of Hijab used

No	Type	Physical Hijab	Non-Physical Hijab	Space Adaptation
1	1 - A	Location of Place a, b, e, f, k	Time, l	Living room and warehouse in a couple house
2	1 - B	Location of Place a, b, e, f	Time, l, m, n	Residential home
3	1 - C	Location of Place a, b, e, f	Time, l, m, n	Residential home
4	1 - D	Location of Place a, b, e, f	Time, l, m, n	Residential home
5	2 - A	a, b, e	Time, m, n	Guest room, bedroom
6	2 - B	a, b, e	Time, m, n	Guest room
7	2 - C	a, e	Time, m, n	Terrace, Guest room
8	2 - D	a, b, e, g	Time, m, n	Guest room and living room
9	2 - E	a, b, e, g	Time, m, n	Guest room, living room and bedroom
10	3 - A	c, e	Time, l, n	Guest Room
11	3 - B	a, k	Time, l	Garage and Bedroom
12	3 - C	a, b, k	Time, l, n	Guest room
13	3 - D	a, g	Time, m, n, l	Guest room and living room
14	3 - E	b, e, k	Time, l, n	Guest room
15	3 - F	a, b	Time, n	Guest room
16	3 - G	a, b	Time, n	Terrace
17	3 - H	h	Time, n	Partial Terrace
18	3 - I	h, c, e	Time, l, n	Terrace

Source: Researcher's Analysis

**PHYSICAL HIJAB**

Cases in the physical Hijab are grouped into three as follows; case type 1, there are four home-based batik enterprise units (HBE), namely Ade Ayu Batik, Balong Batik, Bali Banana Batik, and Khoba Batik. The Batik business room is separated from the residence. There are clear boundaries to the space

territory [33]. The Batik Ayu business space is adjacent to the main family home, so buyers can call the owner when the shop is not yet open. A side door separates the main house and the Batik business room in Batik Ayu. Meanwhile, in the three other samples of batik business space, the owners are outside the Arab Village Sugihwaras.

In case type 2, there are five home-based batik enterprise units (HBE) that have a balanced business space, namely Batik Fifi, Ratu Jawa, Batik Ghofar, Batik Nur Baiti, Batik Hadida, and Batik Khanaan. The sample in this second case has a relatively balanced percentage between space for business and space for residential homes with physical barriers in the form of walls, doors, etc. There is a clear zoning to separate business space and domestic space. For a 2-story residential house, the business room is on the 1st floor, and the living room is on the 2nd floor; this sample can be seen in Batik Hadida and Batik Khanaan so that the physical Hijab is different in floor height. The rooms adapted into business spaces are a terrace, living room, and front bedroom.

Case type 3 is mixed; there are nine home-based batik enterprise units (HBE), and the main dominance is the house's space. The third type of batik business space is generally an adaptation of space from the terrace and/or living room, except for the garage adaptation to become a batik business space found in Batik Madho Bronto. The boundary between the domestic space and the business space in the form of a table as a buyer's territory can be seen in the Batik Kuntul Mas; meanwhile, the Batik Noez business room occupies the house terrace with the door as a separator. Batik Pak Muhammad has two floors and uses the living and family rooms as business spaces. Batik Tiga Negri uses its living room as a business space without barriers and integrates domestic activities to receive guests and serve buyers. The Poen Shop uses the living room as a business space, the Rumman Shop uses the terrace as a business space, and the Yaman Shop uses the living room as a business place.

From the three types of batik business, it can be seen that type 1, or a particular type, is a type that separates activities between domestic and business spaces. It is because there is a physical hijab in the form of a different place, so the home-based batik enterprise and the domestic space are separated or referred to as location hijab. Type 2 has physical hijab boundaries in clear walls and zoning with an almost equal area. While type 3 mostly adapts the terrace space and a small part of the living room as a batik business room with a clear physical boundary between the business space and domestic space. The discussion above shows that the physical Hijab with the strictest boundaries is the separation of places, as seen in type 1.

In addition, the side door, or what can be known as the access door for women, has begun to be removed in the Batik business room. The side door of the residence is one of the elements of the physical Hijab. The batik business space in Kampung Arab

generally only consists of one access (type 1, type 2, and type 3) which is used for all activities, both domestic and business activities, except for Ade Ayu Batik, Balong Batik, Madhu Bronto Batik, Tiga Negri Batik, and Batik Ella.

#### NON-PHYSICAL HIJAB

Cases in the non-physical Hijab are grouped into three as follows; in the case of type 1, the non-physical Hijab found in all samples is time as a barrier to the opening and closing of the business place and verbal language found in the Batik Ade Ayu business. In the interview, it is said that if the customer is a long-time customer and has known each other, then if needed, the customer can knock on the residence door and be accepted at the residence. As for Batik Balong, Batik Pisang Bali, and Batik Khoba, because they use a residence as a business space, there is a change in the space between the space for businesses, employees, and owners in the house. Likewise, there is a distance that separates the perpetrators of activities with body language to welcome or prohibit guests from entering certain rooms.

In the type 2 case group, the non-physical Hijab found in all samples is time as a barrier to opening and closing the business place and body language as a code to welcome and direct guests according to their needs.

Type 3 cases are mixed types. In this third case, because it generally uses space from the terrace and a small part of the living room, there are various ways to create a boundary between the business and domestic spaces. The non-physical Hijab of Batik Kuntul Mas is in the form of the body, verbal language, and codes that allow or forbid entering certain spaces. Likewise, Batik Tiga Negri is in the form of agreements and words that forbid entering the space in residence. At Pak Muhammad's shop, employees live on the 2nd floor together with the house owner; here, there is a common room where consumers are not allowed to enter. The owner has a separate room that is not allowed to be entered by others. However, the employee's room can be entered by the owner.

From the three types of batik business, it was found that time is a non-physical hijab component always present in the batik business. The opening and closing hours of the batik business are clear boundaries to get privacy for residents of houses living in domestic spaces. The interesting thing in this study is that there are differences in the treatment business owners give visiting guests or consumers. It is felt in type 2 and 3 batik businesses because they are integrated with the domestic space. The interview found that the perpetrators of the activities carried out in the home-based batik enterprise room were: retail buyers, customers (distributors or customers), and families (relatives and nuclear family). Hijab or non-physical barriers for home-based batik enterprise spaces are distance and body language in verbal codes or utterances that describe familiarity or unfamiliarity with other people [33].

## DISCUSSION

The discussion in this chapter focuses on the findings of the research on the home-based batik enterprise space in Arab Village Sugihwaras as follows, Physical Hijab in the form of a place and non-physical Hijab in the form of time and territory formed in the batik business space [33]. The analysis result is that the physical Hijab that is very firm and guarantees the privacy of its occupants is the place hijab because it separates activities at different locations. This place's Hijab can only be reached in a separate batik business room (type 1). Meanwhile, the most assertive non-physical Hijab in separating activities in the batik business is time. Time distinguishes the Hijab in residential homes because batik business activities in household-based business spaces can be closed within a predetermined time. This implementation follows the "Mahram" and "Hijab" concepts in Public and Social Facilities. Public and social facilities separate their use based on differences in time and place between men and women [36].

The removal of the side door or women's door in a home-based batik enterprise space is one of the elements of the Hijab to achieve privacy [15], [20], [21]. In the initial study, gender segregation was done in residential houses to obtain privacy. The public space is called the men's space (*birun*), and the service room and private space are the space for women (*anderun*) [21], [26]. In addition, there is a side door that is reserved for women so that they can move anytime if there are guests in front [15], [20], [21]. The side door, or what can be known as the access door for women, is starting to disappear in the batik business space. The side door is only found in Batik Ade Ayu, Batik Balong, Batik Madhu Bronto, Batik Tiga Negeri, and Batik Ella. The loss of this side door also indicates a reduction in gender-based zoning distinctions in people who have home-based batik enterprises.

Aspects that distinguish Hijab in residential homes as has been studied, with Hijab in home-based batik business spaces [31], [42], [70]. The most important adaptation process due to the change in the function of space from a domestic function to a business function is to maintain comfort for the house's occupants, especially the values adopted. The values regarding Hijab in the household-based batik business space are also following the character of Arab Village Sugihwaras as an Islamic settlement where the majority of the people open businesses by maintaining the traditions of their ancestors in everyday life, namely Islamic values, trade motivation, the role of women in the family economy. And kinship [17], [18], [36]-[44], [19], [20], [22], [31]-[35]. The values still held in society make Hijab applied in a household-based batik business space by adjusting to the times. Separation of space or later referred to as the Hijab in residence, is interpreted as separation based on gender [14], [15], [72]. Muhrim or people who cannot be married. In this home-based batik enterprise space research, space separation is not done based on gender or muhrim alone but based on the close

emotional relationship between consumers and entrepreneurs or batik business owners consisting of consumers, co-workers (acquaintances), relatives and close family (muhrim).

## CONCLUSION

From the results of the analysis and discussion, it is concluded that the physical "hijab" in the form of a place and the non-physical "hijab" in the form of time is the strictest separator for domestic and business space activities as an adaptation strategy for home-based batik business space, and is the implementation of the "hijab" concept in the area. The meaning of privacy starting to disappear in home-based batik business houses is suspected to be starting from the disappearance of the side door as a door used for women's activities if there are guests, especially male guests. Applying the hijab concept in a home-based batik business space is based on the close relationship between consumers and business owners. It is divided into four boundaries that form territories or layers of "hijab", including consumers, co-workers (acquaintances), relatives and primary family (muhrim).

Based on the research above, the results of this study are still discussing the concept of the Hijab as a forming element of privacy, so it is necessary to conduct further research on aspects of privacy in home-based batik business spaces. This research is still limited to home-based batik business space, so it is recommended to continue researching productive houses for batik business as a complete research object.

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