

IMPLEMENTATION OF TRADITIONAL BATAKNESE ETHNIC ORNAMENTS IN CERAMIC CRAFT

Wahyu Tri Atmojo

Fakultas Bahasa dan Seni Universitas Negeri Medan

Wahyu3mojo@yahoo.com

Abstract

This paper is part of Competitive Grant second year (2014) research titled “The Creation of Ceramic Craft Based on Batakese Ethnic Art as a Local Specialty with Global Nuance”. This research aims to produce ceramic works of art by implementing traditional ornaments of Batakese ethnic of North Sumatra. In the first year (2013), 30 ceramic craft’s structural designs and Batakese ethnic ornament design sketches have been produced. This study is a new formula related to Ceramic Craft Based on Batakese Ethnic Art as a Local Specialty with Global Nuance. In the second year (2014), the traditional Batakese ethnic ornamental designs are implemented to the ceramic craft’s structure. The application of the ornamental design is done in three stages. The first stage is to apply the design to ceramic structures using a pencil. The second stage is to color the design with Batakese ethnic colors of red, black, and white by using poster and wall paint. The third stage is to provide a layer of clear-lacquer-colored acrylic so that the color from poster and wall paper is not scratched. Thus, in this second year, ceramic craft which have been decorated with Batakese ethnic of North Sumatra ornamental motifs have been produced. Since this Competitive Grant study lasts for 3 (three) years, the plan in the third year (2015) is to conduct a ceramic crafts exhibition, to do focus group discussion (FGD) involving artisans, faculty and students of the Fine Arts Department of the Faculty of Languages and Arts, State University of Medan, arts practitioners, and the media.

Keywords: craft, ceramics, ornaments.

A. INTRODUCTION

This paper is part of Competitive Grant second year (2014) research titled “The Creation of Ceramic Craft Based on Batakese Ethnic Art as a Local Specialty with Global Nuance”. This research aims to produce ceramic works of art by implementing traditional ornaments of Batakese ethnic of North Sumatra. In the first year (2013), 30 ceramic craft’s structural designs and Batakese ethnic ornament design sketches have been produced. This study is a new formula related to ceramic craft based on Batakese ethnic art as a local specialty with global nuance that is innovative and creative.

One of the wealth of traditional arts in Indonesia which is a source of local culture is the Batakese ethnic. The traditional art of Batakese, in which the Batak Toba, Mandailing, Simalungun, Karo, and Pak-Pak Dairi are included, is a traditional cultural resources that are still upheld and respected by the local community. As expressed by Baginda Sirait, the shapes and types of ornaments in the Batakese ethnic have a symbolic meaning and believed by most people to have supernatural powers. This is exemplified by the ornament tunggal panaluan. The locals believe that tunggal panaluan possess supernatural powers that are used in rain-calling ceremony and other major ceremonies (B. Sirait, 1980).

The wealth of local cultural resources of the Batakese ethnic can be used as a source of ideas in the creation of ceramic crafts. In essence, this absorption of the ethnic elements of traditional Batakese is a blend of local traditional arts which is then packed to have a global nuance. The ability to examine local content that contains a variety of traditional symbols provides opportunities to build a foundation of creations that do not merely alter the existing creations, but also consider global-nuanced local absorption (Wahyu, 2012; see also Wahyu, 2013). Therefore, creative and innovative forms of art will appear. To make innovative works, creativity has a very important role. Creativity is the ability to produce new and useful works that have never been imagined before, whether at the individual level or particular group of people, or a combination of skills, knowledge, and motivation that is adapted from the environment (Robert J. Sternberg and Todd I. Lubart, 1999). The ceramic crafts created are expected to provide wide opportunities, both aesthetically and financially, which can also support the tourism in North Sumatra.

The traditional art of Batakese ethnics scattered in various parts of North Sumatra is a local cultural resources that can be used as a reference in the research process to create ceramic works of art which can add aesthetic and financial value to the artisans communities in Tanjung Morawa, Deli Serdang. The process of creating the work of art is done by taking into account several aspects, such as structural design, design elements, design principles, and finishing, in order to create a good work of art. The combination of local cultural resources and global-nuanced packaging can create highly priced works of art. Therefore, the novelty

of the craft's form can be continually obtained by applying traditional Bataknese ethnic ornaments, so as to increase the repertoire of ceramic pottery in North Sumatra (Wahyu, 2013).

The references cited in this paper are divided into two major parts: the art of the Bataknee traditional ornament and design creation of ceramic works of art. Several references that are used, related to the traditional Bataknese ethnic ornaments, can be seen in the writings of Wahyu Tri Atmojo in a nationally accredited journal, PANGGUNG Jurnal Ilmiah Seni & Budaya (lit. STAGE Scientific Journal of Arts and Culture) published by STSI Bandung in Vol. 3 No 21 year of 2011, with the title "Souvenirs Based on Bataknese Ethnic Art". It is explained there that the traditional Bataknese ethnic ornaments can be identified, classified, and explained by shape and type. After those three things are done, he applied them into the creation of souvenirs that reflects five special features (see also Wahyu, 2014).

Wahyu's other writing that can be referenced is "Traditional Bataknese Ornaments in Batik-making Techniques" which was published in the nationally accredited journal PANGGUNG Jurnal Ilmiah Seni & Budaya, Vol.20 STSI Bandung NO. 2 April-June 2010. He explained that even traditional ornaments can also be processed and developed into the batik-making technique. Ornaments which are developed into the batik-making technique create batik with Bataknese motifs by using tutup celum technique. The coloring was done using naphthol and salt, with the Bataknese hallmark colors of red, black, and white. The motifs and colors specific to the Bataknese give a distinguished power to the batik that is different than the already existent batik. Thus, Bataknese-motifed batik came into existence as proposed by the researcher.

The writings above illustrate the existence of traditional Bataknese ethnic ornaments as a local power which can be utilized as source of ideas in the creation of works of art. The creation of works of art as souvenirs, in the batik technique, as well as in ceramic pottery techniques performed in this study, which implements traditional Bataknese ethnic ornaments into works of art pottery. This creates ceramic works of arts using Bataknese traditional ornament as a local specialty but packed in a global nuance.

Design plays an important role in the creation of works of art. John A. Walker, (1989) explains that all artists are bound to design as part of their creative activity which tends to point to the arts of design. Design is a common process to create various works of art and widely include material culture products from the past, present, and future (Edmund Burke Feldman, 1967; see also Ambar Astuti, 1997). Therefore, design-making should go through a problem-solving process so that the resulting design can be accepted and gain the appreciation of the public. The design of ceramic works of art must also be done carefully with respect to the elements and principles of design as stated in the books written by Atisah and Peter (1991) and Bagas Prasetyowibowo (1998).

B. RESEARCH METHODS

Since this paper is the result of a series of research done in Competitive Grant (2012-2015), the research methods used in the three years are the same. This research uses the research and development from Borg and Gall (1993), a method that emphasizes the development of products so that they can be applied in a broader context. Therefore, the process is described in detail and the results are evaluated. Methodological steps start from the initial survey, model development, validation, and model dissemination. This study is done in Tanjung Morawa, Deli Serdang, North Sumatra. The research is done through finding and documenting ceramic forms and ornaments found in Bataknese ethnic which are then used as references to create decorative elements in the structure of the ceramic objects that have been created. In the second year (2014), models and/or ceramic works of art that are decorated with traditional Bataknese ethnic ornaments and traditional Bataknese colors of red, black, and white have been produced.

C. RESEARCH RESULT



Figure 1: A set of Ceramic Work No. 1 with *ambulu ni uwou* motif on the ceramic's body combined with *hambili* flower motif. *Bongbong* flower motif is applied on the neck.



Figure 2: A set of Ceramic Work No. 2 with *simataniari* motif on the ceramic's body. *Ipon-ipon* motif is applied on the lower-neck.



Figure 3: A set of Ceramic Work No. 3 with *jenggar* motif on the ceramic's body, combined with *ipon-ipon* motif



Figure 4: A set of Ceramic Work No. 4 with *boraspati* motif on ceramic's body, combined with *sunflower* motif. *Ipon-ipon* motif is applied on the neck



Figure 5: A set of Ceramic Work No. 5 with *perbunga koning* motif on the ceramic's body, combined with *perbunga kembang* motif. The neck of the ceramic is accentuated with *persangkut rante*. *Perdori* motif is applied on the top of ceramic.



Figure 6: A set of Ceramic Work No. 6 with *gantang beru-beru* motif on the central part of the body, combined with *cimbau lau* motif. The neck is accentuated with *persangkut rante*.



Figure 7: A set of Ceramic Work No. 7 with *jenggar Batak Toba Samosir* motif on the ceramic's body, combined with *ipon-ipon* motif.



Figure 8: A set of Ceramic Work No. 8 with *tapak raja sulaiman* motif on the ceramic's body. *Cimba lau* motif is applied on the neck.



Figure 9: A set of Ceramic Work No. 9 with *desa na uwaluh* motif on the ceramic's body. The neck is accentuated with *persangkut rante*.



Figure 10: A set of Ceramic Work No. 10 with *barapati* motif on the ceramic's body, combined with *burangir* flower motif.

D. DISCUSSION

In Figure 1 (one) is the result of traditional Batakese implemented ornament image on the object structure shaped pottery vase with a balanced composition of the ceramic body, neck, and lips ceramics. The composition is formed from the combination of the three gives full aesthetic nuances. Form of aesthetic was also supported by the presence of motifs which constitutes traditional Batak Simalungun ornament. The motifs which be applied are the Ambulu Ni Uwo motif that is applied to ceramic bodies then combined with Hambili florals, while on the ceramics neck is applied Bongbong floral motif which has geometric shaped. All three motifs are finished using paint then coated by paint pilok. Color applied is the color that is typical of Batak i.e red, black, and white.

In Figure 2 (two) is the design of traditional Batak ornament, which can be implemented on a structure shaped crafts ceramic vase with a balanced composition between the legs, ceramic body, and the neck of ceramic is not too far away from the ceramic lip. Lips of ceramic were made corrugated that look more dynamic. The composition which is formed from a combination of legs, body, and neck that fused with ceramic lip gives the feel of a full aesthetic. Form of aesthetic was also supported by the presence of motifs in traditional ornaments of Batak Toba. The motif which used is Simataniari motif, whereas the lower part of the neck ceramic motifs applied Ipon-Ipon in geometric shaped. All of the motifs are finished using paint then coated by paint pilok. Color applied is the color that is typical of Batak i.e red, black, and white.

In figure 3 (three) is the design of traditional Batak ornament, which can be implemented on a structure shaped crafts ceramic vase with fat tend composition. The composition of the visible fat from the body shape is almost meeting with the neck. But look fat vase made it seem to look aesthetic. Form of aesthetic was also supported by the presence of motifs in traditional ornaments Batak Toba. The motif which used is Jenggar motif that is applied to the ceramic body then combined with a pattern-Ipon Ipon geometric shaped and placed on the top of the ceramic body. All of the motifs are finished by using paint then coated by paint pilok. Color applied is the color that is typical of Batak i.e red, black, and white.

In figure 4 (four) is the design of traditional Batak ornament, which can be implemented on a structure shaped crafts ceramic vase with a balanced composition between the legs, torso, neck, and lips ceramics. The composition is formed from the combination of these provide full aesthetic nuances. Form of aesthetic was also supported by the presence of motifs in traditional ornaments and Mandailaing Batak Toba. The motif which used is Boraspati motif that is applied to the center of the ceramic body, then combined with a sunflower motif that derived from Mandailaing. While the motif that applied on the ceramic neck is ipon-ipon floral motif in geometric shape. All of the motifs are finished by using paint then coated by paint pilok. Color applied is the color that is typical of Batak i.e red, black, and white.

In figure 5 (five) is the design of traditional Batak ornament, which can be implemented on the structure of objects that shaped pottery vase with a charming composition. The composition is formed from a combination of legs, body, and neck as well as the ceramic lip gives a different feel to the other ceramic forms. Charming shape was also supported by the presence of motifs which are traditional ornaments Batak Pak Pak Dairi. The motif which used is Perbunga Koning that is applied to the central part of the ceramic body then combined with Perbunga Kembang motif, while the ceramic neck is given by the accentuation of Persangkut Rante circular that prepared in such a way. At the top of the ceramic body given perdori fish motif geometric shape. All of the motifs are finished by using paint then coated by paint pilok. Color applied is the color that is typical of Batak i.e red, black, and white.

In figure 6 (six) is the design of traditional Batak ornament, which can be implemented on a structure shaped crafts ceramic vase with a charming composition. The composition is formed from a combination of legs, torso, and neck and lips which slightly widened gives a different feel to the other ceramic forms. Charming shape was also supported by the presence of motifs in traditional Batak Simalungun ornament. The motif which used is motif-Beru Beru Gantang that is applied to the ceramic body, combined with the central motif of the Batak Karo Cimbau Lau, while the ceramic neck given Persangkut Rante circular accents that arranged in such a way. All of the motifs are finished by using paint then coated by paint pilok. Color applied is the color that is typical of Batak i.e red, black, and white.

In figure 7 (seven) is the design of traditional Batak ornament, which can be implemented on a structure shaped crafts ceramic vase with a sleek composition of the ceramic neck and lips. The shape of the vase has a sleek aesthetic value. Form of aesthetic was also supported by the presence of motifs in traditional ornaments Batak Toba. The motif which used is Jenggar Batak Toba Samosir motif that is applied to the ceramic body then combined with a pattern-Ipon Ipon which placed on the top of the ceramic body. All of the motifs are finished by using paint then coated by paint pilok. Color applied is the color that is typical of Batak i.e red, black, and white.

In figure 8 (eight) is the design of traditional Batak ornament, which can be implemented on a structure shaped crafts ceramic vase with a balanced composition between the legs, ceramic body, and the neck that is not too far away with a vase lip. Corrugated vase lip is made to create the look more dynamic. The composition is formed from a combination of legs, body, and neck which fused with ceramic lip give the feel of a full aesthetic. Form of aesthetic was also supported by the presence of motifs in traditional Batak Karo ornaments. The motif which used is king Solomon tread motif, whereas the lower part of the neck ceramic motifs is applied Cimba Lau geometric shape. All of the motifs are finished by using paint then coated by paint pilok. Color applied is the color that is typical of Batak i.e red, black, and white.

In figure 9 (nine) is the design of traditional Batak ornament, which can be implemented on a structure shaped crafts ceramic vase with a charming composition. The composition is formed from a combination of legs, torso, neck and lips and ceramics gives a different feel to the other ceramic forms. Charming shape was also supported by the presence of motifs in traditional Batak Simalungun ornament. The motif which used is Desa Uwaluh Na motif that applied to the bottom center of the ceramic body, and combined with taboo florals, while the motif which given in the ceramic neck is Persangkut Rante in circular accents that arranged in such a way. All of the motifs are finished by using paint then coated by paint pilok. Color applied is the color that is typical of Batak i.e red, black, and white.

In figure 10 (ten) is the design of traditional Batak ornament, which can be implemented on a structure shaped crafts ceramic vase with a balanced composition of the ceramic body, neck, and lips of ceramics. The composition is formed from a combination of legs, body, and neck and lips that shaped ceramic wavy, provide full aesthetic nuances. Form of aesthetic was also supported by the presence of motifs in traditional ornaments Batak Mandailing The motif which used is Barapati motif that applied to the ceramic body then combined with Bunga Burangir. All of the motifs are finished by using paint then coated by paint pilok. Color applied is the color that is typical of Batak i.e red, black, and white.

E. CONCLUSION

This article is part of a research report ongoing Competitive Grant (2014). In this article presented the results of structural design and ceramics objects, as well as the implementation of the design drawings ornaments that have been applied to the structure of the finishing ceramic crafts using paint and coated by paint pilok. All structures of ceramics is a new design which previously had not been created by craftsmen in Tanjung Morawa community. In addition, the structure of ceramic objects that have been created then is decorated with ornaments applying traditional Batak in it reflects motifs that can provide aesthetic value to the craft of ceramics.

REFERENCES

- Astuti, Ambar. 1997, Pengetahuan Keramik. Yogyakarta: UGM Press.
- Atmojo, Wahyu Tri. 2011, "Cenderamata Berbasis Seni etnis Batak". Jurnal Terakreditasi Nasional Panggung: Jurnal Ilmiah Seni & Budaya, Vol. 21 N0. 3 Juli-September, Bandung: STSI.
- _____, 2010. "Ornamen Tradisional Batak Dalam Teknik Batik". Jurnal Terakreditasi Nasional Panggung: Jurnal Ilmiah Seni & Budaya, Vol. 20 N0. 2 April-Juni, Bandung: STSI.
- _____, 2012. "Penciptaan Batik Batak". Proceeding International Seminar Warisan Nusantara Indonesia, Semarang: Unes.
- _____, 2013. "Implementasi Ornamen Tradisional Batak Dalam Teknik Batik Tulis". Dalam Slamet Subiyantoro, dkk., Ed. Keberagaman dan kearifan Lokal: Konteks Pembelajaran Seni Budaya Bermartabat, Surakarta: Yuma Pustaka.

- _____, 2013. "Penciptaan Seni Kerajinan Keramik Dengan Menerapkan Ornamen Tradisional Batak". Dalam Lesley Harbon, dkk., Ed. Proceeding International Seminar On Languages And Arts (Isla-2), Padang: FBS UNP.
- _____, 2013. "Penciptaan Karya Seni Kerajinan Keramik Berbasis Seni Etnik Batak Sebagai Unggulan Lokal dan Nuansa Global". Laporan Penelitian Hibah Bersaing, Lembaga Penelitian Universitas Negeri Medan.
- _____, 2014. "The Exploratorion of Batak Ethnic's Art". Dalam Totok Sumaryanto, dkk., Ed. Proceeding International Seminar Art Education: Internalization of Local Wisdom Values in Learning Arts, Surakarta: UPT Penerbitan dan Percetakan UNS (UNS Press).
- Borg R. Walter dan Gall D. Meredith. 1993. Educational Research. New York: Longman, Inc.
- Feldman, Edmun Burke. 1967, Art as Image and Idea, Englewood Cliffs, New Jersey: Printice-Hall Inc.
- Prasetowibowo, Bagas. 1998, Desain Produk Industri. Bandung: Yayasan Delapan-Sepuluh.
- Sipahelut, Atisah. dan Petrus Sumadi. 1991, Dasar-Dasar Desain. Jakarta: Departemen Pendidikan dan Kebudayaan.
- Sirait, B. 1980, Pengumpulan dan Dokumentasi Ornamen Tradisional Sumatera Utara, Medan: Pemerintah Daerah Tingkat I Propinsi Sumatera Utara.
- Sternberg, Robert J. dan Todd I. Lubart. "The Concept of Creativity: Prospects and Paradigm," dalam Robert J. Sternberg, ed. 1999, Handbook of Creativity, New York: Cambridge University Press.
- Walker, John A. 1989, Design History and The History of Design. Northdown Street, London: Pluto press.

