

THE DEVELOPMENT OF BATAK AND MALAY BATIK MOTIF STILATION IN IMPROVING THE CREATIVE INDUSTRY IN INDONESIA

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THE DEVELOPMENT OF BATAK AND MALAY BATIK MOTIF STILATION IN IMPROVING THE CREATIVE INDUSTRY IN INDONESIA

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ABSTRACT

The purpose of this study was to determine the stylization of Batak and Malay batik motifs by developing the shape of a typical Batak batik motif with a typical Malay batik motif and to determine the process of developing a Batak and Malay batik motif design. The target of the research is to create and produce designs of stylized Batak and Malay batik motifs and to conduct batik trials on fabrics with motifs that have been developed, so as to produce textile products in the form of a blend of batik cloth between two tribes in North Sumatra. The research method used is the development research method (R&D). The research model is the IDI (instructional, development, Institute) development model, which includes three stages: define, develop, evaluate. The define stage includes: identifying problems, needs analysis, motive characteristic analysis, design concept analysis. The develop stage includes: development of motif designs and validation of product results by experts (validators). The results showed that Batak and Malay batik products deserve to be developed as a creative industry. The first validation gave a score of 0.89, the second validation got a score of 0.86 and the third validation obtained a score of 0.94. The average value of the validation results is 0.89, so the results of research on the development of stylized Batak and Malay batik motifs are included in the appropriate category and can improve the creative industry in Indonesian.

Keywords: Batak Motif, Malay Motif, Creative Industry

1. INTRODUCTION

North Sumatra Province is one of the provinces in Indonesia that has textile craft products that are well known by the Indonesian people, namely Ulos woven (Sihombing & Sihombing, 2018). Ulos is a typical Batak weave whose woven motifs describe the tribes in North Sumatra (Butar-Butar, 2018). The motif contains a moral message and meaning includes social status of the community, rules in the family (Tambunan, Lores, & Rosalina, 2019). Apart from weaving, North Sumatra also developed innovative textile works in the form of batik, including written and stamped batik.

North Sumatra batik takes inspiration from the Ulos woven motif. North Sumatra batik craftsmen developed their motif ideas which were sourced from this typical Batak woven, so that various types of North Sumatra batik emerged in the hands of creative craftsmen. This North Sumatra batik was adopted from seven motifs, namely 1) Hari Hara Sundung Dilangit motif, which is a typical motif of the Toba Batak tribe; 2) Mataniari motif, which is typical of Mandailing; 3) Pani Patunda motif from Simalungun; 4) Gorga Sitompi, 5) The Ants Motive; 6) Bamboo Shoots Motif; and 7) The Evening Duck Motive which is a typical Malay motif (Rajagukguk, 2020).

Based on ethnic groups, the population of North Sumatra consists of indigenous people, indigenous immigrants and foreigners. The indigenous people are: ethnic Malays, Batak Karo, Simalungun, Fak-fak/Dairi, Batak Toba, Mandailing, and Nias. The indigenous immigrant are ethnic groups: Javanese, Sundanese, Balinese, Ambonese, Minahasa, Banjar,

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