

Research Article

Redesign of North Sumatra Ornaments in the Catalog with Circular Composition

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Abstract.

North Sumatra is a region with a cultural identity in the form of ornaments depicting a cultural heritage philosophy. However, it is only placed in tourist locations and has yet to become a necessity for the people of North Sumatra. The research analyzes ornamental motifs that must be translated in the form of explanations in a catalog. This research aims to explore the motifs and ornamental patterns of North Sumatra as a first step, so that the visualization of North Sumatran motifs and ornamental patterns can strengthen the local cultural identity. The research uses qualitative methods as a space for artistic–aesthetic exploration. It presents some of the catalog’s visualizations as an answer to preserving ancestral heritage through cultural ornamental motifs. In the research process, the researcher will redesign North Sumatra Ornaments in a catalog with a circular composition, which can be processed as the primary material for a guidebook and as a reference medium to standardize the identity that has been created to maintain the consistency of the identity so that it remains well adhered and is not mistaken in its placement in various places. North Sumatra ornaments are used in supporting media in packaging, notes, business cards, stamps, catalogs, and promotional media such as Instagram, WhatsApp, and Banners.

Keywords: ornament, catalog, composition, circular

1. Introduction

North Sumatra is known as one region with the potential for cultural diversity in Indonesia, with a unique cultural identity. Patrons and cultural values contained in the culture in North Sumatra are inherited from several generations of tribes or ethnic groups from generation to generation and are maintained and priceless; a culture with its characteristics and uniqueness as a human culture then shapes cultural collectivity—a diverse archipelago. North Sumatra is known as a city for trade and tourism because it has potential in the commercial aspect, plus the regional support of significant cultural prospects adds to the very high economic turnover in North Sumatra. North Sumatra has various cultures, such as Malay and Batak. In contrast, until now, it has yet to have a consistent brand identity that appears in various brand activities or promotions used to present local products. In promotional activities, the community and the government

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rely on word-of-mouth promotions or from customer to customer. To increase brand awareness, researchers redesigned the visual identity. Redesign comes from the word redesign, which consists of two words, namely re- and design. In English, the word re- refers to repeating or doing it again, so redesign can be interpreted as redesigning or redesigning.

Redesign means redesigning an existing design work, into a design work recreated in a new form (Faizal et,all, 2021). It was explained that there are several stages in redesigning a design work, from just changing the design but using an existing concept to changing the concept as a whole, which is the result of exploring North Sumatra's ornamental designs. Along with technological developments, North Sumatra ornaments would automatically be abandoned by the younger generation; they would be more interested in trends in 2023. It would make progress and the emergence of new ideas that are easy to apply and develop in visualization. It means that North Sumatra ornaments could be redesigned in a new form from the initial manual drawing by applying a redesign.

The redesign of North Sumatra ornaments to become a catalog started from collecting manual drawings of existing North Sumatran ornament motifs as a benchmark for classifying North Sumatra ornaments that have changed motif shape according to the designer's creations (Hudriani, 2018). Catalogs are an effective and communicative medium for conveying information easily and interestingly to the target audience. North Sumatra ornaments are very diverse in their motifs. The researchers must be extra careful in redesigning North Sumatra ornaments without changing the overall character of the form and concept. However, the appearance and function have changed due to designers' creations. Meanwhile, North Sumatran ornaments also have the characteristics of black, white, red, yellow, and green with a rigid motif style. As time passes, people's interest in traditional ornaments starts to wane. The people of North Sumatra tend to prefer more modern and simple motifs. The most popular motifs circulating among the public are contemporary motifs. The ornamental motifs produced in North Sumatra result from simplification of existing motifs. The current motifs result from exploration according to market demand and the 2023 trend tastes of the people.

Brand identity is complicated for consumers to accept because it has no permanent use. Brand awareness and recognition of a brand can be more easily achieved by having a visual identity that is easy to remember and immediately recognizable, especially with young and modern characters; therefore, it could be accepted by Gen Z. Low brand awareness can be caused by several important factors, one of which is because people's understanding tends to be rigid and not dynamic in identifying ornamental

forms, the use of brand identity is less precise so it cannot attract the attention of consumers. Therefore, brands and branding are significant for a company and can give an impression of the good and bad of a company to get closer to consumers.

Therefore, it attracts the attention of researchers in redesigning it into a catalog form with a circular composition. The motifs and patterns from the redesign are applied in a collection of motifs and explanations in the catalog. The redesign of the ornaments in the catalog was carried out with youth and modern trends so that the visuals would not look primitive and stiff.

2. Material and Methods

The research uses qualitative methods, namely as a space for artistic-aesthetic exploration, as well as presenting several visualizations in the catalog as an answer to preserving ancestral heritage in the form of ornamental motifs from North Sumatra. The data collection techniques used are descriptive observation or direct observation, interviews, and the form of this research consists of a review of the literature review to see whether they have been found in catalogs with North Sumatran ornaments, as well as inspiration in exploring creative designs – aesthetic creations with traditional motifs. Moreover, traditional color combinations that look contemporary and modern.

The aspects of industrialization guide the analysis technique, have added value from the economic field, and have competitive and comparative power using an intra-aesthetic analysis approach (visual data) to determine the design process for visualizing North Sumatra ornaments in the catalog, such as any motifs, what symbols, what composition, and which coloring models are popular with the younger generation. Research informants include traditional leaders, specifically housekeepers who still use traditional North Sumatran ornaments, book publishers, and librarians in Medan.

3. Result and Discussion

In the redesign concept, researchers notice the opportunity and potential for designing North Sumatran ornaments in the catalog as the ancestral heritage of the people of North Sumatra. This research would produce catalog book products focusing mainly on North Sumatran ornaments through application in Ready-To-Wear clothing and Typical Medan Souvenirs.

The design concept that will be used in the Visual Identity Redesign of North Sumatra ornaments is the identity to present based on the products being sold and also the

image that you want to display visually that North Sumatra Ornaments are a local ethnic identity that continues to develop according to civilization. The design style that would be used was ethnic and straightforward. The ethnic style itself can show both traditional and luxurious impressions. The design of the ornaments would be made according to the pattern that will be used, namely taking from the characteristics of the local culture itself, starting from gorga carvings, cultural paintings, and heritage patterns as the main object in the new logo to woven motifs published in catalogs and other promotional media.

Two types of typography will be used in redesigning the visual identity of North Sumatra ornaments: the type of typography used in the logo, namely the type of typography with a firm or evident character, and modern. The character of this type of typography is sans serif, which does not have fins at the ends of the letters and has almost the same thickness. The type of font that will be used in redesigning the visual identity of Ornamen North Sumatra. The font that will be used in this design is the Helvetica font. The typography used in supporting media and promotional media is script-type typography, which is a font whose shape resembles cursive writing. The font that will be used is the Alex Brush font.

According to Dewi (2021), Making a catalog can help local MSME players learn to use social media as a product promotion medium. The layout of the catalog will be designed to be as attractive as possible, with 70% image visualization and 20% explanation to show the impression of the systematic arrangement of the 14 ornaments of North Sumatra, thus enabling readers to quickly find out what images of ornamental motifs were inherited by the ancestors of the people of North Sumatra, and what symbols were once believed by the ancestors of the seven tribes in North Sumatra.

Choosing the suitable media to use catalogs as a communication medium and information can make it easier for the target audience to find what they want to look for through efficient and compelling images. The catalog created has the character of North Sumatran ornaments as a specialty of the seven tribes in North Sumatra, with elegant manual visualization and attractive colors because they are not too flashy and match the overall design. According to Satrio (2019), catalog selection is done because people, in general, are more interested in pictures or photos accompanied by the required information.

In catalog design, a creation process is needed that involves various thoughts from designers and looks at what the people of North Sumatra currently need. A catalog that redesigns North Sumatran ornaments as decoration and has an aesthetic value that makes objects more attractive to look at; apart from that, it also shows the people

of North Sumatra their ancestral heritage. The primary communication media used in the catalog is a logo related to cultural patterns/ornaments. In this redesign process, the old logo/cultural pattern will be updated to give a new face to the ornament and also one that can present the products being sold. The second thing created was the Graphic Standard Manual (GSM) Book. The Graphic Standard Manual (GSM) Book is a guidebook and reference medium for standardizing identities created to maintain identity consistency. The supporting communication media used are packaging and stationery in the form of notes, business cards, and stamps. And merchandise in the form of catalogs. The promotional communication media that will be used are online and offline based. It is online-based, using Instagram and WhatsApp, and offline-based only banner. The following process was to digitize the selected sketch of the Sutra Sengkang logo using the design tools.

Redecorating North Sumatra ornaments can be a learning medium that attracts students' interest in learning, is easy to access, and is practical and available in the catalog.

This research produced a catalog book that predominantly uses colors that are not too flashy, with applications on Ready-To-Wear clothing and Typical Medan Souvenirs.



Figure 1: North Sumatra Ornament Catalog Cover Design.

The ornament redesign process includes several stages, such as designing, namely determining the concept through searching for inspiration for traditional North Sumatran ornaments, making a mood board to determine the composition of motifs and colors that can describe the ideas to realized in the catalog, selecting several motifs from the seven tribes of North Sumatra to become 14 variations of North Sumatra ornament designs that represent it, manual sketch depiction of North Sumatra ornaments, manual

motif exploration with circular composition, cover design, layout, and typo in the catalog, placing North Sumatra ornament design motifs on each catalog page,

Following, the process of preparing the manuscript takes the form of a historical explanation and what symbols have been attached to the 14 variations of North Sumatran ornamental designs; the editing process starts from the cover, layout, typo, color, and composition of the overall design on each catalog page. According to Prasetyo (2021), catalog media can provide detailed and practical information about local historical heritage to produce positive responses from students as a learning medium that can be innovated into the learning process to support history learning in museums.



4. Conclusion

The Researchers carried out the process of redesigning the visual identity of North Sumatra ornaments by applying new promotional media to strengthen brand awareness of the North Sumatra region. With the redesign of the visual identity of North Sumatra's cultural ornaments, much of the old cultural identity has been updated, starting from patterns, concepts, visual identities, and new media applications designed to be relevant to the target audience. In this design, the visual concept used is an ethnic and traditional theme using red (key color), which is the color of the previous brand as the basis of identity, a simple typeface with a high level of legibility and the addition of a monochromatic red color to strengthen the theme.

The redesign of North Sumatra ornaments in the catalog is the first step to attracting the younger generation's interest so that they desire to recognize and preserve North Sumatra ornaments. The catalog with North Sumatran ornaments has been recomposed into a contemporary circular composition where modern and traditional elements blend. The results of this recombination were then applied to the catalog as an ancestral heritage of the people of North Sumatra so that it does not become extinct. Through a blocking technique using acrylic paint, North Sumatra ornaments are made in a casual and modern style so they do not seem old-fashioned.








Furthermore, the catalog is specifically for the younger generation who like contemporary ornaments. Supporters of the decorative trend with the theme of North Sumatra ornaments are applied to the catalog, making them contemporary and suitable for use in Indonesia. The main design used is a symmetrical circular composition. A catalog will only be complete if it has visuals. The following exploration used the color block technique to visualize 14 variations of North Sumatran ornaments to increase the diversity of aesthetic elements. The catalog created includes variations of North

TABLE 1: Redesign Of North Sumatra Ornaments Traditional Motifs [14] Become New Motifs.

No	Traditional Motifs and New Motifs	
1.	Mandailing Batak motif	
	1) Gorga Parbincar Mataniari (Singengu) motif	
	 (Baginda Sirait, 1977: 142)	 (Sofi Andriyanti, 2023)
	2). <i>Gorga Gimbang</i> motif	
 (Baginda Sirait, 1977: 134)	 (Sofi Andriyanti, 2023)	
2.	Toba Batak motif	
	1). Simarogung-Ogung Gorga motif	
	 (Baginda Sirait, 1977: 24)	 (Sofi Andriyanti, 2023)
	2). <i>Gorga Simata Ni Ari</i> (Matahari) motif	
 (Baginda Sirait, 1977: 28)	 (Sofi Andriyanti, 2023)	
3.	Batak Simalungun motif	
	1). <i>Gorga Desa Na Uwaluh (Bindu Matogu)</i> motif	
	 (Baginda Sirait, 1977: 69)	 (Sofi Andriyanti, 2023)
	<i>Gorga Suleppat</i> motif  (Baginda Sirait, 1977: 59)	
2). <i>Gorga Ambulu Ni Uwou (Jombut Uwou)</i> motif		
 (Baginda Sirait, 1977: 65)	 (Sofi Andriyanti, 2023)	
4.	Karo motif	
	1). <i>Gerga Tapak Raja Sulaiman</i> motif	
	 (Baginda Sirait, 1977: 93)	 (Sofi Andriyanti, 2023)
	2). <i>Gerga Desa Si Waluh</i> motif	
 (Baginda Sirait, 1977: 95)	 (Sofi Andriyanti, 2023)	
5.	Batak Pak-Pak Dairi motif	
	1). <i>Gerga Parsalimbat</i> motif	
	 (Baginda Sirait, 1977: 163)	 (Sofi Andriyanti, 2023)
	2). <i>Gerga Desa Siwaluh</i> motif	
 (Baginda Sirait, 1977: 164)	 (Sofi Andriyanti, 2023)	
6.	Melayu motif	
	1). Type of Morning Sun Decorations motif	
	 (Baginda Sirait, 1977: 182)	 (Sofi Andriyanti, 2023)
	2). Various Flower Wheel Decorations motif	
 (Baginda Sirait, 1977: 183)	 (Sofi Andriyanti, 2023)	

Sumatran ornaments from the Mandailing Batak tribe, Toba Batak motifs, Simalungun

TABLE 1: Continued.

No	Traditional Motifs and New Motifs
7.	Nias motif
	1). <i>Sora-Sora Nioafi-afi</i> motif  (Baginda Sirait, 1977: 225)  (Sofi Andriyanti, 2023)
	<i>Sora-Sora Nioiozasai</i> motif  (Baginda Sirait, 1977: 225)
	2). <i>Sora-Sora Niotalinga Woli-Woli</i> motif  (Baginda Sirait, 1977: 222)
	<i>Sora-Sora Niosolafiga</i> motif  (Baginda Sirait, 1977: 221)
	<i>Sora-Sora Niogama</i> motif  (Baginda Sirait, 1977: 221)  (Sofi Andriyanti, 2023)

source: processed by researchers

Batak motifs, Karo motifs, Pak-pak Dairi Batak motifs, Malay and Nias motifs symbolizing the ancestral heritage of the ancestors of North Sumatra, namely gorga, gerga, sora-sora, and decorations.

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