



Visualization of Batak Karo Ornaments in Batik Works

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Abstract. Karo ornament is one of the ornaments in North Sumatra. Karo ornaments have various motifs. Many researchers have not used these motifs as a reference when making batik. This research aims to implement them in the written batik technique. The search for Karo ornamental motifs was carried out by observing Karo's traditional houses and references in books. The research method used is the art creation method, which carries out two stages: the preparation stage of making designs and working prototypes. The design began with several alternative designs based on Karo ornamental motifs. The Karo ornamental motifs consist of sikawiten dew, traditional houses, Keret-eret, Simba dice, and miniature Karo houses. The prototype workmanship starts from the canting process to dyeing and sagging (wax removal on the fabric). The resulting written batik works are in the form of gardigans that have practical, functional value for women's needs and non-functional written batik works, namely works of art that prioritize beauty value. Both written batik works from this creative research can be added to the repertoire of batik art in Indonesia.

Keywords: Technique, Ornamentation, Batak, Culture, Traditional House.

1 Introduction

Many researchers in Indonesia and other countries worldwide have conducted research related to batik (see [1],[2]. Research conducted by Susanto [1] and Wahyu, et al. [2], it inspired me to develop batik research more broadly. According to Sewan Susanto's explanation, batik, which developed in Java, has now spread to various parts of Indonesia. In areas outside Java, a new batik has emerged that explores cultural resources that follow its characteristics. There is Papu batik, Kalimantan batik, sulawesa batik, Sumatra batik, and so on. Based on this phenomenon, this research was conducted to produce written batik works that refer to Karo ornaments.

As Gustami explains, ornamental art is one of the branches of fine art that has taken root in Indonesia to satisfy the sense of beauty and can be developed to meet human needs in the present and future [3]; see also [4]. Patterns in ornaments concern the issue of identity that characterizes the ornament. To know the depth of meaning requires sensitivity, ingenuity, and rigor.

The accuracy in studying local wisdom provides an opportunity to develop and create works of art by paying attention to local content with global nuances so that creative and innovative forms of discovery emerge. Creativity plays a significant role in developing innovative forms of work. Creativity is creating new and valuable works at the individual level and for certain groups of people [5]. However, based on observations in the field, the application of Karo ornaments as a source of local culture is still very limited to specific fields. Therefore, the research conducted resulted in the creation of batik tulis in the form of guardians and artworks based on Karo ornaments.

Reference sources for traditional ornaments are as follows: [6] Wahyu's article in the journal PANGGUNG: Scientific Journal of Arts & Culture published by STSI Bandung in Vol.21 N0 3 the Year 2011. Traditional Batak ethnic ornaments can be recognized, classified, and explained according to their form and type. After these three things are done, they are applied to create souvenir art, which refers to tourist art that reflects five specific characteristics.

The article entitled "Batak Traditional Decoration in Batik Technique" has been published in the National Accredited Journal of Scientific Journal PANGGUNG Seni & Budaya STSI Bandung Vol.20 N0. 2 April-June 2010 [7] can also be used as a reference. Traditional ornaments can also be processed and developed into batik techniques. Ornaments developed into batik techniques produce Batak batik motifs with dyeing techniques. Batak motifs and colors are a strength compared to batik in Java. In addition, it is also necessary to look at the writings of Siti Asyiah Siregar, et al, who explained the results of her research on the relationship between the ability to design ornaments and the learning outcomes of batik [8].

The above article describes the existence of traditional Batak ethnic ornaments, which are regional characteristics that can be used as a source of ideas when creating works of art. The batik technique used in this research is to create works of art as souvenirs, namely the application of traditional ornaments, especially the Batak Karo tribe, into written batik artworks. This creation will produce written batik artworks that reflect the specialty of Batak Karo as a local advantage.

The traditional ornamental art of the Karo tribe in the North Sumatra region is one of the local cultural resources that deserves to be used as a reference in the research process so that a creative and innovative batik art business with Karo ethnic patterns and patterns will emerge. The creation process is processed by applying the elements and principles of art design that are proportional to each other [9]; see also [10]. Thus, new forms of work will be obtained continuously that refers to the traditional form of Karo ethnic art. Then, the formulation of the model can be applied to the development of batik art at large, especially in the art of written batik derived from ethnic art, so that it will add to the repertoire of batik art in Indonesia. Indonesia. As stated by [7], applying North Sumatra Batak ornaments in batik techniques is an effort to develop and provide opportunities and alternatives to find forms of batik works with specific characteristics.

2 Methods

This creation research is research with a development research scheme that has previously conducted applied research (art and design as an ability) whose outputs are works, models, prototypes, and prototypes [11] tested in the actual environment. Art and design are a form of skill and ability that is part of a culture and part of the life of an academic community to achieve specific goals. Practice-led research uses a special method, namely a structured creation process with certain stages, as explained by [12] in his book *Research Methodology for Creation*. Creation research has the following characteristics and provisions: It focuses on creating works. Objects, object forms, or artwork forms do not yet exist at the time of the research. The researcher must design the components and elements of the research following its objectives. The researcher collects data to inform the realization of the work. The researcher describes the process of practical work. The way of making is done using a particular method with the following stage

2.1 Creation Process

The preparatory stage is observation and analysis. At this stage, the researcher conducts preliminary research on Batak Karo ornaments (identification, classification, and explanation). At this stage, the imagination of the Batak Karo ornament can be explored, and the ornament can be transformed into a concrete design form by paying attention to design principles. The imagination development stage focuses on the Batak Karo ornament as a complete design. The prototyping stage is implementing the batik design, from the canting process to coloring and sagging (removing wax on the fabric).

3 Results and Discussion



Fig.1. Visualization of practical and functional Karo Batik Ornaments.

Based on technical parameters, namely the quality of the lines on the canting, which are flat, strong, and firm can add contrast to the shape of the Cimba Dadu motif and the footprint of King Sulaiman. Then, the cut line looks neat because the cut line is not broken. The Karo ornamental batik cardigan looks clean because there is no dripping or bleeding canting during the canting process. Then, the colour of the base material, the colour of the Cimba Dadu motif, and the tread of King Sulaiman are produced evenly, and the colour of the cardigan does not fade or fade. Based on the technical aspects of making Karo ornamental cardigans, the score is excellent because the techniques for making written batik have been applied correctly.

Next is the originality (original) aspect, which explains that the idea or idea is the result of someone's creation and comes from the creator's creativity. The idea created by the creator is to add Karo ornaments to the cardigan, namely modifying the Cimba Dadu and tapak Raja Sulaiman motifs. [13] this gerga motif is believed to cure various diseases, repel poison, and cure itching; even other household kitchen utensils use this motif. The planning for making batik motif patterns is done independently based on ideas that have been carefully thought out. The creator implements the work to achieve the goals of his ideas. Based on the results of the originality aspect, the Karo ornamental cardigan received a perfect score because the idea, planning for making batik motif patterns and the process of carrying out the work was carried out by the creator himself who came from his creativit up to date aspect with the explanation that the Karo ornamental cardigan is a new/current work because it modifies the dadu cimba motif and Raja Sulaiman tread motif. The resulting Karo ornamental cardigan is able to keep up with the times but still maintain the ethnic values of Karo culture. Based on the up to date aspect results, the cardigan received a very good score because the Karo ornamental cardigan with dadu cimba and tapak raja sulaiman motifs is a new/current work and can keep up with the times.

In terms of color harmony, the Cimba Dadu motif and the King Sulaiman tread motif are arranged harmoniously to give a neater impression. Then, the colors of the main motif and the filling motif appear evenly to add to the beauty of the Karo ornamental cardigan. Then, the basic colors and objects on the Karo ornamental cardigan appear harmonious, namely, the basic fabric used on the black cardigan, the Simba dice motif and Raja Sulaiman's taper motif on the black red and white cardigan give a non-monotonous impression to the Karo ornamental cardigan. The Karo tribe has characteristics that distinguish it from other tribes, such as traditional clothing identical to red [14]. Based on the color harmony aspect results, the value is very good because the colors on the Karo ornamental cardigan appear harmonious and the colors displayed on the Karo ornamental cardigan are typical Karo cultural colours.

Furthermore, the innovative aspect is the renewal of batik elements presented, namely the modification of Simba's dice motif and King Solomon's tread motif which

became the object of this Karo ornamental cardigan. Then, there is a renewal of the form-making technique so that it shows the effect of a form that has not been known before, namely the Karo ornamental cardigan shows a form renewal based on practical functions, which can be used as a shirt or a bouquet of flowers. Batik creations are made based on modern art, so structurally, batik refers to the concept of modern aesthetics [15]. Based on the results of the innovation aspect, it obtained a very good score because of the renewal of batik elements and renewal of techniques in the form of Karo ornamental cardigan.

In the aspect of needs, the design and shape of the work follow the needs of the community because in terms of functional practicality, it can be used as clothing and as a cardigan, considering that people are more likely to be interested in functional work. Then the work was created with the concept of usefulness, namely the Karo ornamental cardigan, which helps add aesthetic value to the style of dress, especially among women, and not forgetting to also participate in preserving Karo culture in the form of Karo ornamental cardigan. Based on the results of the aspect of the need, it obtained a very good score because it realized a form that was in accordance with the needs of the community and the concept of usability.

The final assessment aspect is finishing, namely the appearance of the colour on the base material and motifs of cimba dadu and tapak king Sulaiman evenly. The result looks clean, there is no residual wax attached to the fabric. Based on the results of the finishing aspect, it got a very good score because the final result of the colour on the base body and the Cimba Dadu motif, and the tread of King Sulaiman was even, and the lines were clean so that it added aesthetic value to Karo ornamental cardigan.



Fig. 2. Visualisation of non-functional Karo ornamental hand-written batik works

Karo ornamental artworks (Embun sikawiten motif development, traditional houses, Keret-eret) based on batik craft assessment parameters. If described based on the assessment aspects of batik craft parameters, with an explanation of the technique, the quality of the lines on the canting is flat; there are no thick or thin lines. The firm quality of the canting line can add contrast to the shape of the Karo ornament motif. Then the cut line looks neat because the cut line is not broken. Karo ornamental artwork is clean because there are no droplets or lumps of canting during the canting process. Then the resulting color is evenly distributed, the color on the Karo

ornamental artwork does not fade or fade. Based on the technical aspects, Karo ornamental artworks received very good scores because the manufacturing process techniques were applied correctly.

Next is the authenticity (original) aspect, which explains that the idea or idea is the result of someone's creation and comes from the creator's creativity. Inspiration plays a very important role because it is the basis and beginning that drives artists to create works, including in creating ideas for batik works [16]. Ideas are the main creative activity in creating innovation. But giving birth to these ideas is difficult because they are very exploratory and rapidly developing in computing. The idea created by the creator is the development of Karo ornaments in written batik artworks, namely the modification of the sikawiten dew motif, traditional houses, and Keret-eret. The creator plans to make batik motif patterns based on ideas he has thought of. The creator carries out the process of implementing the work to achieve the goals of the creator's ideas and thoughts. Based on the results of the originality aspect, Karo's ornamental artworks received an excellent score because the ideas in motif development, planning for making and developing batik motif patterns, and the process of implementing the work were carried out by the creator himself.

Then, the contemporary aspect (up to date) with the explanation that Karo ornamental art is a new/contemporary work due to the development of the sikawiten dew, traditional house, and Keret-eret motifs. The resulting Karo ornamental handwritten batik artwork can keep up with the times because it displays the characteristics of Karo culture through the development of Karo ornaments in the form of sikawiten dew motifs, traditional houses, and Keret-eret. Based on the results of the current aspect (up to date) obtained an excellent score because the Karo ornamental artwork developing the sikawiten dew motif of the Keret-eret traditional house is a new/contemporary work that can preserve the environment. Keep up with the times and show the characteristics of Karo culture to the public.

Then, in color harmony, namely between the motifs of sikawiten dew, traditional houses, and keret-eret are arranged harmoniously to give a neater impression. Then the colors of the main motifs and filler motifs appear evenly distributed, adding to the beauty of Karo ornamental artworks. Then, the basic colors and objects in Karo ornamental artworks appear harmonious, namely, the basic cloth used in Karo ornamental artworks in orange, the red cycawita dew motif, the traditional house motif, and the black, red, and white sled. In the development of the motif, flower motifs are added, which can add aesthetic value to this Karo ornamental artwork. The colors of the flower motifs are purple, red, black, and green on the stem. It gives the impression of a non-monotonous color in Karo ornamental artworks. Based on the results of the color harmony aspect, the value is excellent because the colors in the Karo ornamental artwork appear harmonious, and the colors displayed in the Karo ornamental artwork are one of the characteristics of the development of the sikawiten dew motif, traditional house, Keret-eret.

Furthermore, in the innovative aspect, namely the renewal of batik elements, the development of Sikawiten dew motifs, traditional houses, and cranes into objects in this Karo ornamental artwork. Then, there is a renewal in the form-making

technique so that it shows the effect of a form that has not been known before, namely in Karo ornamental artworks featuring form renewal techniques based on the Sikawiten dew motif, traditional houses, sleds developed as well as the addition of floral motifs to add aesthetic value to ornamental artworks. Karo. Based on the results of the innovation aspect, it gets a very good score because of the renewal of batik elements in the form of motif development and technical renewal in the form of sikawiten dew motifs, traditional houses, and sweeping tools in Karo ornamental artworks.

In terms of needs, the design and shape of the work are in accordance with the needs of some people interested in non-functional works. Then, the work was created with the concept of usefulness, namely Karo ornamental artworks that are useful for introducing Karo culture to the public through artworks with sikawiten dew motifs, traditional houses, and sleds that have been developed. To add aesthetic value to the art of written batik in the form of Karo ornaments, don't forget to participate in preserving Karo culture in the form of Karo ornamental artworks. Based on the need results, it is very good because it realizes the development of the sikawiten dew motif, traditional houses, and cranes according to the needs of the community and the concept of utilization.

The last step is finishing, which is the distribution of colors on the Karo ornamental artwork. The dirt is clean, and the fabric has no remaining wax. Based on the results of the finishing aspect, it gets a very good score because the final result is evenly colored and clean, adding aesthetic value to the Karo ornamental artwork.

4 Conclusion

Karo ornaments with diverse motifs can be used as a source of ideas when creating written batik works. The creation process is carried out through the preparation and work realization stages. To assess the results of the realization of the work using the parameters of batik craft assessment. The resulting batik artworks are cardigans that have practical functions and can be used to fulfill women's needs. At the same time, the non-functional written batik works can be used as decorative elements in certain rooms.

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