

The Production of Mural Artwork with the Theme of Traditional Houses and Traditional Clothing of North Sumatra Ethnic

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Abstract. This study explores mural art as a medium of social communication and cultural expression, with a particular focus on introducing North Sumatran culture to early childhood. The research is motivated by the limited efforts in promoting local cultural heritage, which has led to younger generations being more familiar with foreign cultures than their own. The objective is to develop mural artworks themed on traditional houses and clothing of North Sumatra as a strategy to instill cultural values and philosophies from an early age. The project was implemented at PAUD BALQIS Early Childhood Education Institution in Deli Serdang Regency using a creative research approach. The creation process involved two main stages: conceptualization and design development, followed by realization. Activities included site observation, theme determination, sketching, wall preparation, design transfer, painting, detailing, protective finishing, and documentation. The outcomes of this research are expected to foster cultural appreciation and strengthen children's sense of identity with North Sumatran heritage.

Keywords: production, traditional house, traditional clothing, mural art, North Sumatra

1 Introduction

The introduction of cultural philosophy to children from an early age is a fundamental strategy in forming an individual's personality, moral understanding and critical thinking abilities. According to research [1], cultural experiences experienced in childhood will significantly influence a child's cognitive and social development later in life. Cultural philosophy does not merely teach tradition, but rather forms a framework of thought that helps children understand the complexity of relationships between humans and their environment. Studies [2] show that children who are introduced to philosophical concepts from an early age have higher empathy and social understanding abilities than those who do not receive similar stimulation. A philosophical approach to understanding cultural differences can reduce prejudice and improve the ability to interact across cultures. The practice of philosophical reflection can train children to think critically and analytically. According to [3], philosophy for children is not merely a transfer of knowledge, but a process of intellectual empowerment that allows them to construct

their own understanding of the reality around them. Cultural philosophy aims to form a generation that not only understands its cultural heritage, but is able to develop and transform that culture creatively and meaningfully. In line with this approach, mural works can be a very interesting option to use as a forum to develop the values of the philosophy of diversity.

Mural artwork has become one of the effective art forms in conveying cultural philosophical messages. Murals not only function as wall decorations, but also as a strong communication medium that can convey ideas and cultural values to the wider community. Murals are a form of visual art that has significant potential as a medium for social communication and cultural expression. According to research [4], mural works are able to transform public spaces into visual dialogue fields that are rich in meaning and social context, going beyond mere decorative elements. The communicative dimension of murals lies in their ability to convey complex messages through universal visual language. Research [5] reveals that the visual composition, colors, and symbols in murals are able to evoke deeper emotional responses than conventional communication media. The effectiveness of mural communication lies not only in visualization, but also in its ability to create a collective dialogue space.

Several previous studies such as [6], Mural as a Reflection of Communication to the Local Cultural Community: A Case Study in Pekan Bagan Datuk, that the use of appropriate symbols or images is the most effective form of communication in conveying messages. Mural paintings made on wall surfaces not only act as decoration, they also act as a form of communication to be shared with the community out there so that they can be interpreted together. Murals are effective media both in terms of communication function and visual function because they have acted as ambient media (media to build atmosphere), aesthetic value, visual text and campaign media [7].

In addition, several studies on mural works and cultural education for students are explained as follows. Research by [8] examines the use of murals as a cultural education tool for children in Dusun Canggal, Yogyakarta, with a focus on increasing knowledge of Indonesian culture. Using experimental methods, this study shows that murals can effectively improve children's understanding of traditional culture, including food, clothing, dance, and traditional houses. The results of the study showed a significant increase in children's knowledge after participating in mural activities, as well as greater motivation to preserve local culture. The impacts include a more enjoyable and interactive learning experience, as well as motivating the local community to support cultural preservation through mural art.

Research by [9] discusses the process of creating murals with Javanese philosophy as an educational medium to improve students' understanding of local cultural wisdom values. The audience's response to the murals was positive, indicating an increase in interest and sensitivity to local culture. Furthermore, [10] explores murals as visual communication that emphasizes Javanese cultural philosophy in Kampung Batik Semarang. The study shows that murals can convey traditional values such as harmony, diversity, and order, which are reflected through typical batik motifs and symbols.

Research conducted by [11] resulted in a mural in Pereng Village depicting the Rasulan tradition as a form of respect for ancestors and nature. The results show that murals can preserve the values of mutual cooperation and gratitude as part of cultural rituals. Through murals, the younger generation is introduced to local traditions that may be eroded by modernization. Furthermore, [12] shows that murals in Samarinda successfully convey social messages about the dangers of smoking through strong visual elements. Semiotic analysis found that murals not

only educate, but also provide emotional impacts, such as empathy and urgency to change. This mural campaign received great attention from the local community, especially teenagers, thus strengthening collective awareness of health issues.

From some of the latest research results stated above, it is clear that the creation of mural works will be able to encourage an increase in students' ability to love and appreciate cultural diversity. Based on that, the urgency of the research as well as the assumption of this research is the need for the creation of mural works with the theme of North Sumatran cultural philosophy for early childhood, in this research will be specifically at the PAUD BALQIS Early Childhood Education Institution. Therefore, this research will answer the questions: 1) How is the process of creating mural works with the theme of houses and traditional clothes of the North Sumatran ethnic group at the PAUD BALQIS Early Childhood Education Institution to optimize the introduction of cultural identity to PAUD children?, and 2) What is the form of mural works with the theme of houses and traditional clothes of the North Sumatran ethnic group at the PAUD BALQIS Early Childhood Education Institution?.

2 Methods

The problem-solving approach to research uses an artistic research model. It can also be called art creation research. In an academic and artistic context, artistic research seeks to convey and communicate content that includes aesthetic experiences, plays out creative practices and realizes artistic products. The research model that will be carried out is artistic research. According to Borgdorff as quoted [13], in an academic and artistic context, artistic research seeks to convey and communicate content that includes aesthetic experiences, plays out creative practices and realizes artistic products. The research will be conducted at the PAUD BALQIS Early Childhood Education Institution. To achieve the objectives of artistic research, 2 stages are carried out, namely: (1) Research stage. At this stage, comprehensive and in-depth research is carried out on the problems that are the starting point for creation with the aim of finding meaning and formulating concepts, (2) Creation stage. At this stage, the creation of works is carried out by starting from the problems raised with the aim of translating concepts and providing meaning.

3 Results and Discussion

The creation of the North Sumatra Karo cultural mural at the BALQIS Early Childhood Education Institution was carried out in several stages. In the initial stage, observations were made of the school environment and discussions were held with the school regarding the part of the school wall where the mural was to be made. After conducting sufficient discussions and with several considerations, the research team collaborated with teachers at the BALQIS Early Childhood Education Institution to begin working on the mural. Several steps taken include: First, cleaning the surface of the wall where the mural will be made and painting the entire surface with a base coat. Second, starting to pour out the idea/theme in a sketch. Next, prepare all the tools and materials used for mural art, such as paint with basic colors, brushes, color mixing cups, rolls, and paint buckets. After that, continue by coloring the entire sketch and making details on the image. The various steps explained can be seen in the following images.



Fig. 1. Research location at the PAUD Balqis Deli Serdang



Fig. 2. the process of creating several small sketches to explore composition and visual ideas



Fig. 3. The process of developing a sketch into a more detailed design with complete colors and elements



Fig. 4. The process of transferring a design to a wall using a grid, projector, or freehand techniques to transfer the design to the wall on a large scale



Fig. 5. The process of painting a mural in stages, starting from the background to the details



Fig. 6. The process of painting a mural in stages, starting from the background to the details



Fig. 7. The process of painting a mural in stages, starting from the background to the details



Fig. 8. The process of painting a mural in stages, starting from the background to the details



Fig. 9. The process adds small elements, highlights, and shading to enhance the visual impression.



Fig. 10. The process adds small elements, highlights, and shading to enhance the visual impression.



Fig. 11. The process of taking photos of the final results of the mural as an archive..



Fig. 12. The process of taking photos of the final results of the mural as an archive..

The murals produced on empty walls as the results of this research are actually not just to beautify and brighten up the area around the school. There are also works of art in the form of murals that contain messages to be conveyed to the general public. The message to be conveyed in the mural work with the theme of traditional houses and traditional North Sumatran ethnic clothing, as the results of this research, is to instill a deep sense of love and appreciation for North Sumatran culture from an early age by Balqis PAUD students, Deli Serdang Regency. The process of conveying messages using symbols in mural paintings is a form of visual communication [15]. Furthermore, murals serve as a visual communication medium, typically representing topics related to socio-cultural, political, educational, economic, and other issues. The resulting visual communication serves as a way to inform the public about the cultural diversity of North Sumatra's ethnic groups.

4 Conclusion

This research is part of the creative research that uses a method developed by referring to 2 activities of the creative process, namely: conceptualization and design development (design), and the process of implementation or execution (realization). First, at the planning stage, observations were made on the wall that would be muraled, and the determination of the theme, namely the theme of traditional houses and traditional clothes of the North Sumatran ethnic group. then continued with the realization process, namely making initial sketches, final design, wall surface preparation, transferring the design to the wall, painting process, finishing and adding details, protective coating, and documentation of the work. Through the creation of this mural artwork, it is hoped that it will be able to foster a sense of love for the cultural diversity that exists in North Sumatra..

Future researchers should be able to develop a model design for other mural works of art that is able to introduce North Sumatran culture to a wider range of society, not only in the school environment.

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