The application of Batak Toba ornaments in the architecture of the Catholic Church as an effort to design sustainable traditions

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Abstract. Batak Toba traditional house is one of the architectural treasures of the archipelago. Traditional Batak Toba House Architecture is a vernacular architecture that grows and develops from the local wisdom of ethnic communities and anchors on tradition, and is built by craftsmen based on experience (trial and error), using local techniques and materials and is an answer to the environmental settings where the building is located and always open to transformation. When building a Batak Toba traditional house, local people still understand the natural environment around the ecosystem. But in its current development, Batak Toba traditional community homes have undergone many changes, both in the form, space and use of ornaments and building materials. As a step so that the traditions of local wisdom are not extinct, it is necessary to preserve and apply the traditional forms and ornaments to the architecture of the Catholic Church as an effort to sustain the traditional architecture.

Keywords: Traditional house, Batak Toba, Preserve, Sustain

1. Introduction
The Batak are one of the largest ethnic groups in the archipelago. This name is a collective theme to identify several ethnic groups who live and originate from the West Coast and East Coast in North Sumatra. Batak ethnicities are Toba, Karo, Pakpak, Simalungun, Angkola, and Mandailing. Batak are a group of tribes who inhabit large parts of North Sumatra. But often people consider mentioning the Batak only on the Toba tribe even though the Batak is not represented by the Toba tribe. So there is no Batak culture and language but the cultures and languages of Toba, Karo, Simalungun and other allied tribes. The Toba Batak community is known to have a diversity of skills in expressing meaning in a visual form. This paper aims to plays a role in the development of culture and communicating cultural values. In order to remain sustainable, this traditional architectural element was applied to the church.

2. Methodology and Research Design
The methodology of this research is qualitative approach. In this study, the methodology used is more precise is a descriptive method as a way to solve existing problems. [7]. And using the goal grid method found by Ray Forbes, John Arnold, and Fred Nickols [4]. The discussion will use descriptive methods (Descriptive Research), with a qualitative approach. So that the qualitative approach in question is more to make a description or description of the object under study, based on data that
appears as it is, and systematically explain the facts that exist in the field, and based on observation of the site and photography review. All the data from the site observation and photography review, the interview and study literature. This paper is written as the early findings of the research that will be the base of the future collaboration research with other discipline between architecture, interior and psychology.

3. Literature Review

According to Turan in the book Vernacular Architecture [2], vernacular architecture is an architecture that grows and develops from the architecture of people born from ethnic communities and anchors on ethnic traditions, and is built by craftsmen based on experience (trial and error), using techniques and materials local and is the answer to the environmental settings where the building is located and is always open to transformation.

Turan has tried to classify the vernacular architecture into several reviews:

- The vernacular architecture as a product.
- Vernacular architecture as a process.
- The vernacular architecture of a philosophical review.
- Vernacular architecture as a science.

According to Mangunwijaya in his book, Wastu Citra [1] also gave a similar opinion about the definition of vernacular architecture itself. According to him, vernacular architecture is an honest embodiment of the way of life of society and is a reflection of the history of a place. So vernacular architecture is not merely a product of human creation, but more important is the relationship between humans and their environment.

The village or huta village patterns (forms) are generally clustered. Group buildings in a village are generally two lines, namely the North and South rows. From the North line consisting of traditional houses or jabu. The South Row consists of the granary or sopo, which is a place to store rice [9]. In the Batak Toba building, there are two terms of the building period, namely: ruma and sopo. The Ruma (house) can be divided into three, namely the Ruma Gorga (Jabu Batara Guru), the Ruma Gorga Ladder (Jabu Batara Siang), and the Sibaba ni amporik house which is a smaller and simpler type of dwelling house, the ladder is only resting on the front wall, where the main door, usually this type of house for disadvantaged people.

While the term Sopo, is divided into two types, namely sopo godang which is part of jabu (traditional house) as a residence and sopo eme which is a granary. Both of these sopo have a taste or no taste. The period of the building is physically divided into three parts, namely called embers, namely under the house is usually a place of livestock such as buffalo, cattle, horses and pigs. The middle part is a place to live and the upper part is a place to store goods [6].
There are many beautiful building styles from all over the world that can inform us with their shapes, materials, arrangements, decorations, concepts for heating and cooling, etc. Vernacular architecture has lost ground for the last few centuries, as modern methods apply. This is unfortunate because of the old ways. Judging from its etymological understanding, ornaments come from the Latin ornare which means to decorate, something that was originally empty becomes filled with decoration so it does not become empty. In the Big Indonesian Dictionary, ornamentation means:

- Decoration in architecture, crafts.
- Decoration made (drawn or carved) on the temple (church or other building) [3]

Toba Batak ornaments are often referred to as Gorga. Gorga is also a message of desire and advice that comes from knowledge, hope, thoughts, behavioral attitudes, and beauty to be communicated. This ornament is still often found in traditional house buildings scattered in the Tapanuli area. Efforts to preserve it by watching it to public buildings such as government buildings, or houses of worship in this case the Church [9].

The position of ornament seen from its function can be divided into three types, including:

- Active ornaments (constructive). This ornament is a form of decoration that cannot be separated from the shape / main building of a construction. Because if removed will damage the construction.
- Passive decoration (non-construction). The shape is separated from the shape / main building that is decorated, if thrown away it will not affect the shape / building.
- Technical decoration. The shape of the decoration is adjusted to its function, such as a directional pointer, close the container.

Preservation efforts and sustainable efforts in the management and architecture of the Batak Toba architecture are quite a lot done, among other things by the construction of public buildings of hotels in the city of Tourist Parapat. Samosir island. Inculturation is the vocabulary of religious science, Theology, specifically the term is more popular among Christians. The word comes from in-culture (Latin) which means in culture, English; In culture. In the field of religious inculturation means to include religious values in certain local cultures.[5]. Such inculturation can be in two ways, namely
practical and theoretical-reflexive. Practical inculturation, for example, is the use of local languages in liturgical worship, liturgical clothing, traditional musical instruments used in the liturgy. Whereas reflexive theology appears in theological thinking that departs from local cultural thought, meaning the belief in the work of saving humanity is contemplated and expressed with the expression of local culture.

Figure 2. Facade of St Mikael Catholic Church, Pangururan.
Source: Polin Simanjuntak 2018

Ulu ni ruma is a carved wood sticking down like a tongue, this is often called dilapaung, paung (umbrella) = harajaon or elsewhere called pandilati, dila means tongue, pandilati like licking. But there are also those who say santung, because it is shaped like a santung, the santung is the heart of a banana (santung ni gaol) which extends downward [8], as shown, in Figure 3. According to Figure 5, analysis sustainable elements, show acculturation and assimilation occurs in the Ormanen of Dilapaung or Santung-santung with Catholic Theology, which is the human profile symbolizing Saint Michael, with a bird and a cross. The human profile is depicted here as a spear of a snake. Its position is similar to the position of the Gorga ornament on the ground in the traditional Toba Batak house.

Gorga dilapaung is a meaningful ornament as a symbol of strength, greatness and courage to protect the occupants of the house from all threats of evil spirits. The human carved ornament could refer to Jesus Christ, as the Head of the Catholic Church. As shown in Figure 4, if humans refer to holding a spear that is thrust into a snake, there is nothing in the Bible that describes the scene referring to Jesus. In the book of Revelation is an angel named Michael fighting a dragon, and managed to kill the dragon with his spear. In Catholic teaching, Saint Michael is a great angel who becomes a protector and defender of Christians, liberators of souls in purgatory. While the dragon is a symbol of antichrist that will be destroyed by Saint Michael at the end of time. So, the right concept
for the interpretation of the human profile is Satno Mikhael, this is in accordance with the name of this church, the St. Michael Catholic Church.

![Figure 3](image1.png)

**Figure 3.** The application of the Gospel to the building elements Dilapaung atau Santung Santung.
Source: Polin M Simanjuntak 2018

![Figure 4](image2.png)

**Figure 4.** Santo Mikael in Gorga Style (Left), source: http://prayersroom.com/doa-kepada-st-mikael-malaikat-agung. The building elements of Dilapaung atau Santung Santung (Right), source: Polin M Simanjuntak, 2018
Gorga Singa Singa ornament is the main ornamental motif of the Batak Toba tribes is a useful symbol of strength as a protection or guardian for the occupant’s home or village [10]. The Gorga singa singa comes from the word lions, which is interpreted as charismatic and authoritative. Gorga singa singa consist of a human face with the tongue sticking out almost to the chin. As shown Figure 6, Then the ornament change become the human head is decorated with a white dove which in Catholic Theology as the descent of the holy spirit in humans.

Figure 5. Analysis Sustainable Design Ornaments

Figure 6. Ornaments Gorga Singa-Singa applied in Church.
Source: Polin M Simanjuntak 2018
Continued efforts in sustainable and preserving Batak Toba ornaments and traditional architecture still need to be done, so that what is cultured should not be just a patch that is not unified.

4. Conclusion and Suggestion
There are people who are somewhat pessimistic about saying that it is not possible to acculturate Christianity with local culture. "How can Western culture be combined with local culture?" If you only see acculturation and assimilation as a patchwork, for outsiders and watched and enjoyed without deeper meaning. This sustainable design effort will get a double benefit, in acculturation we try to preserve the traditions of architects of the archipelago, in addition, we try to express our faith and belief in local culture. This the symbolic ornament Gorga of the Batak Toba can be a communication medium for future generations. The ornaments attached to it do not merely display their aesthetic values, but also contain religious values so that the sustainability and preservation of local wisdom and socio-cultural values of the region so that they do not become extinct in the future.

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