

The Creation of Batik Based On Ulos Motifs

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Abstract. This research was conducted to create ulos motifs into the technique of batik tulis. The methodology is one of art creation. Art creation research focuses on practice of producing works of art. In particular, method of creating works of art is to create designs on drawing paper. The design results of drawing paper are transferred to the mori primisima fabric. The existing design was designed by mori primisima then carried out the designation. After the insertion, then coloring is carried out with colet technique with remasol color material. After coloring is complete, then fixation is carried out to lock the color. The fixation material used is waterglass. The result of the creation of batik artworks based on ulos motifs was then implemented into clothes and gardigan. The two works were then analyzed using the principles of fine art design, namely harmony, unity, center of attention, balance, contrast, harmony, and simplicity.

Keywords: design; batik; motifs, ulos

1 Introduction

This innovation applied scheme research is a follow-up to previous research related to North Sumatra ornament-based batik tulis [1], and also research on the creation of batik tulis based on North Sumatra traditional houses [2] In addition to following up on the results of batik research that has been reedited and has been published in the Panggung Journal published in March 2013 by STSI Bandung [3]. In the journal, it is mentioned that North Sumatra has a cultural heritage from the previous community and lasts until now. Theaesthetic e lemen of North Sumatra ornaments is very worthy of being applied to batik techniques. The research that has been produced by Wahyu et al, provides inspiration to expand and develop it. North Sumatra with a variety of ethnicities has local cultural resources in the form of ulos which are very diverse and worthy of being a source of ideas in conducting research. With the hope of emerging young entrepreneurs among the wider community as well as certain communities.

As Gustami explained, the cultural heritage in which there are elements of ornaments and ulos motifs has taken root in Indonesia as a fulfillment of a sense of beauty and can be developed by adjusting human needs in the present and future [4]. Each region also has a form of weaving craft with different names. The patterns and styles differ from one ethnicity to another. One of the patterns and styles of ornamental art that have certain characteristics is ulos. The woven pattern of the ulos motif will also concern the issue of identity that is characteristic of the area. A special sign to be distinguished from others by mentioning its distinctive features because each object has certain characteristics. To know the depth of meaning requires sensitivity, foresight, and carefulness. Design innovations that produce innovative products require exploration of the advantages and uniqueness of materials and design ideas to be developed into

products that have new function [5]. The ability to examine local content containing a wide variety of traditional symbols and ideas provides an opportunity to build a foundation for creation that not only changes the existing one but also considers local uptake with a global nuance. Thus, will emerge the findings of a creative and innovative form. To bring out innovative forms of work, creativity has a very important role. Creativity is the ability to produce new and useful works that were never imagined before, both at the level of individuals and certain groups of people or a combination of abilities, knowledge, and motivations adapted to their environment [6]. This study aimed to find out how to engineer the aesthetic elements of ulos motifs to be used as material for the creation of written batik works and what extent of the quality of aesthetic value from the engineering of the creation of written batik which refers to the aesthetic elements of ulos motifs.

2 Literature Review

Ulos is a creation of taste and karsa originating from the Batak tribe in North Sumatra. Based on the references used, that there are 10 kinds of ulos, namely (1) *ulos raji jugia*; (2) *ulos raji idup*; (3) *ulos rai sibolang*; (4) *ulos raji hotang*; (5) *ulos sadum*; (6) *ulos ragu runjat*; (7) *ulos raji bintang maratur*; (8) *ulos raji mangiring*; (9) *ulos raji suri-suri raniang*; (10) *ulos raji sitolu tuho* [7]. The structure of the ulos motif element is an arrangement of threads that form certain motifs that are always glorified by the supporting community. Ulos is a product of the Batak tradition associated with women for men's products. Traditionally, ulos are weaving products based on the hand skills of Batak women and are known to be derived from the myth of Si Boru Deang Parujar (Mother of the universe). Traditionally, ulos are embodied in three colors: black, red, and white. Ulos have always been used in various traditional ceremonies. These traditional ceremonies include the birth of children, marriage, entering a new home, death, and other traditional events. In each of these customary events, the use of ulos is regulated by customary provisions, adjusted according to the type of event, the status or age of the wearer, and gender, thus influencing the selection of the type or ulos of yeast [8], [9].

The ulos motif in the Batak tribe is used as a source of ideas and ideas in the research process of batik creation. Related to the results of research on batik based on traditional Batak ornaments see the article entitled "Ornamen Tradisional Batak Dalam Teknik Batik" published in a Nationally Accredited Journal [10]. There are also the results of research in 2021, that the aesthetic elements of ulos motifs can also be processed and developed into batik techniques. The aesthetic elements of the ulos motif developed into the batik technique produce written batik with dipping cap and coletan techniques. 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 strength compared to the batiks that have appeared earlier [11]. Thus, the Batak batik motif appeared as initiated by the researcher. In addition, it is also necessary to look at the writings of Siti Asyiah Siregar, et al, who explained the results of their research on the relationship between the ability to design ornaments and the results of learning batik [12]. Another Revelation writing that can also be referenced is *the Batik Exploration Kearifan Lokal:: Ornamen Sumatera Utara* which was published in 2020 [13]. Meanwhile, Komarudin Kudiya explained that in developing batik, it is necessary to combine aspects of human imagery in

looking at the world, mastery of technology, and aesthetic values as well as the use of virtual reality [14].

The creation of artworks in batik techniques carried out in this study, namely implementing aesthetic elements of ulos motifs into written batik artworks by utilizing virtual reality (VR) media. This creation will produce written batik artworks that reflect the typical Batak as a local flagship but are packaged with global nuances with the spirit of innovation and creativity in visualizing it. *Virtual reality* is a technology that can make users enter the virtual world (*virtual*) and interact in it, because *virtual reality* is a computer-based technology that combines special *input* and *output* devices so that users can interact deeply with the virtual environment as if they were in the real world [15].

The aesthetic elements of ulos motifs located in the North Sumatra region are local cultural resources that are worthy of being used as a reference in the research process so that there will be a batik tulis business with creative and innovative Batak ethnic patterns and styles. The process of creation is processed by applying the elements and principles of fine art design that are proportional to one another [16]. Thus, the novelty of the form of work will be obtained in a continuity that refers to the traditional artwork form of the Batak Malay and Nias ethnicity, which in turn the formulation of the model can be applied to the development of batik artworks broadly, especially in the art of batik tulis which is sourced from ethnic art, so that it will add to the distinctive characteristics of batik art in Indonesia with distinctive patterns and styles. As stated by Wahyu, that the application of aesthetic elements of ulos motifs in batik techniques is an effort to develop and provide opportunities and as an alternative to look for forms of batik works that have certain characteristics [17].

The potential use of the results of this research is as a reference material to develop further research by exploring local cultural resources located in each ethnicity in the territory of Indonesia. The Level I Regional Government of North Sumatra is an area on the north side bordering nangroe Aceh Darussalam province, in the east bordering the Malacca Strait, in the south bordering the Level I Regional Province of Riau and the Level I Regional Province of West Sumatra, and in the west bordering the Indonesian Ocean. Based on Baginda Sirait's explanation, the ethnicity in North Sumatra consists of 5 batak ethnicities. The Batak itself consists of five ethnicities, namely: (1) Batak Karo; (2) Batak Mandailing; (3) Batak Pak-Pak Dairi; (4) Batak Simalungun; and (5) Batak Toba [18]. When studied based on cultural resources, each ethnicity has a wealth of local resources in the form of ulos that are different from one ethnicity to another. The artifact in the form of ulos has several elements that function as decorations that are specifically used as a reference in the research material for the creation of written batik works.

Batik is a fabric resulting from dyeing which is technically through dipping caps or rintang with a barrier dye (naptol), patterned with a distinctive ornamental pattern. Therefore, in this study, we will create batik craft art by applying aesthetic elements of ulos motifs. The raw material used is white mori cloth with woven fabric construction and a certain width size adapted to the use of batik. Based on its construction, the quality of mori fabric is divided into three main levels, namely primisima (fine) type fabrics; prime type (medium); and a blue (coarse) type of fabric. Another raw material is batik wax or night as a barrier material that functions as a motif-

making substance from color barriers or color barriers. The batik dye used is a type of synthetic dye such as naphthol, indigosol, soda, and salt. Batik is a fabric that is colored by dyeing using a technique with batik wax barriers, patterned with ornamental patterns [19].

Design plays an important role in implementing the results of the batik process. John A. Walker, [20] explains, that all artists are bound in design as part of their creative acts whose tendency is to point to *the art of design*. Design is a common process for creating a variety of works of art and broadly encompasses a wide range of material cultural outputs, both from the past, present, and future [21], [22]. Therefore, the design to be made leads to an action in solving the problem so that the resulting design can be accepted and get appreciation from the wider community. Therefore, craft is a matter of diligent nature related to the household industry that produces various types of goods of artistic value to meet the needs of daily human life creatively at the individual level [23].

3 Research Methodology

This art creation research is a research on an innovation applied research scheme and has previously carried out applied research (*art and design as capability*) which is in the form of works, models, prototypes, and prototypes that have been tested in an actual environment. *Practice-led research* is carried out by a special method, namely a structured creation process with certain stages as explained by Husen [24]. See also his book Sugiyono [25] Creation research has the following characteristics and conditions: it focuses on the practice of creating works. Objects or objects, forms, or forms of works of art do not yet exist when the study is carried out. Researchers must design the components and elements of the study according to the objectives. Researchers collect data to underlie the process of embodiment of the work. Researchers describe the process of practicing work.

The method of creation is carried out by a special method with the following stages. The process of creation: stage of preparation, stage of imagining, imagination development stage, and prototype work stage.

4 Results and Discussion

Cardigan Wanita innovation product based on Nias ornament motifs is one of the products that is packaged and developed uniquely and attractively by displaying cardigan products that have a combination of Nias ornament motifs. Cardigan Batik is made with batik tulis techniques and includes a combination of motifs presented in the form of typical Nias tribal motifs. The process of making this innovative product work uses the design principles in batik. This design principle is one of the ways, techniques and instructions on how to apply elements into a work design. The principles of design include unity, balance, rhythm, emphasis, proportion and alignment. The principle of unity is found in the innovative product of Nias motif shirts between one part and another is a complete unity, supporting each other and systematically forming works of art. The arrangement of objects and components of the motive object is well arranged. Then, the balance in the products of Nias batik shirts is well visible because of the arrangement of interesting motifs and having the same attention, both the placement of shapes and the grouping of colors produced. The rhythm of the work is found at the time of regular

repetition of the resulting shape to the color but not monotonous, there is a change or shift in the size of the shape and is continuous. Emphasis is the most eye-catching part, there are some objects that are of interest and look good. The proportions in the innovative product can be seen from the comparison of one part with another ranging from large-small to broad-narrow so that it looks good. Next is the alignment in which this principle arises due to the existence of one-sided similarities and conformities, all performing well. The entire application of motifs both on the cardigan arm, the front of the cardigan to the detail of the cardigan ape is arranged in such a way and blends well. Thus, the application of design principles to the cardigan work of nias typical motifs does not eliminate the sacred meaning contained in the typical motifs of the Nias batak tribe This product is the product of the results of research that has been carried out.

The innovative product of shirt clothes based on Nias ornament motifs is a product that is uniquely and attractively packaged by displaying men's clothing material products that have a combination of Nias tribal ornament motifs. This Batik shirt is made with batik tulis technique. The motifs presented are typical nias motifs. In the process of making this innovative product work using the design principles on batik. This design principle is one of the ways, techniques and instructions on how to apply elements into a work design. The principles of design include unity, balance, rhythm, emphasis, proportion and alignment. The principle of unity shows the situation where various elements of form work together in creating an impression of order and providing a harmonious balance between parts and the whole, in the innovative product of Nias motif shirts the principle of unity is found in one part with the other is a complete unity, mutually supportive and systematically forms works of art. The arrangement of objects and components of the motive object is well arranged. Then, balance is the relationship between conflicting forces. In general, it is known to be symmetrical and asymmetrical in the products of Nias batik shirts that look good because of the arrangement of interesting motifs and have the same attention, both the placement of shapes and the grouping of colors produced. The rhythm of the work is found at the time of regular repetition of the form to the resulting color but not monotonous, there is a change or shift in the size of the form and continuously, rhythmic can occur in the work of fine art from the arrangement of elements of lines, raut, color, texture, dark attacks repeatedly. Emphasis is the most eye-catching part, there are some objects that are of interest and look good. The proportions in the innovative product can be seen from the comparison of one part with another ranging from large-small to broad-narrow so that it looks good. Next is the alignment in which this principle arises due to the existence of one-sided similarities and conformities, all performing well. Thus, the application of design principles to the work of this typical Nias motif shirt shirt does not eliminate the sacred meaning contained in the typical motifs of the Nias batak tribe This product is the product of the results of research that has been carried out.



Fig. 1. Gardigan with the Nias batik ulos

In Figure 1 Gardigan with the Nias batik ulos motif above uses the Niosiapi-api, Nio Iozasai, and Niosolafiga motifs where this motif itself has a very good meaning just like the Niosiapi-api motif has a meaning that symbolizes the existence or nobility of the owner, this motif is applied to the clothing of noble women. Furthermore, the Nioiozasai motif symbolizes a hero. Then the Niosolafiga motif symbolizes the unity and mutual cooperation of the Nias people. The composition of the application of traditional Nias motifs to batik works is arranged obliquely (machete pattern). The Niosiapi-api motif on the right and left sides is flanked by the Niosolafiga motif and the upper side is applied the Nio Iozasai motif. The colors applied to this batik work consist of red, white and black colors. White is found in the lines on the motif, red is applied to the motif plane, while black is applied as the background color.



Fig. 2. Cardigan collar

On figure 2, the Cardigan collar is made to be more sturdy and beautiful, but still displays the femininity side and does not take away the peculiarities of the Ulos Niasnya motif, it can be seen from the ornaments contained in the Cardigan collar, besides that the collar on Cardigan also shows that this Cardigan remains elegant and fashionable, so there is no excessive impression on the Cardigan collar and makes the user look fashionable and fashionable.



Fig. 3. Cardigan arm

On the figure of 3 of the Cardigan arm, it looks so unique because the shape of the arm is like a cone shape, it makes the cardigan look more charming and enchanting, this makes this Cardigan can be used in any era because the shape of the arm like this is very much liked by many women, the layout of the motif is also appropriate not too crowded so that it does not cause a tacky impression, however, it creates a simple and charming impression because of the shape of the arms and the unique layout of the motif.



Fig. 4. Batik shirt motif ulos

In the figure 4 figure image of the batik shirt motif ulos, the layout of the ulos batik motif on the shirt looks simple and not too conspicuous and the color composition used also does not cause a tacky impression, but it creates an elegant and authoritative impression, besides that the collar also looks very cool because the use of the collar is not too conspicuous and not too big, it makes the appearance of ulos batik more attractive and elegant.

5 Conclusions

In this study, efforts have been made to engineer local cultural resources by exploring, developing, and implementing the traditional ornaments of the North Sumatran ethnicity, namely Nias, into the technique of batik tulis to create a creative industry. The result of the engineering of the idea has been produced by batik tulis works with ulos motifs. The nias ethnic ornaments that have been explored are then implemented in batik works so that batik works are written techniques that prioritize traditional nias ethnic ornaments/motifs and can add to the characteristics of batik in Indonesia jamn it can create creative industries that can open up jobs widely.

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