



## Batak Traditional Houses as a Source of Ideas in the Creation of Written Batik

Wahyu Tri Atmojo<sup>\*1</sup> , Misgiya<sup>2</sup>

<sup>1,2</sup>Faculty of Languages and Arts, Universitas Negeri Medan, Indonesia

\*Corresponding Author: [wahyutriatmojo@unimed.ac.id](mailto:wahyutriatmojo@unimed.ac.id)

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### ABSTRACT

The source of the ideas underlying this research is the uniqueness of the traditional house ornaments of the Toba Batak, Malay, Karo, Simalungun, Pakpak, Mandailing, and Nias traditional houses. The interest that emanated from the form of traditional house ornaments gave rise to motivation and inspiration to explore, design, and create in the form of creative batik motifs in North Sumatra. Engineering the aesthetic elements of traditional Batak Toba, Malay, Karo, Simalungun, Pakpak, Mandailing and Nias traditional houses as a real business using a development research scheme. The creation process goes through three stages, namely exploration, design, and embodiment. The batik technique uses written batik on mori cotton cloth and coloring with the dab technique. The work is in the form of batik clothing. Batik clothing with the Pakpak Dairi traditional house applies this type of conical inflorescence, perkupkup manun, siwaluh village and conical inflorescence with the results of quality tests for modification of motifs, development of motifs, characteristics of motifs, neatness of canting, coloring, and work models obtaining an average score of 90. Karo ornament batik applies the type of traditional house motif siwaluh jabu, mangosteen pantil, close the dice, and cimba lau, with the results of quality tests of motif modification, motif development, motif characteristics, print neatness, coloring, and work models obtaining an average value of 90.22.

**Keywords:** Traditional House, Visualization, Engineering, Design, Written Batik

### ABSTRAK

Sumber gagasan yang melatarbelakangi penelitian ini adalah keunikan ragam hias rumah adat suku Batak Toba, Melayu, Karo, Simalungun, Pakpak, Mandailing, dan Nias. Ketertarikan yang terpancar dari bentuk ragam hias rumah adat tersebut memunculkan motivasi dan inspirasi untuk mengeksplorasi, mendesain, dan berkreasi dalam bentuk motif batik kreatif di Sumatera Utara. Merekayasa unsur estetika ragam hias rumah adat Batak Toba, Melayu, Karo, Simalungun, Pakpak, Mandailing, dan Nias sebagai sebuah usaha riil dengan menggunakan skema penelitian pengembangan. Proses penciptaan melalui tiga tahap yaitu eksplorasi, desain, dan perwujudan. Teknik pembatikan menggunakan batik tulis pada kain katun mori dan pewarnaan dengan teknik colek. Karya tersebut berupa busana batik. Busana batik dengan rumah adat Pakpak Dairi menerapkan jenis perbungaaan mengerucut, perkupkup manun, siwaluh kampung dan perbungaaan mengerucut dengan hasil uji mutu modifikasi motif, pengembangan motif, ciri motif, kerapian canting, pewarnaan, dan model kerja memperoleh nilai rata-rata 90. Batik ornamen Karo menerapkan jenis motif rumah adat siwaluh jabu, manggis pantil, tutup dadu, dan cimba lau, dengan hasil uji mutu modifikasi motif, pengembangan motif, ciri motif, kerapian cetak, pewarnaan, dan model kerja memperoleh nilai rata-rata 90.22.

**Kata Kunci:** Rumah Adat, Visualisasi, Teknik, Desain, Batik Tulis



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## 1. Introduction

Indonesia is a country with an abundance and diversity of cultural richness. Cultural diversity in Indonesia is created by the diversity of cultures, races, ethnicities, beliefs, religions, and languages that are influenced by differences in geographical location spread across all provinces in Indonesia (Mufidah, 2020). Every province in Indonesia has enormous cultural potential in the form of dances, songs, traditional ceremonies, musical instruments, traditional weapons, traditional houses, and traditional clothing (Solemede et al., 2020). Therefore, the cultural potential in each region must be a great asset to contribute to national development.

One of the provinces that has a lot of cultural diversity in Indonesia is North Sumatra. As a multicultural province, North Sumatra has a lot of cultural potential through ethnic diversity spread across various regions such as Toba Batak, Malay, Karo, Simalungun, Pakpak, Mandailing and Nias. The various ethnic groups have their own characteristics in various forms of culture. One of the peculiarities that it has is the shape of a traditional house. North Sumatra has a heritage of traditional houses and ornaments that are very diverse and have high aesthetic value through the art of carving (Hasugian & Mesra, 2021).

Various ornaments in traditional houses of various ethnic groups in North Sumatra have their own distinctive style. One such example Gorga There are Batak in several parts of the traditional Batak house on the outside of the building to decorate it through ornaments with a combination of the three main colors namely red, black and white (Sinaga et al., 2020). In addition to functioning as an ornamental ornament, Gorga also functions as a means of supporting vitality (belief) and as a strength of the Toba Batak community and functions as an ornament (Sianturi, 2022). Another example of the famous Karo traditional house with the name Siwaluh Jabu with motif Cimba Lau (Tutup Dadu) which is the shape of a cloud that floats in the sky shows the prayer of the Karo people to the creator who gives brightness to their lives (Br Tarigan et al., 2023). Besides that, the Simalungun traditional house also has a motif Pinar Jombut Uwou which symbolizes respect for those who deserve respect and respect for those who deserve respect (Rezeki & Fatria, 2021). In addition to the three examples above, there are still many traditional houses of the North Sumatra ethnic group which have motifs and ornaments with distinctive characteristics and meanings implied in them.

From some of the sample statements above, the aesthetic elements of various traditional houses of the North Sumatra ethnic group have the potential to be used as detailed Batik motifs that have their own aesthetic value and meaning. Batik is the work of human hands directly by using a canting as a medium for drawing and using wax to produce beautiful works (Susetyawati, 2022). In general, the motifs on Indonesian Batik are very diverse in various regions. Local culture and potential in the region have become a source of ideas and elements for forming regional identity so that they have become a source of creating Batik motif artworks.

Several previous studies became inspiration and material for comparison in the research process carried out as stated by Atmojo (2011) by raising research with the title "Souvenirs Based on Batak Ethnic Art" which identifies, classifies, and explores traditional Batak ornaments to formulate and produce souvenir art design models. based on the Toba Batak ethnicity. Similar research was also put forward by Karlina & Rusanti (2021) by utilizing the Toba Batak gorga motif on the bride's dress using embroidery and sequin techniques.

Although several previous studies have tried to explore by utilizing traditional cultural forms as inspiration in creating new artistic motifs, in field observations conducted, people's creativity to create creative innovations is still limited to certain fields and geographically its existence is still limited. local. Therefore, this study tries to generate maximally to visualize the aesthetic elements of traditional Batak Toba, Malay, Karo, Simalungun, Pakpak, Mandailing, and Nias traditional houses into written batik by involving competent partners in the field of batik and partner users who will continue research results on an ongoing basis. So that the specific purpose of this study is to engineer the aesthetic elements of the traditional houses of the Batak Toba, Malay, Karo, the creation of written batik works by using digital visual elements and knowing the aesthetic quality of the engineering results of the creation of written batik which refers to the aesthetic elements of the Toba Batak, Malay, Karo, Simalungun, Pakpak, Mandailing, and Nias traditional houses with the use of digital visual elements.

## 2. Literature Review

### 2.1. Sources of Creation

An overview of the sources of creation of works of art is one of the most important things in the creative

process. The creation of works cannot be separated from the search for references and which are useful as a form of inspiration in various ways, so as to produce new creative and innovative works. The data references that have been obtained serve to build a theoretical framework as a basic concept in the foundation of creation. The following are some of the literature reviews that have been taken.

Journal article by Atmojo (2011) entitled "Batak Ethnic Art-Based Souvenirs" which identifies, classifies, and explores traditional Batak ornaments to formulate and produce design models of Toba Batak ethnic-based souvenir art. A journal article by Atmojo (2010) entitled "Batak Traditional Ornaments in Batik Techniques" which states that the aesthetic elements of Malay and Nias Batak traditional houses can be processed and developed into batik techniques. The aesthetic elements of the Malay and Nias Batak traditional houses which have been developed into the batik technique produce written batik with the dye and dab cover technique. The coloring uses naphthol and remasol with the typical Batak colors, namely red, black and white. The typical Batak motifs and colors are the specific strengths compared to the previous batiks.

Journal article by Hermita & Sianturi (2020) with the title "Application of Gorga Motif Ornaments on Wall Decorations" which succeeded in creating and producing new creations of several decorations in the making and application of Gorga motifs which were applied in the form of wall hangings, works produced in making wall hangings using Gorga's motive without losing its original form. Journal article by Siburian (2022) entitled "Visual Form and Symbolic Meaning of Gorga Batak Toba" which reveals the type, visual form, and symbolic meaning of Gorga ornaments applied in Toba Batak traditional houses and to find out the uniqueness and peculiarities of Gorga ornaments in Toba Batak traditional houses as well as its function, role, and form of application in today's life.

As for the book written by Kudriya (2019) entitled "Creativity in Batik Design" which explains that in developing batik, it is necessary to integrate aspects of the human image in viewing the world, mastery of technology, and aesthetic values and the use of digital visual elements. This book also presents several forms of sketch drawings, which are expected to provide a reference for anyone who wishes to participate in developing traditional batik motifs in various regions, all over Indonesia.

## 2.2. Visual Overview

The process of creating the work of art "Batak Traditional Traditional House as a Source of Ideas in the Creation of Written Batik" in this case requires several visual reviews. A visual review of creation is one way to find data in the form of images or works that can inspire creators of works (Rajudin et al., 2020). The visual data that the creators use comes from books, the internet and various other media that help the process of creating works as a basis for developing batik motif designs which are then made simple sketches as a reference for the motifs that are developed. Some of the sketches of the traditional house shapes used include the following:

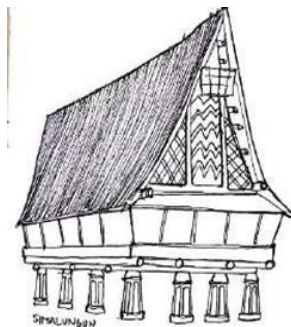


Figure1. Sketch of the Simalungun Traditional House



Figure2. Sketch of the Pakpak Traditional House



Figure3. Sketch of the Mandailing Traditional House

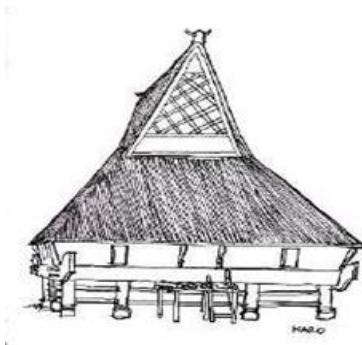


Figure4. Sketch of the Karo Traditional House

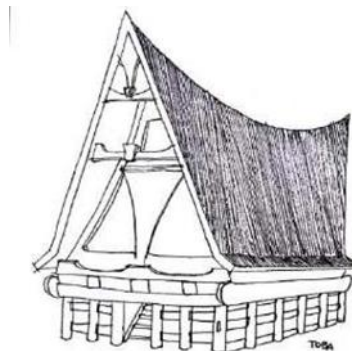


Figure5. Sketch of the Batak Toba Traditional House

Some of the sketches of the shape of the traditional house depicted above, produce a visualization which is an illustration of the basic design of the aesthetic elements of the traditional house. The following is an example of visualizing written batik works based on the aesthetic elements of Batak, Malay and Nias traditional houses.

### 2.3. Traditional House

A traditional house is a house building that characterizes or is typical of an area in Indonesia that symbolizes the culture and characteristics of the local community (Syamsudin et al., 2021). Indonesia is known as a country that has a diversity and richness of culture, various languages and tribes from Sabang to Merauke so that Indonesia has many collections of traditional houses. Until now there are still many tribes or regions in Indonesia that still maintain traditional houses as an effort to maintain cultural values that are increasingly displaced by modernization culture.

Usually, certain traditional houses are used as halls (meeting places), museums or just left as tourist objects. The shape and architecture of traditional houses in Indonesia, each region has a different shape and architecture in accordance with the nuances of local customs. Traditional houses are generally decorated with beautiful carvings, in ancient times, the most beautiful looking traditional houses were usually owned by the royal family or local customary leaders using selected wood and the work was done traditionally involving experts in their field (Bella & Wiana, 2022).

### 2.4. Written Batik

Batik in Javanese, written with batik, refers to Javanese lettersthat shows that batik is a series of dots that form a certain picture (Sandi et al., 2020). Batik motifs have now become a trend in society. Creative ideas in society are able to show the diversity of batik in Indonesia. In line with its current development, batik has become a cultural object phenomenon to be proud of, because it has been able to boost the community's economy. In terms of creativity, batik can be applied in a variety of products that people need, such as clothing materials or as room or interior decoration (Hendrawati et al., 2021).

Written batik is done using a canting, which is a tool made of copper that is shaped to hold wax (batik wax) with a tip in the form of a small channel for wax to escape when it forms patterns on the surface of the cloth (Susanti & Azhar, 2020). Technically, written batik requires a relatively longer time, approximately 2-3 months, judging by the design of the motifs. The process of making written batik only uses hand speed and hand dexterity, so written batik can show the characteristics of the batik maker.

### 2.5. Design

Design plays an important role in implementing the results of the batik process. According to John A. Walker in Mubarat & Ilhaq (2021) explains, that all artists are bound in design as part of their creative activity which tends to point to the art of designing (the arts of design). Design is a general process for creating various works of art and broadly includes various products of material culture, both from the past, present and future. Therefore the design that will be made leads to an action in solving the problem so that the resulting design can be accepted and appreciated by the wider community.

## 3. Method

The method used in this research is creation research. Creation research is research that uses development research schemes that have previously conducted applied research (art and design as capability) so that the output is in the form of works, models, prototypes, and prototypes that have been tested in an actual environment (Utami et al., 2022). Creation research (Practice-led Research) carried out with a special method, namely a structured creation process with certain stages. Creation research has characteristics and provisions that focus on the practice of creating works. The researcher must design the components and elements of the research according to the objectives. Researchers collect data to underlie the process of embodiment of works. Researchers describe the process of working practice to create objects or forms of artwork produced (Sugiyono, 2020). The process of creating works can be done intuitively, but can also be pursued through a carefully planned, analytical and systematic scientific method. In a methodological context, there are three stages in the creation of craft art, namely exploration (finding sources of ideas, concepts, foundations for creation), design (craft designs), and embodiment (creation of works) (Safitri et al., 2022).

## 4. Result and Discussion

### 4.1. Creation Process

#### a. Exploration of the Idea of Creation

The researcher conducted a search in the form of collecting data about the ornament motifs of the Toba Batak, Malay, Karo, Simalungun, Pakpak, Mandailing, and Nias traditional houses which were used as visual forms to become the motif designs developed. Researchers use objects in the form of traditional house ornaments as an idea to put ideas into batik motifs. The technique that the creator uses in making batik motifs uses stylization techniques by stylizing objects to be more decorative without changing their original shape. The batik technique used is the batik technique with the dab coloring process. The coloring is done with naphthol substance with the color adjusted to the dominant tones of black, red, white and yellow according to the characteristic color of the North Sumatran traditional house ornaments.

#### b. Engineering/Design

The design stage is a visualization of the exploration reference data analysis which is embodied in the form of a sketch which is then used for the embodiment process. This step is in the form of making sketches which are then determined as plans or designs. The design stage includes several parts, the first of which is to make designs for batik motifs and clothing. The second stage is perfecting the selected sketch into a sketch which has been perfected. The last stage is making working drawings in the process of making works and equipment contained in batik clothing. Besides that, in making a design plan, several aspects are considered to create the best work.

The engineering or design stage is carried out by making several sketches as the stage for pouring ideas which provide an option to be followed up into works of art. Here b traditional house as a result of the embodiment of work.

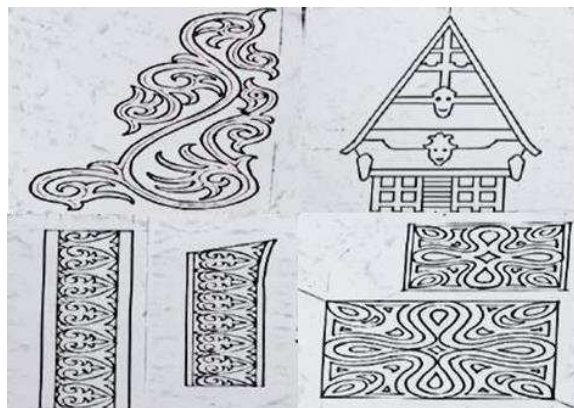


Figure6. Sketches of ornaments and traditional houses (1)

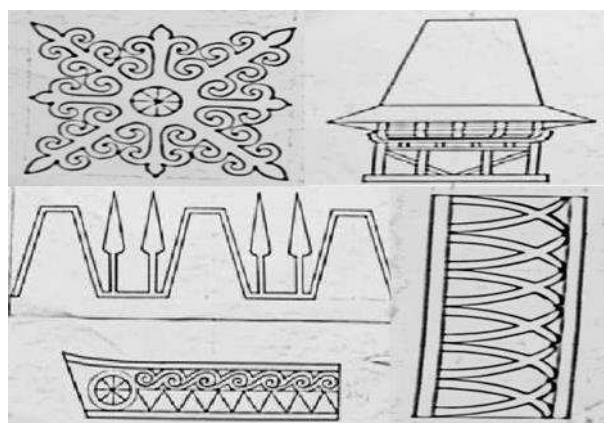


Figure7. Sketches of ornaments and traditional houses (2)



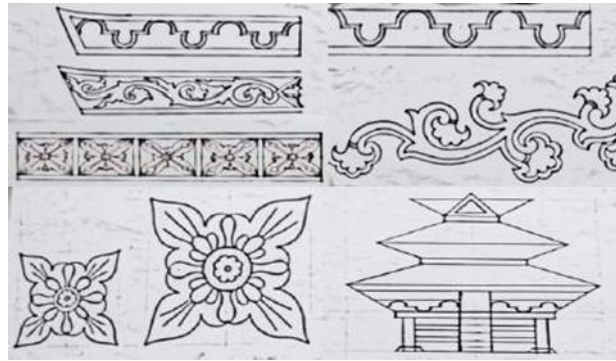


Figure8. Sketches of ornaments and traditional houses (3)

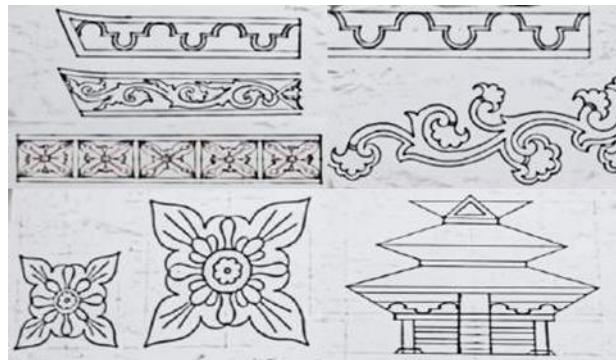


Figure9. Sketches of ornaments and traditional houses (4)

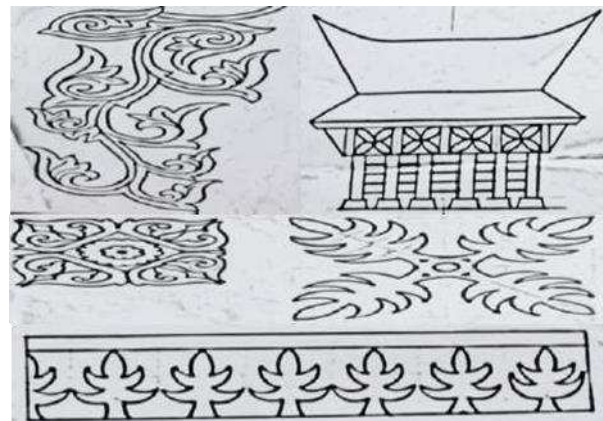


Figure10. Sketches of ornaments and traditional houses (5)

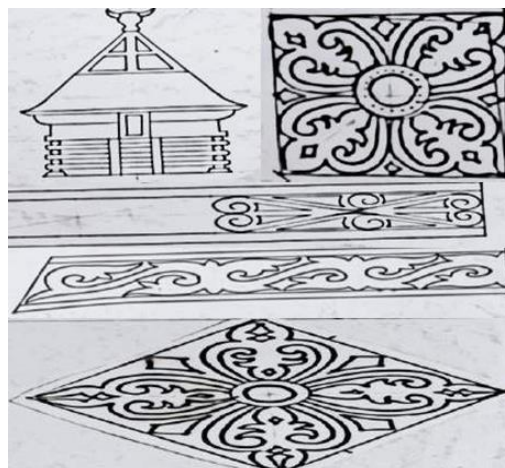


Figure11. Sketches of ornaments and traditional houses (6)

### c. Creation of Works

Manufacturing stage work is a process realizing concepts, foundations, and designs into works by preparing materials and tools, making fashion patterns, batik processes, pattern cutting, sewing and finishing. This is done in order to produce work that is satisfactory and in accordance with the design concept.

### 4.2. Results of Creation of Works

In detail, the description of the work related to the form of batik clothing, philosophical values and the application of the batik motifs that have been designed is explained. The visual description of the work is not only seen from the form but raises several cultural values of the concept of creation, form of work, and philosophy.

#### a. Pakpak Traditional House Ornaments Batik Works



Figure12. Long-sleeved shirt with traditional house motifs and Pakpak Dairi ornaments

This long-sleeved batik shirt with house motifs and Pakpak Dairi ornaments applies six types of typical Pakpak Dairi motifs, namely: Pakpak Dairi Jerro traditional house, Koning Flower Motif, Manun Perkupkup Motif, Siwaluh Village Motif and Koning Flower Motif. The use of colors used in this batik work is a combination of red, yellow, black and white colors which are identical to the Pakpak Dairi Batak, which gives an elegant impression. The philosophy of the motifs applied conveys meaning to homeowners who are patient, humble, patient and always make the right considerations when making decisions to solve problems.

Based on artistic principles, batik with the Pakpak Dairi ornament motif has a beautiful and harmonious unity because the motifs are interconnected with each other. Thus, motifs on batik have beautiful composition, proportion, rhythm, balance, neat, orderly, and look static. This batik has obtained quality test results with 6 assessment aspects (motive modification, motif development, motif characteristics, neatness canting, coloring, and model work) which were assessed by 3 experts with an average score of 90.00. The following are the results of quality tests on the Pakpak Dairi ornament motif batik.

**Table 1.** Quality Value of Pakpak Motif Batik

| No            | Assessment Aspect      | Mark  |
|---------------|------------------------|-------|
| 1             | Motive Modification    | 90.67 |
| 2             | Motive Development     | 90.00 |
| 3             | Motive Characteristics | 89.33 |
| 4             | Cantingan neatness     | 90.00 |
| 5             | Coloring               | 90.00 |
| 6             | Work Model             | 90.00 |
| Average Value |                        | 90.00 |



*b. Karo Traditional House Ornaments Batik Works*



Figure13. Long-sleeved shirt with traditional house motifs and Karo ornaments (1)



Figure14. Long-sleeved shirt with traditional house motifs and Karo ornaments (2)

This long-sleeved batik shirt with house motifs and Karo ornaments applies several types of Karo ethnic motifs such as the Siwaluh Jabu Traditional House, Pantil Mangosteen Motif, Tutup Dadu and Cimba Lau Motif, and the Para-Para/Gundur Mangalata Painting Motif. In Karo batik (1) batik with a combination of yellow, white, black and white. The philosophy of this motif has the meaning of prosperity, another symbol of inner strength and the attitude or character of the Karo people who always take something that must be returned immediately without destroying the kinship. In Karo batik (2) with three colors combined between red, black and white. As for the philosophy of motive has the meaning of prosperity and a symbol of inner strength.

Karo traditional house motif batik 1 and 2 obtained quality test results with 6 aspects of assessment (modification of motifs, development of motifs, motif characteristics, neatness of canting, and coloring) which were assessed by 3 experts with obtaining average values of 90.44 and 90 respectively ,00. The following are the results of quality tests on batik with Karo ornament motifs.

**Table 2.** Quality Value of Karo Motif Batik

| No | Assessment Aspect      | Batik 1 | Batik 2 |
|----|------------------------|---------|---------|
| 1  | Motive Modification    | 90.67   | 90.00   |
| 2  | Motive Development     | 90.67   | 89.33   |
| 3  | Motive Characteristics | 91.00   | 89.33   |
| 4  | Cantingan neatness     | 90.33   | 90.67   |
| 5  | Coloring               | 90.00   | 90.67   |
| 6  | Work Model             | 90.00   | 90.00   |
|    | Average Value          | 90.44   | 90.00   |
|    | Total average          | 90.22   |         |

## c. Simalungun Traditional House Ornament Motif Batik Works



Figure15. Traditional house motif long-sleeved clothes and Simalungun ornaments (1)



Figure16. Traditional house motif long-sleeved clothes and Simalungun ornaments (2)

This long-sleeved batik shirt with a Simalungun ornament motif has a pattern Bolon traditional house, Hail Putor motifs, Ambulu Ni Uow/Jambut Uow motifs and Pahu-Pahu Patundal motifs. In Simalungun batik (1) it has a blend of red, yellow and black and white, the color that is synonymous with the Simalungun Batak. The philosophy/meaning of the motif applied is a symbol of unity, although different in opinion but one in principle to achieve a common goal with symbols of beauty, beauty and grace. In Simalungun batik (2) with a black background with a combination of red and white motifs which makes this work look elegant and attractive with colors identical to Simalungun batik, namely red, white and black.

This long-sleeve batik with Simalungun ornament has a beautiful unity because it is interconnected between the Bolon Traditional House motif and the Hail Putor Motif so that it has a beautiful composition, proportion, rhythm and balance, neat, orderly and looks static with simplicity which makes the work look attractive.

Simalungun traditional house motif batik 1 and 2 obtained quality test results with 6 assessment aspects (modification of motifs, motif development, motif characteristics, cantingan neatness, coloring, and work model) which were assessed by 3 experts with obtaining an average value of 90.39 and 90.39 respectively 87,44. The following are the results of quality tests on the Simalungun ornament motif batik.

**Table 3.** Quality Value of Simalungun Motif Batik

| No            | Assessment Aspect      | Batik 1 | Batik 2 |
|---------------|------------------------|---------|---------|
| 1             | Motive Modification    | 90.33   | 84.67   |
| 2             | Motive Development     | 90.67   | 85.33   |
| 3             | Motive Characteristics | 91.00   | 87.67   |
| 4             | Cantingan neatness     | 89.67   | 89.33   |
| 5             | Coloring               | 90.00   | 89.33   |
| 6             | Work Model             | 90.67   | 88.33   |
| Average Value |                        | 90.39   | 87.44   |
| Total average |                        | 88.91   |         |

*d. Batik Motifs for Traditional Toba Batak House Ornaments*



Figure17. Long-sleeved shirt with traditional house motifs and Toba ornaments

This long-sleeved batik shirt with house motifs and Toba Batak ornaments has motifs that are typical of the Toba Batak ethnicity, namely Rumah Bolon, Simataniari Motif, Simeol-eol Motif and Ipon-ipon Motif. Has a combination of red, black and white. The motifs on batik have a philosophy of joy and joy. In addition, this motif has a warning symbol to society so as not to dissolve in trouble and sadness so that the ideals and hopes belong to all the Toba Batak people. This batik has a beautiful unity with mutually continuous motifs so that it has a beautiful composition, neat motifs, and a regular rhythm of motifs.

This batik obtained quality test results with 6 assessment aspects (modification of motifs, development of motifs, motif characteristics, neatness of canting, coloring, and work model) which were assessed by 3 experts with an average score of 90.27. The following are the results of quality tests on batik with Toba Batak ornaments.

**Table 4.** Quality Value of Toba Motif Batik

| No            | Assessment Aspect      | Mark  |
|---------------|------------------------|-------|
| 1             | Motive Modification    | 90.00 |
| 2             | Motive Development     | 90.67 |
| 3             | Motive Characteristics | 91.00 |
| 4             | Cantingan neatness     | 89.33 |
| 5             | Coloring               | 90.33 |
| 6             | Work Model             | 91.33 |
| Average Value |                        | 90.27 |

*e. Batik Work of Mandailing Traditional House Ornaments*



Figure18. Long-sleeved shirt with traditional house motifs and Mandailing ornaments

This long-sleeved batik shirt with house motifs and Mandailing ornaments has several types of motifs, such as: Bagas Godang in HutanaGodang Mandailing, Burangir (Atopic), bindu, Dreadlocks and Lotus Flowers. The combination of yellow, red, black and white really describes the characteristics of the Mandailing ethnicity. The philosophy of the motifs on this batik is the order of the social life of the community in one

village in Mandailing which is based on Dalihan Natolu, which consists of Mora, kahanggi (relatives), anak boru (son-in-law/father-in-law). This batik has neat and orderly motifs so that it looks beautiful with the right portion.

This Mandailing batik motif obtained quality test results with 6 assessment aspects (modification of motifs, development of motifs, motif characteristics, neatness of canting, coloring, and work model) which were assessed by 3 experts with an average score of 89.88. The following are the results of quality tests on batik with Mandailing ornament motifs.

**Table 5.** Quality Value of Toba Motif Batik

| No            | Assessment Aspect      | Mark  |
|---------------|------------------------|-------|
| 1             | Motive Modification    | 90.00 |
| 2             | Motive Development     | 90.67 |
| 3             | Motive Characteristics | 89.33 |
| 4             | Cantingan neatness     | 90.00 |
| 5             | Coloring               | 90.00 |
| 6             | Work Model             | 90.00 |
| Average Value |                        | 89.88 |

*f. Nias Traditional House Ornament Batik Works*



Figure19. Long-sleeved shirt with traditional house motifs and Nias ornaments

Long-sleeved batik shirt with house motifs and Nias ornaments using typical Nias motifs, namely Omo Hada, Niotalinga Woli-woli, Niotalakhoi (Niotawolo) Niohuluyo, Niogama and Niosolafiga motifs. The colors used in this batik work are a combination of red, yellow, black and white which are synonymous with Nias ethnic customs. The philosophy or meaning contained in the motif signifies the symbols of men and women as symbols of a prosperous life and always in touch with nature. The fern leaf motif depicts fertility and growth that will blossom, there is an expectation of good growth.

This Nias batik motif obtained quality test results with 6 assessment aspects (modification of motifs, development of motifs, motif characteristics, neatness of canting, coloring, and work model) which were assessed by 3 experts with an average score of 89.38. The following are the results of quality tests on batik with Nias ornament motifs.

**Table 6.** Quality Value of Nias Batik Motifs

| No            | Assessment Aspect      | Mark  |
|---------------|------------------------|-------|
| 1             | Motive Modification    | 89.00 |
| 2             | Motive Development     | 90.00 |
| 3             | Motive Characteristics | 89.33 |
| 4             | Cantingan neatness     | 89.33 |
| 5             | Coloring               | 89.00 |
| 6             | Work Model             | 89.67 |
| Average Value |                        | 89.38 |

## 5. Conclusion

This work of art was created to get inner satisfaction, not limited to being expressed in visual form but in it contains meaning and philosophy. Balanced ideas, concepts and techniques produce works of art that are not only beautiful but have character and contain deep meaning. The creator's interest in the uniqueness that emanates from the form of traditional house ornaments raises motivation and inspiration to explore, design, and create further in the form of batik motifs. The process of creating this work is carried out through three stages of art creation, namely exploration, design and creation of works.

Exploration activities were carried out by direct observation of the forms of ornaments in the Toba Batak, Malay, Karo, Simalungun, Pakpak, Mandailing, and Nias traditional houses. The results of these observations are outlined in the sketch design as a visual motif idea that is developed. The design process is carried out by developing traditional house motifs with stylization techniques which are poured into the form of batik designs. The embodiment stage is carried out to visualize the design in the form of a real work in the form of batik clothing based on the ethnicities of North Sumatra. This creation research produced a batik shirt product with motifs adapted from traditional Toba Batak, Malay, Karo, Simalungun, Pakpak, Mandailing, and Nias traditional house ornaments. The embodiment stage is carried out to visualize the design in the form of a real work in the form of batik clothing based on the ethnicities of North Sumatra. This creation research produced a batik shirt product with motifs adapted from traditional Toba Batak, Malay, Karo, Simalungun, Pakpak, Mandailing, and Nias traditional house ornaments. In this case, it is hoped that this creation will not stop here, development and research on similar creations are expected in the future to support success in creating new works to support the creation of a creative and innovative society in utilizing Indonesia's cultural wealth.

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