

Creation's of Signature Batik from North Sumatra Ethnicity

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Abstract

The creation of batik from 7 tribes in North Sumatra is an effort to preserve diverse cultures. Batik is designed by combining motifs from the seven tribes of Mandailing, Nias, Simalungun, Batak Toba, Dairi, Karo and Malay, which reflect the uniqueness and values of local intelligence in each tribe. The creation process includes in-depth study of traditional motifs, interviews with cultural figures, in-depth exploration of traditional ornaments, selection of meaningful symbols, application of distinctive batik techniques to produce aesthetics and meaning. The result is seven unique batik designs, each reflecting the identity and values of the ethnic culture it represents

Keywords: Batik; create; ethnic

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1.0 Introduction

North Sumatra is one of the most diverse ethnic areas. Located at the northern end of the island of Sumatra. Known for its characteristic Batak tribes from ethnic groups that inhabit most of the territory in some of North Sumatra which are Karo district, Dairi, Simalungun, Asahan, to North Tapanuli. North Sumatra's typical Batic is commonly called Batic Batic, consisting of several ethnic-based motifs that exist in North Sumatra (Astuti, 2019). The typical Batic of North Sumatra has its characteristics and is taken from each tribe that exists in North Sumatra. The Batic motif is adapted to the various ethnic Batic existing in North Sumatera, there are 7 ethnics of North Sumatra, which are Toba Batak, Karo, Pak-Pak, Simalungun, Mandailing, Nias, and Melayu.

Every ethnic group in North Sumatra has different patterns of motif and color, which enriches the meaning and philosophy of motif. The whole pattern of motive and color originated from a thought of the ethnic community as a form of expression of its interaction with nature, man, and God. Batik is a handicraft drawing on a fabric medium for clothing that was one of the cultures of the Indonesian royal family in ancient times. Initially, batik was taught only by the keratin princesses to fill empty activities, so the ornaments that appeared were some sort of decoration that depicted the surroundings of the palace like decorative motifs. Batik Indonesia has been designated as a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO since October 2, 2009. As time passed and the ages evolved, the batik was widespread and anyone could wear it. This is proved by the abundance of fund managers and entrepreneurs of batik in various areas of the island of Java that are the livelihoods of the people in improving the local economic well-being (Wahyu,

2010 and 2012). In addition to Java Island, now batik also grows and extends outside of Java Island, one of them is the City of Medan North Sumatra (Wahyu, 2020).

The shape, color and symbolic meaning of ornaments are standard and agreed by the local community so it requires care and preservation (Mesra, et al., 2022). Ornaments are intended to revive a field of background and give rhythm by repeating the shape of a present and meaningful motif, so that the ornament can arouse a feeling of pleasure in its maker or its creator. (Noor, 2022). The existence of North Sumatra's ethnic motives can provide an opportunity to build a good foundation for creation not only by changing existing ones but in this case also considering the various directions of local absorption aspects. With hope, the emergence of the discovery of creative works with aesthetic elements on the work of batik written referring to 7 ethnicities in North Sumatra in this era, there is a need for more conservation-related innovations, broader development of the batik so that such works of art are not forgotten in an increasingly sophisticated era. Implementation done in a variety of other ways is the creation of a prototype batik 7 ethnic North Sumatra.

This study aims to visually interpret the aesthetic elements of ornaments from North Sumatra's 7 ethnic groups into written batik designs. The research involves collaboration with batik experts and potential long-term users to ensure the sustainability and practical application of the findings. The primary objectives of this research are to adapt and incorporate the aesthetic elements from North Sumatra's 7 ethnic ornaments into the design of written batik prototypes. Evaluate and analyze the aesthetic value of the resulting written batik prototypes. This assessment will focus on how effectively the engineered designs capture and represent the distinctive ornamental features of North Sumatra's 7 ethnic groups.

2.0 Literature Review

A prototype is an original type, shape, or example of something that is used as a typical, basic, or standard example for other things of the same category. In the field of design, a prototype is made before it is developed or specifically made for the developer before being made on a real scale or before being mass-produced. According to Krisyanti in Fakhrurozi (2019), a prototype is the original type, shape, or example of something used as a typical, basic, or standard example for something else of the same category.

Batik is derived from a colouring result which is technically by means of the technique of covering the dust or the strip with a sterile dye (naphthol), has the characteristic motif of an ornament characteristic of an ethnicity. In this research will create the art of crafts of batik in it applied ethnic ornaments of North Sumatra. The selection of raw materials used in the manufacture of ethnic batik crafts Batak is a white mori fabric then the other raw material is batik candles or commonly called 'night' as a material that has a function as a color motif agent or color limiting. On batik dyes used are kinds of synthetic dyes such as naphthol, indigosol, as well as the use of salt. In general, batik is a fabric that is derived from the colouring results in the technique of slope rintang with the fabric of batik candles, with motifs of typical ornamental patterns. (Sewan Soesanto, 1984). The process of craftsmanship begins with the process of design. Design has a crucial role to play in the implementation of the prototype process of the 7 ethnic North Sumatra batik. Design is a common process in initiating the process of various works of art and broadly covers some of the outcomes of material culture, originating from the light age past time to the future (Edmun Burke Feldman, 1967; Agus Sachari, 1986).

Previous research has looked into this, but it has primarily focused on the process of creating Batak and Malay batik motif designs. One effort to encourage national relations is to develop batik items that combine Batak and Malay batik themes to foster a bond that can strengthen inter-ethnic relations, resulting in the creation of Bhineka Tunggal Ika through art. The evolution of North Sumatra Malay Batak batik motifs refers to the production process that follows textile industry standards and processes (Fariyah et al., 2021) The current study focuses not only on the ethnicity of Batak and Malay batik motifs but also on seven North Sumatran tribes and engineering the aesthetic features of ornaments from these ethnicities to be used as material for the construction of written batik prototypes.

3.0 Method

This *artpractice-led research* is a research with an applied product research scheme and applied research that has been carried out previously whose outputs are works, models, prototypes, and prototypes that have been tested in an actual environment. Creation research is carried out *with* a special method, which is a structured creation process with certain stages as described by Husen, (2018) in his book entitled *Creation Research Methodology*.

The creative process uses a specific methodology that consists of several different phases. Preparatory Phase: The researchers conducted a preliminary study of the aesthetic components of ornamental designs from seven ethnic groups in North Sumatra. Conceptualization Stage: In this stage, the researchers explored their creative interpretations of the aesthetic elements of the seven ethnic ornaments. Design Elaboration Stage: This stage focuses on developing the initial concept. The researchers worked to integrate the aesthetic elements of the seven ethnic ornaments, creating a comprehensive and cohesive design. Prototyping Stage: In this final stage, the developed batik design is realized. This process covers the entire batik-making procedure, including the initial wax application (pengecap), coloring, and wax removal (pelorodan).

Work Testing

Testing the work of the prototype of batik Tulis based on the 7 ethnicities of North Sumatra was carried out by assessing the aesthetic quality by 3 (three) experts. The local cultural resources of North Sumatra's 7 ethnic ornamental aesthetic elements were identified according to certain characteristics in the North Sumatra region. After identification, the next process is classification, namely sorting and selecting the wealth of local cultural resources and their supporting elements. The next process is explication, which provides a

comprehensive explanation of the aesthetic elements of North Sumatra's seven ethnic ornaments by the symbolic meaning contained in them and placed according to their form and function. The next step is to try to create various imaginations and alternative designs. The alternative designs were then selected by the objectives to be achieved. After the design is selected, then experiment with making prototype batik artworks by referring to the design principles.

3.0 Findings

This study includes a sample of prototype batik tulis 7 ethnic North Sumatra items, as well as an assessment method with an assessment committee that will evaluate the job completed.

Figure 1, Mandailing is a combination of ethnic ornaments, some kind of motif that is found in the batik fabric is burangir, which has a philosophical meaning, whether it concerns the execution of customary ceremonies and rituals must first ask for mining and permission to the king and namora na toras (Azhari et al., 2019). Then there is a scale motif that symbolizes the high level of social concern of the King. On the upper and lower sides, there is a Rudang motif that symbolizes a perfect forest. The meaning of the forest means all the attributes of its customary greatness such as customary clothing, uniforms, weapons, and so on. How many colors are produced on the tennis batik cloth is black as the background color, white, red, and yellow color. All motif arrangements are based on structures that have aesthetic value and are easy to organize. The motif is structured in such a way that it forms a design that is applied to the Mori fabric.



Fig 1. Mandailing Batik's
(Source: Atmojo, W. T., 2024)

The process of making this aesthetic batik prototype applies design principles to batik. Design principles are ways, techniques, or instructions for applying elements to a design work. The principle of unity is found in clothing motif products. This is between one part and another part is a whole unit, supporting each other and systematically forming an order of various ornamental motifs. The arrangement of objects and components of motif objects is well organized. The balance in this Mandailing basic fabric prototype work looks good, this can be seen in the work with how the layout of motifs is attractive and has the same attention, both the placement of shapes and the resulting color grouping. Rhythm in the work occurs when repeating shapes to colors that are produced regularly but not monotonous, changing or changing size and continuous. Emphasis is the most interesting part, some objects become interesting and appear well. Proportion in Mandailing can be seen from the comparison of the first part with other parts ranging from large to small to wide to make it look good and interesting. Next is harmony where this principle arises because of the similarity and harmony between left and right.



Fig. 2. Nias Batik
(Source: Atmojo, W. T., 2024)

Figure 2, Nias Batik is packaged uniquely and attractively with a touch of merging ornament-ornament typical of Nias. There are some supporting ornaments of the Ni'oafi-afi motif, a picture of a small circle surrounded by leaves in the shape of a lonjong. The motive of Ni'oiozasai symbolizes heroism and is depicted with a red wama. Then the motive Ni'omeme Roto symbolises fertility and, at the same time hope. The Ni'osolafiga that symbolizes the unity and nature of this royong gotong is a sulursuluran-shaped oraramen. The colors that dominate the work are black, red, white, and yellow. Thus, the existence of the application of the design principles to the product of the prototype of the typical batik fabric of Nias does not eliminate the sacred meaning that is found in the typological motif of the tribe of the Nias.

Figure 3, the Simalungun ethnic patch is a combination of several Mandailing ethnic motifs. Consisting of the apple-apple-pine motif, this motif reflects cleanliness, then there is also the sulleppat motif. In the embroidery of this typical Simalungun fabric prototype, there are series that are interrelated with each other, resulting in a beautiful and detailed speech. Simalungun ethnic decorative motifs tend to feature repetitive motifs. The motifs are displayed in a form that has been developed but still shows the original form of embodiment. In addition, sometimes the forms of motifs applied to ornaments are displayed in a natural form, so that they still show their original form and the resulting form is not rigid. This application process is inseparable from what is called the principle of design principles.



Fig. 3. Simalungun's Batik
(Source: Atmojo, W. T., 2024)



Fig. 4. Toba's Batik
(Source: Atmojo, W. T., 2024)

Figure 4, Toba Batak ethnic batik cloth featuring a variety of unique motifs. The ethnic batik fabric of Toba Batak features a variety of unique motifs. It consists of a village motif, a motif that resembles the direction of the wind, then there is an eye motif which has the meaning of the life force. As the resulting color is black the background color of the fabric, then there is red, white, and a slight touch of yellow. The process of making the work of this aesthetic product is not independent of the application of the design principles to this batik. A design principle is a way, technique, or clue to apply elements to a design work.

Figure 5, Batik fabric typical ethnic Pak-pak Daiiri is a combination of aesthetic elements of various motifs typical of the region. Consisting of the motif of the Ritu flower, the motto of the royal flower that symbolizes the summit of beauty for the women, it also symbolises the beauty for its inhabitants to be liked by others like the scented turmeric flowers as weeds. This motif symbolizes unity and unity/family. Looking from the motif that is dressed together and connected, means that whoever has a home is happy to unite and loves to make friends and have a lot of companionship. On the typical ethnic fabric this Daiiri shows some typical colors namely, black, red, white and yellow.



Fig. 5. Dairi's Batik
(Source: Atmojo, W. T., 2024)

Figure 6, This ornamental motif is a related shape of a cloud or a string of clouds that are adjacent to the meaning of the sitelu rack in the Karo society. The top layer of the clouds shows the calambubu and the lower cloud layer as followers which means the boy. The motifs were given the colors of item, red, white, and yellow as a characteristic color of the Karo ethnicity. This aesthetic product is a product that is packaged and developed uniquely. This prototype fabric is made with the Batik writing technique and includes a combination of motifs presented as a characteristic Karo ethnic motif. The process of making the work of this innovative product is not apart from the principles of design on batik. This design principle is one of the ways, techniques, and instructions on how to apply elements to a design work. As for the design principles, they include unity, balance, rhythm, emphasis, proportion, and alignment. This principle is necessary for Karo's ethnic fabric innovation to enable the whole element of principle to become an integral unity, supporting each other and systematically forming a work of art.



Fig. 6. Karo's Batik
(Source: Atmojo, W. T., 2024)



Fig. 7. Melayu's Batik
(Source: Atmojo, W. T., 2024)

Figure 7, The display of the prototype of batik fabric that refers to the Malay ethnicity Deli appears pretty picky, unique and interesting. The combination of some of the aesthetic elements of the Malay tribal motifs became the focus of attention on this batik fabric. It consists of a motif of a spruce, a hooked hook, a flower motif. All motifs are based on structures that have aesthetic value. The motif is structured in such a way that it forms a design that is applied to the Mori fabric. The colors chosen are black, white, green and yellow as the colors typical of Malay ethnicity. The process of making aesthetic prototype product is not apart from the principles of design on batik. This design principle is one of the ways, techniques and instructions on how to apply elements into a design work. As for the design principles, they include unity, balance, rhythm, emphasis, proportion and alignment.

4.0 Discussion

The process of making North Sumatran ethnic batik prototypes requires considerations supported by practitioners in the field and artists. Below is a table of evaluation aspects of prototype batik products from 7 ethnic groups in North Sumatra. The process of making the North Sumatra ethnic batik prototype which refers to the seven tribes of North Sumatra, namely: Mandailing, Nias, Simalungun, Toba, Pak Pak Dai, Karo and Melayu has been completed. The success of creating written batik works based on seven ethnic motifs can be used as material for appreciation for students and the wider community. The seven ethnic batik produced can also add to the repertoire of batik in Indonesia and internationally. To strengthen and gain public recognition and support for the seven ethnic batik works, opinions are needed through assessment by competent experts. The assessment aspects carried out refer to the work that has been produced. The aspects assessed are the appearance of motif modifications; appearance of motif development; appearance of motif characteristics; the appearance of the neatness of the cutting, the appearance of the coloring results, and the appearance of the work produced by this batik work. Every aspect that was assessed received responses and values that could support the creation of seven ethnic-based batik works in North Sumatra and be further developed with innovative and creative works. A summary and average value of the seven batik works assessed by competent experts is presented in the following table.

Table 1. Overall Assessment Recapitulation Table

Title	Amount	Average
Mandailing's Batik	268,7	89,6
Nias Batik	269,3	89,8
Simalungun's Batik	268,2	89,4
Toba's Batik	266,7	88,9
Dairi's Batik	268,7	89,6
Karo's Batik	269,5	89,8
Melayu's Batik	270	90

(Source: Atmojo, W. T., 2024)

Table 1, it can be concluded that the results of the overall prototype product work on the batik fabric of the 7 ethnic groups of North Sumatra look good. Based on the results of the number of reviews on a product with an average value obtained by Mandailing Batik works obtained a total value of 268.7 with an average value of 89.6. Nias batik works look good with a total score of 269.3 with an average score of 89.8. Furthermore, Simalungun batik works received a total score of 268.2 with an average score of 89.4. Then Toba Batak batik was done with a total score of 266.7 with an average score of 88.9. Dairi batik works with a total score of 268.7 with an average score of 89.6. Karo batik works received a total score of 269.5 with an average score of 89.8 and the last is Malay batik work with a total score of 270 with an average score of 90 well. The seven batik cloth prototype products can already represent the characteristics of the 7 ethnicities of North Sumatra.

5.0 Conclusion and Recommendations

It can be concluded that there are many potential cultural resources such as ornaments that can be used as a source of ideas for batik motifs. The presence of seven prototypes of written batik cloth based on North Sumatra ethnicity is the first step to develop more batik varieties in Indonesia and internationally. North Sumatra and other regions in Indonesia have very diverse cultural resources. These characteristics characterize the products produced. In addition, cultural resources in the form of ornaments also have meaning as an identity that can provide understanding to the wider community as local wisdom. The seven prototypes of written batik works produced were made in 2024; using primisima mori fabric; work size 115 x 250 cm. The existence of these distinctive and unique ornaments can be explored and developed for batik and other craft products.

The prototype of written batik products created is aimed at middle to upper class consumers. The ethnic ornament motifs of North Sumatra are designed to be more realistic and attractive. Through the creation of batik works in this writing technique, it is hoped that it can open new insights that have a broad scope and knowledge as an answer to the application of ornaments that are not only used to decorate a particular object but have wisdom and aesthetic value in the next product produced in accordance with current expectations. The process of creating batik works certainly starts from design to the process of making it a unique and interesting work; both for clothing and for other uses. This research has certain constraints, particularly regarding its timeframe. The prototype examined was created in 2024, which may not fully represent developments before or after this period. For future studies, it is suggested that a long-term investigation be conducted to track the evolution of North Sumatran batik patterns over time. Analyzing batik designs from earlier periods could offer valuable insights into the progression of this traditional art form.

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