

Study of Ecleticism and Architecture Transformation to Make Elements Traditional Architecture Batak Toba in Samosir Island with Latest Architectural Design

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Abstract— Transformation in architecture can be interpreted as an act of change from the origin to a newer form. Transfotmation is in every part of the design, because we process a form always using the name transformation. The transformation of architecture that is happening at this time is very important to observe, especially the transformation of traditional architecture so that the uniqueness of traditional architecture remains preserved. Transformation can be done in several ways, one way that can preserve traditional buildings is through an understanding of eclecticism in architecture. Eclecticism in architecture is something that is considered to provide a new perspective and thought in architecture. All forms of thinking focus on things that are up-to-date in line with the progress of time and technology. But all the latest forms and the greatness of modernism, raises a variety of weaknesses and shortcomings. The desire to produce a work that is free full of feeling with a pluralistic spirit and rich in meaning, makes the dogmas of modernism finally collapse in the storm of eclectic thoughts or alliances between history and technological progress Transformation thinking through architectural eclecticism, especially in making efforts to preserve traditional architecture still dominates the current architectural design. Batak architecture is one of the cultures in North Sumatra that needs to be preserved as a building that has very high cultural values. But the limitations possessed by traditional Batak buildings, of course, are very inhibiting to be preserved thoroughly. Therefore from the results of this study and by using an understanding of eclectic transformation it is hoped that data on traditional elements of the Batak toba tribe can be found which can be used as a way to preserve the values of the Batak culture through the design of contemporary buildings. It is expected that after the research is done, it is expected to conclude that there are many elements in the traditional Batak toba architecture that are preserved through the use of elements that have cultural values.

Keywords— Transformation, Eclecticism, Toba Batak Traditional Architectural Elements.

I. INTRODUCTION

Transformation in architecture can be interpreted as an act of change from the origin to a newer form. Transfotmation is in every part of the design, because we process a form always using the name transformation. The transformation of architecture that is happening at this time is very important to observe, especially the transformation of traditional architecture so that the uniqueness of traditional architecture remains preserved. Transformation can be done in several ways, one way that can preserve traditional buildings is through an understanding of eclecticism in architecture. Eclecticism in architecture is something that is considered to provide a new perspective and thought in architecture. All forms of thinking focus on things that are up-to-date in line with the progress of time and technology. But all the latest forms and the greatness of modernism, raises a variety of weaknesses and shortcomings.

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II. LITERATUR REVIEW

Transformation can be interpreted as a change in form, namely a change in the form of a deep structure which is the deepest eye structure as the contents of the structure to a surface structure which is a display structure in the form of visible material structure.

According to Josef Prijotomo (in Rahmatia 2002), if in Indonesian the word Transformation can be matched with the word displacement, which means the change from the original object to its invented object. Both changes that do not have or

show similarity or similarity to the original object, or changes that the object is still showing instructions for the original object. Transformation of forms in architecture is primarily a result of socio-cultural processes. Included are the most useful changes to the physical environment. Form changes occur one of them due to penetration (Krier, 2001).

Transformation categories can be divided into four types of transformation which have different characteristics, Laseau (1980) revealed in Loebis (2002). These categories are:

1. Transformation is (geometry). Namely: The form has changed, but has the same component or function space.
2. Transformation is ornamental. Namely: Only as a decoration or just as a complement.
3. Transformation is (reversed) the reversal of the image in the figure of an object converted into a reverse image.
4. Transformation is (confusing). Namely: Having a form that is not appropriate but can still be recognized.

The category of transformation in design has several channels including in Ramatia (2002) mentioned one of the channels of transformation through complexity and contradiction, meaning that raw materials that are transformed can originate from historical aspects or popular arts. While the tools used will more often use commonly known elements or conventional elements. In simple terms, architectural complexity is characterized by the use of elements both in the form of fields, shapes, colors or uses or others that are diverse. This use is a joint use to form a composition without removing the original nature of the basic elements. But if these basic elements have been able to merge into an invented form that changes from its basic nature, then it is not just complexity that happens but rather is a contradiction.

Furthermore, in the transformation there is also a conjecture in Architecture that imitation actions cannot create creativity. Imitation is a concept of borrowing and origin, has gone through controversial history in architecture. Creativity in literal interpretation, namely imitation with the basis of specific imagination cannot be banned, which needs to be anticipated is that an Architect misjudges the potential feeling to perceive and see concepts beyond the intended interpretation because in reality what is seen often covers what is actually. There is no denying that the possibility of design exploration can be through imitation, derivation to eclecticism. Good works will elevate architecture to another level of mimetic art as an essential part of life and discard shallow literalism and deviation.

An observer will interpret a place as what the place has. This interpretation is mostly in accordance with the visual form displayed by the place. So when this meaning supports the response, the place is said to have a quality called visual compatibility, this is stated by Bantley (in Rahmatia 2009). Visual compatibility of a place can be strengthened by the provision of environmental interpretations with support from three different levels. First, with its easy-to-read support, both in terms of form and use. Second, with the support of diversity. While the third is with the support of the environment that offers a choice of activities both on a large and small scale. Details of the appearance of the diversity of buildings should be able to help readings about what is

happening by making an image of an environment to look like the setting of each user or observer. Whereas regarding the activity offer, it must be able to strengthen the potential of this choice offer by showing suitability for all users. Whereas visual features refer to the quality of architectural typology.

Based on the description of the theory of transformation, the channel of transformation that is in accordance with the background subject that receives new material and makes history the starting point is a channel of material transformation and transfer with its application to the details of the building.

Then as a reinforcement of understanding of transformation, it can be explained that architectural transformation is caused by several factors that cause the transformation (Pakpahan, 2010) are:

1. Need for identification (identification). Basically people want to be known and want to introduce themselves to the environment.
2. Life style changes. Changes in structure in society, the influence of contact with other cultures and the emergence of new discoveries regarding humans and their environment.
3. Use of new technology.
The feeling arises in the mode, where parts can still be used technically.
4. Social change.
Physical environment factors, population changes, isolation and contact, community structure, attitudes and values, needs that are considered necessary and the cultural basis of society.
5. Economic changes.
Because the most dominant force in determining changes in the physical environment is economic power.
6. Political changes.
Because of the role of political aspects through the form of non-physical intervention through regional development policies.

III. METHOD OF RESEARCH

In Batak architecture, the development of new building forms is inseparable from the shape of the initial building that preceded it or in other words that the initial building has a standard that applies to forming a new building, so that in carrying out transformation must first know the rules that are present and also benchmark that applies to Batak architecture. Therefore, in the research of transformation and effectiveness of the Batak architecture several approaches must be taken first. The first approach is to know the shape and construction of the building and the initial Batak architecture. The second approach is to determine the elements of construction and the size of construction elements that affect the proportion of the new Batak architecture buildings. The third approach is to find out the geometric proportions of both the shape of the building and the elements that apply to the Batak architecture. So based on the three approaches above, it is very easy to find new rules and forms and functions of Batak buildings that will be applied to the present building

IV. ANALYZE RESULT

Along with the times, the patterns and lifestyles of local people on Samosir Island changed and developed in a more modern direction. This affects the culture inhabited by Toba Batak people who live in traditional homes. If in the past the traditional house only functioned as a shelter and rested at night while daily activities during the day were mostly carried out outside the home, now the activities of residents in the house tend to increase, with a longer duration of use both day and night.

Concept of Utilizing Traditional Toba Batak Houses in the Past, where space is vertically divided into 3 zones, lower zones are used for raising livestock, middle zones for human / occupant dwellings, and upper zones for worshipping and storing items. The cultural change inhabited in the traditional Toba Batak house is closely related to changes in the social and economic activities of the community. In the past, the activities of the Toba Batak community had a lot to do with farming activities. From morning to evening, residents go out of the house to work or do other activities so that the use of the house during the day tends to be minimal. Both adults and children are outdoors to farm, raise livestock, fish, weave to interact with neighboring neighbors. Whereas at night, residents enter the house to rest until morning.

house building. When the size of a house is compared to the number of residents who usually consist of more than one family, it can be assessed that the space in traditional Toba Batak houses is relatively not too large. In addition, as explained in the previous section, the space in the traditional Toba Batak house is not divided or partitioned into rooms, so that all residents of the house at night gather in the living room. Therefore, it can be seen that the activities that can be carried out in the house are relatively minimal.

At present, the daily patterns of the Toba Batak people have undergone many changes. This is inseparable from the shift in people's livelihoods, changes in lifestyles, technological developments, causing cultural changes to inhabit. At present the work of the Toba Batak community has developed not only to the extent of farming or raising livestock activities, but it has begun to develop such as being a civil servant, teacher, trader, and even a home industry craftsman. This affects the standard of living and the level of education of the increasing community, where they need a more comfortable, healthy and safe shelter, and can function not only as a place to rest and take refuge. Residents need a proper bathroom, parents need privacy from their children or other families, so children need a place to learn and play in the house.



Figure 1. Agricultural land around traditional Toba Batak settlements



Figures 2. The activity of residents looking for fish done in Lake Toba



Figures 3. Condition of Toba Batak traditional house space on the front, where the entrance is symmetrical in the middle of the house



Figures 4. Condition of Toba Batak traditional house space in the middle and back that does not use partitions

The daily patterns of Toba Batak people in the past allegedly influenced the shape of the Toba Batak traditional

Changes in an increasingly modern lifestyle bring culture to inhabit traditional Toba Batak houses from the original communal one where more than one family is inhabited to one more private place where the house is occupied by only one nuclear family. The need for more private space makes residents need a bedroom separate from the living room. Then with time to move outside the home which tends to decrease, the activity in the house increases, so that traditional homes as a residence must also begin to accommodate functions to foster families, interact between family members, recreation and leisure, to receive guests.

Technological developments also influenced the inhabited culture of the Toba Batak community. One example is the presence of electronic equipment in the house. With the existence of television which is now very common in every home, there is usually a family room that serves as a place to gather and watch television. Then the kitchen does not only consist of a furnace for cooking, but begins to be equipped with equipment such as refrigerators, rice cookers, to dispensers, so that it requires a wider kitchen space, cannot be accommodated in the living room.

V. CONCLUSION AND SUGESTION

From the results of the discussion above, it can be concluded that the transformation that occurs in Batak Traditional Houses can be carried out in two activities which can still be run simultaneously and can also be run individually depending on their needs in today's buildings.

As explained in the explanation above, where a simple understanding of architectural complexity is characterized by the use of elements both in the form of fields, shapes, colors or uses or other diverse. If the basic elements have been able to merge into an invented form that changes from its basic nature, then it is not just complexity that is happening but rather a contradiction. For transformation actions carried out at this stage, what can be done physically is a transformation of the shape and function of traditional Batak houses. This can occur because at this time the need for form and function always changes in line with the development of the number of family members in the house. In complexity, a lot has changed both in form and function. For example, the function of space, the addition of new functions and some forms of ornament elements both partially and thoroughly. As a result of this change, the whole will give birth to a new variant that is simpler and will merge into a new form. This is said to be a contradictory transformation. From the explanation above, it can be seen that there are changes in some functions of space, the function of furniture, and the emergence of additional buildings that are outlined in the outline of the plan will also change

What about eclecticism in the act of transforming traditional Batak houses. As explained above, eclecticism can be interpreted as a birth from post modernism which cannot be

separated from the thought of mixing architectural styles. Eclecticism as an understanding of mixing style, form, ornamentation in architecture is seen as a positive thing, as a mindset that can actually overcome the problems caused by a shift in time that affects the shift in style itself. If the need for a new home building becomes a sustainable need, the variant that will be born will certainly be a variant that appears based on the process of mixing the style, shape, and ornaments of the traditional Batak house architecture.

Therefore the process of transformation and eclecticism in architecture, can be jointly or alone that can give birth to a new problem or variant of the results of these actions, this also applies to Batak Traditional Houses, where form and function must undergo a change accordingly current demands, but in elements of a traditional house will experience an adjustment and arouse new enthusiasm because the placement of elements is not always the same as placing it in the traditional Batak House building. Transformation can occur on every element that varies in nature. But most of the causes are self-identity, to show that the building is the pride of the Batak community. This can also happen because there are many elements in the traditional Batak Toba architecture found and can be developed, among others: Elements Ulu Paung, Sihombing Ari, Sitindangi, Songsong Rak, Songsong Boltok, and Singasinga.

Suggestion

This scientific work is expected to be a reference and inspiration especially regarding Transformation of traditional Batak Toba Architecture Elements in other buildings. The author also hopes that this scientific work can be an input for the community to be able to better consider if the building is built must still show their identity through their respective cultures, and maintain the uniqueness of the traditional culture or architecture that we have.

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