

# Development Of The Toba Gorga Simarogung-Ogung Batik Motif With The Form Of A Pagoda In Online Craftsmanship Learning

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**Abstract:** The creativity of the students in the Unimed Fashion Design Education study program during the pandemic consisted of learning arts and crafts online via Toba Batik designs. The research method used is qualitative exploring creativity. This method creates a new design from the Toba Batik motif. The design of the Toba batik motif came from the idea of the Simarogung-Ogung Gorga working together with the pagoda shape. The purpose of this student creativity activity is to enable students to think actively and creatively and to be able to create art concepts and to enable students to create artisanal works of art using computer media, namely the Photoshop program. So that the students have the knowledge and skills in the field of textile handicrafts.

**Keywords:** creativity, design, motif, batik, Toba

## 1 INTRODUCTION

[1] The shape is the most difficult and intricate part of the four elements that help a work of art appear. However, Plato distinguished the form; between the relative and the absolute. Relative form is the manifestation whose comparison and beauty are related to or ascribed to the nature of natural forms and represent their imitation. Meanwhile, the absolute form is an abstraction made up of straight lines, curves that may or may not be created by visibility, as well as three-dimensional shapes in nature. And according to the meaning and properties that it has, there are two types of forms, namely architectural and symbolic "abstract and absolute". [2] Form, namely elements that always relate to natural and artificial objects. Bantuk objects can be in the form of regular shapes such as circles, rectangles, or irregular shapes. Objects not only have a shape, but also a plastic shape. A wooden box is rectangular in shape, but the texture and dark impression make it possible to see the plastic shape. [3] Simarogung-ogung is a carved ornament in the form of a leaf and a circle made up of two parts that resemble an elongated "S" (meander). Meanwhile, the pagoda has become a symbol of a place where the remains of the bodies of monks, Buddhist leaders, and various other purified Buddhist relics are kept. In Sanskrit, pagoda means grave. However, in modern China, there are often no Buddhist relics in pagodas, although they are called Sarira pagodas. [4] Design is an image used to plan objects. Design is a design pattern that forms the basis for creating an artificial object. Design is a plan that consists of several elements to achieve a tangible result. [5] Batik explains that batik is an art and a way of decorating fabric with a wax cover to create a decorative style that creates a field of dye while the paint itself is colored with a Cana dye (Endik S, 1986: 10). Based on the two meanings above, it can be concluded that batik is an art of decorating fabric by drawing certain patterns on the fabric with the wax. [6] CorelDraw is a vector-based graphics application program that anyone can use to create professional-quality graphics, from simple and simple logos to complex or complex technical illustrations with visual processing. [7] CorelDraw is very different from its competitors. The first is that CorelDraw is a graphics software package, not just a vector-based image editor. With the tools available, users can adjust the contrast and color balance and even switch from RGB mode (red, green, blue) to CMYK mode (cyan magenta yellow). Corel PhotoPaint can be used to make changes, especially for bitmap images. CorelDraw's main

competitors are Adobe Illustrator and Xara Extreme. While they are all vector-based image editors, the user experience can make a huge difference. [8] To increase students' creativity in learning the art of craft, students can design Toba Batik by collaborating the Simarogung-Ogung Gorga shape and the Pagoda shape in the Corel Draw media. As students' activities in creating new batik motifs will continue to increase students' knowledge and skills in the fields of art and design technology. Likewise, the preservation of regional cultural products continues to develop and is preserved in today's younger generation.

## 2. METHODOLOGY

This article uses a qualitative methodology with creative use. This method creates a new motif design in which the ideas come from the culture of two regions, namely the collaboration of the Toba Batak culture with the Chinese culture. Especially in the Simarogung-Ogung Gorga ornament in the form of a pagoda. There are several stages used in designing Toba Batik:

- 1) Can implement and cultivate the learning process in Google Classroom.  
In Google Classroom, the instructor submits teaching material modules, submits presentation materials, and submits multiple assignments for students online.
- 2) Go face-to-face online at Google Meet.  
At Google Meet, instructors are face-to-face as they learn the batik craftsmanship and communicate directly with students. During the learning process via Google Meet, instructors can guide students directly online. So that the creativity of learning the art of batik craft continues to run smoothly.
- 3) Determine the idea.  
The ideas used in the students' creative activities create new Toba Batik motifs where the ideas come from the collaboration of the Simarogung-Ogung-Gorga ornament with the shape of a pagoda.
- 4) Sketch the shape.  
The shape sketch processes, creates or designs two different shapes of ornaments for a new motif by drawing it manually on the image medium.
- 5) Scanning  
The act of moving the sketched shape to the JPG format files folder.

## 6) Form the basis of the subject.

When creating a basic motif, a group of motif shapes is designed based on design principles without repeating the shape based on the motif.

## 7) Repetition of the shape of the motif.

The repetition of a motif is a process of repeating the basic shape of a motif, which is carried out repeatedly to create a motif on a larger size of drawing paper. The repetition of the shape of the motif can be made ten times or thousands of times depending on the requirements desired by the creator or designer.

## 8) Separation of the motif colors.

The separation of subject colors is a grouping of each color in the subject (color A, color B, color C, etc.). Color separation is useful for creating color clichés when printing motifs on the surface of plain-colored fabrics.

## 9) Save subject image data.

Motif images are saved in the CDR file format so the working process of these images is properly saved in Corel Draw.

## 10) Print motif images.

**An image is printed by clicking Print on a file saved in the Corel Draw program. The next level of tools used in designing Toba Batik is as follows:**

## 1) Pen tool



The pen tool is a guideline that forms the image object desired by the creator.

## 2) Shape tool



The shape tool is the center point for fixing the guidelines that follow the shape of the original image object.

## 3) Convert to curve



Convert to curve is a line that can form an image object.

## 4) Add nodes



Adding nodes is a medium for adding points to guidelines that follow the shape of the object.

## 5) Symmetrical node



Symmetrical nodes are tools for perfecting curved lines.

## 6) Cusp node



Cusp knots are tools for perfecting the shape of right angles or angles.

## 7) Zoom tool



The zoom tool is a medium for enlarging a specific part of an image object.

## 8) Pan tool



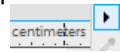
The pan tool is a medium in the form of a hand symbol that is used to move the drawing paper on the screen so that the image object is quickly aimed.

## 9) Pick tool



Selection of the position of the image object.

## 10) Default palette



In the standard palette you can choose the colors that the creator wants.

In the standard palette you can choose the colors that the creator wants.

Toba Batik's design is based on the collaboration of the Gorga Simarogung-Ogung shape and the pagoda shape

as follows:

1) Drafting sketch drawings manually on drawing paper media with a 2B pen. The sketch of the picture shows the idea of ideas that came from the collaboration of Simarogung-Ogung Gorga carving and the shape of the pagoda. The two ornament shapes result in a new and unique design, namely the batik motif Toba Batak.

2) The results of the draft sketch of the picture are scanned and the picture sketch is saved in a folder in JPG format.

3) Make a drawing paper on the screen measuring (length) X: 11.188 cm and (width) Y: 23.596 cm.

4) Click on the file. Select import; Select a file (take the shape sketch object from the scan results) for the data E; and click Import. and place the sketch shape in the center of the drawing paper screen. Then the shape sketch object appears on the drawing paper screen.

5) Click the right mouse button. The default settings for documents are then changed and a checkmark is displayed in the graphic  Graphic. Click OK. Right-click and then click on the standard palette  with a cross. Click the pen tool on each curve sketch drawing. Click the Shape tool to edit the curves that follow the sketch line of the image.

6) After the entire sketch has been created with the Pen Tool, right click to add color to the outline of the image object or the desired standard palette. Then click the left mouse button to assign a color or standard palette to the center of the desired object. do on any part of the object picture or on any part of the sketch of the picture.

**The process of repeating the Toba Batak batik motif is carried out as follows:**

1) Upon completion, the basic Toba Batik motif was designed. The next step is to enlarge the picture paper size four times from the basic Toba batik motif, or select the Picture Paper Size tool with the page dimensions of 65.171 cm wide and 37.417 cm high on side 2.

2) Select the tool for all objects of the batik basic motif or group objects (CTRL G) and then repeat the basic shape of the batik motif 4 x 4. Then the complete Toba batik motif appears on the enlarged drawing paper in the number shown in No. 1 specified size.

3) How to make repeating shapes on the outline of the subject (outline subject). Then select the entire Batik Design tool and press Ctrl C. Create page 3 for a new sheet of drawing paper of the same size. Click on Ctrl V and all tie-dye designs will be displayed on page 3. Then click the X in the Standard Palette to remove the colors in the center of the design. hence the process of making a repeating shape on the outline of the subject.

4) Repeat the yellow colored motif. Click the selection tool. Click object; Click group; Click Clear All Objects and the Select tool will run on each feature. Then select all of the yellow themes by pressing the Shift key. Click Ctrl C. Create page 4 for a new sheet of drawing paper. Then click on Ctrl V. Then the yellow-colored design appears on page 4. This is the iterative process of the yellow-colored design.

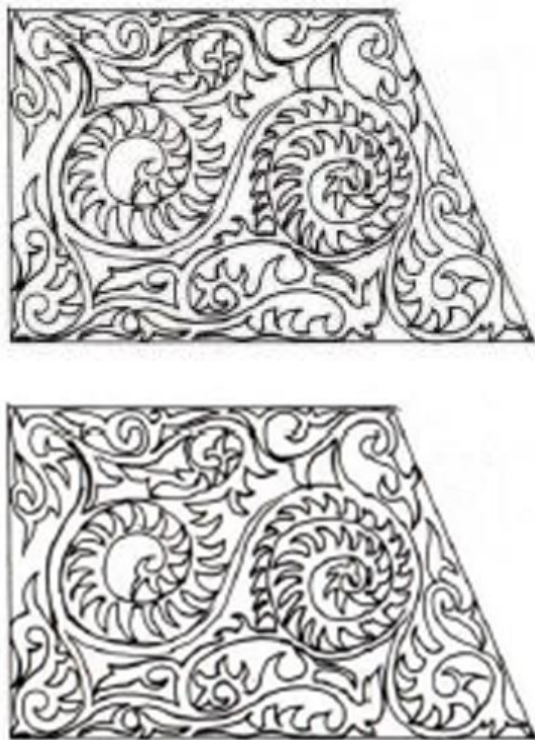
5) Repetition of the red colored motif. Then use the tool to select all of the red designs by pressing the Shift key. Click Ctrl C. Create page 5 for a new sheet of drawing paper. Then click on Ctrl V. Then the red colored design appears on page 5. This is the process in which the red colored design is repeated.

The process of applying Toba batik motifs to household

linen, especially tablecloths or sofa cushions.

- 1) In the first step, display page 6 or above of the new image to apply the Toba Batik motif to the tablecloth product. The next step is to click on the file. Click on Import. take data E; Select the tablecloth image in the folder saved in Data E. Then click Import. then the picture object appears in the form of a tablecloth on the drawing paper.
- 2) Pen tool specific parts of the tablecloth drawing object. Then select the guide tool that follows the image object that will later receive the Toba batik motif. Then the outline appears on a certain part of the object of the tablecloth, which is given a batik motif.
- 3) Then click Ctrl C on the design. Ctrl + V or paste the tie-dye design on page 6. Then the batik motif appears on page 6 next to the tablecloth picture object.
- 4) Click the Batik Design Selection Tool and adjust the shape of the outline size of the image object created in Step 2 above. Then click Object. Click on Powerclip. Click inside the box on the inside of the outline created in # 2 above. Then the tobacco batik motif appears in certain parts of the tablecloth image object desired by the creator. Here the Toba batik motif is applied to the image of the guest tablecloth.

### 3. RESULTS AND DISCUSSION



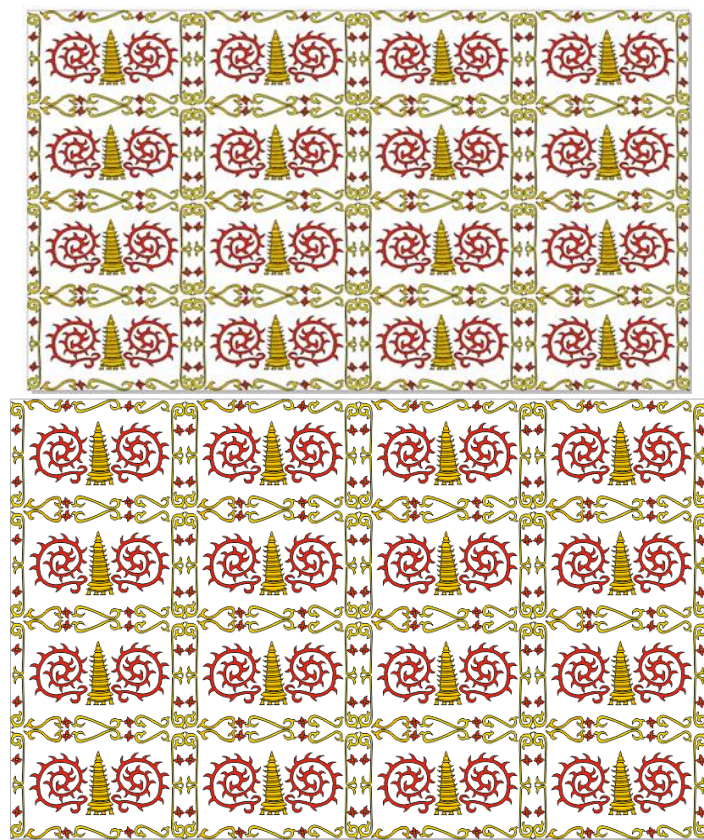
**Figure 1.** Carving of Simarogung-Ogung Gorga

The carvings are shaped like leaf tendrils and two circles resembling the letter "S" are elongated (meander). For the Toba Batak tribe this motif is called "Simarogung - ogung" because its shape resembles a gong. Gong is seen as a symbol in a party event. This decoration symbolizes fame and prosperity. Installed on the Dorpi Jolo (front wall), the owner of the house has the right to hold a party and means rich, affectionate and affectionate "Parbohul - Bohul Na Bolon".



**Figure 2.** Chinese pagoda

Pagoda philosophy: the higher the level, the harder it is to get to. So the concept of the pagoda shape states that the higher the narrower, is a symbol that the higher a person's level of enlightenment, the less his worldly desires. Until finally these desires are only left behind (the end of the pagoda), namely to serve their Lord. The smaller the floor area of the pagoda is also a symbol of the number of people. The less enlightened (the higher), the more difficult it is to achieve them. While the guards guard every floor of the pagoda level, they are symbols of the main need of the people according to their level of enlightenment. This is in line with the teachings of Buddhism, which are taught to diminish worldliness, to be closer to God, and to do good to others.



**Figure 3.** Design of the Toba Batak Batik motif

The collaboration of the Simarogung-Ogung Gorga carving company and the shape of the pagoda are designed and developed according to design principles to become the

typical batik motif with Toba stamp. Toba Batik designs are designed using Coreldraw media with various forms of tooling tools that are very helpful in achieving the desired effectiveness and efficiency. So that the motif is based on a mature concept with the aim of developing and preserving regional cultural products in North Sumatra.

#### Aesthetic value approach in visual

The aesthetic value of the distinctive motifs of Batik Toba lies in the application of design principles along with the conceptual ideas presented by the creator. First, the conceptual idea of the batik motif design by Toba Batak comes from the collaboration of the carving of a traditional Batak Toba house called Gorga Simarogung-ogung and a pagoda shape stylized from China. The collaboration of the results of the cultural arts between the two countries enables new works of art to emerge and emerge that contain functional, creative, ethnic and innovative values. Second, the balance between the Simarogung-Ogung-Gorga stylization, the pagoda and the jasmine flower stylization, which are composed in an orderly and symptomatic manner. This can be seen in the repetition of shapes with a clean and measured rhythm in each shape layout. So that the balance of the Toba Batik motif design can be seen aesthetically in two-dimensional form. Third, the unit seen in the Toba Batik motif above is the difference between different types of shapes, sizes and layouts between Figure 1, Figure 2, Figure 3, and Figure 4. This suggests that the differences in The shape, size and layout of the images will be a uniform whole. These differences embody the values of beauty and function in the art of batik motifs. Fourth, the rhythm of the repetition of forms contained in the Toba batik motif. This is shown in the repetition of the Simarogung-Ogung-Gorga style, the pagoda shape, the jasmine flower stylization and the repetition of the silintong shape. So the appearance of the rhythm of the tobacco batik motif is horizontal and some vertical. This is the aesthetic value that appears in the Toba Batik motif and is designed in two-dimensional forms.

#### 4. CONCLUSION

The creativity of Batik Toba batik motif design in learning arts and crafts online during the pandemic was actively implemented through Google Meet and Google Classroom. Learning the craft is done face-to-face online. The teaching and learning process is carried out online. Lecturers share the arts and crafts learning materials with students through Google Meet. So that the interaction between lecturers and students continues with a good quality of active and innovative learning. Crafts learning, especially related to the creativity of Toba Batik motif designs, is also done in the Google classroom. This is done to support or supplement the online learning process (Google Meet). In the Google Classroom, instructors can send teaching materials in the form of Powerpoints, videos on how to design batik motifs on Corel Draw, instructors can send assignments to any student via the Google Classroom link, and instructors can send student assignments according to the deadline set by the instructor or with the Students agreed. The steps in learning the creativity of batik motif design from Toba Batak in the craftsmanship lecture namely: First, students can identify ideas as the main source of ideas in design concepts. The ideas that pop up in the Toba Batik motif design creativity come from the traditional Toba Batak house carving, namely the Simarogung Ogung Gorga decoration carving and the

collaboration with the pagoda shape from China. Second, create a basic sketch of the batik motif. The results of the basic sketch of the motif are scanned in the image on the machine scanner. The image file is then saved in a folder in JPG format. Third, the process of importing the drawing sketch from the file into the drawing paper on Corel Draw on page 1. This third process creates the floor plan of the batik motif on page 1 of Corel Draw. Fourth, the process of assigning color 1, color 2, color 3 based on the batik motif. The process of coloring based on the motif, the position of the drawing paper remains on page 1 in Corel Draw. Fifth, the process of repeating the shape is performed based on the outline of the motif. This fifth operation is done on page 2 and is called repeating the outline of the batik motif. Sixth, the process of repeating color 1 using a batik motif. Color 1 is repeated on page 3 of CorelDraw with the size of the drawing paper enlarged according to the design concept. Seventh, the process of repeating color 2 using a batik motif. The repetition of color 2 is done on page 4 of Corel Draw with the size of the drawing paper enlarged according to the design concept. Eighth, the process of repeating color 2 using a batik motif. Color 3 is repeated on page 5 of Corel Draw with the size of the drawing paper enlarged according to the design concept. Ninth: Production of batik motifs on household linen products (tablecloths or sofa cushion covers). The application of designs to household linen products can be found on page 6 of Corel Draw. Tenth, the process of saving all the image data of the process of making Toba Batik motifs is saved in the form of a CDR file. This is Toba Batak's batik motif design creativity in learning crafts online during the pandemic.

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