

# Siadong Tuktuk Area: A Source of Inspiration for Artistic Expression

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## ABSTRACT

By fostering growth in the areas of lodging, communication, and transportation, Indonesia's tourist industry contributes significantly to the country's economy. When tourism is managed well, it may raise living standards, spur economic growth, and generate employment possibilities. The Samosir Regency, especially the Tuktuk Siadong region, which is renowned for its rich Batak culture and breathtaking natural beauty surrounding Lake Toba, is one of the most intriguing instances. Tuktuk Siadong's traditional villages, indigenous homes, and lively cultural rites inspire artists, particularly painters, in addition to providing stunning scenery. The purpose of this study is to investigate how Tuktuk Siadong might serve as a source of inspiration for paintings as well as how it might advance local artistic and cultural preservation. The four primary phases of the creative process—preparation, elaboration, contemplation, and realization—follow a systematic methodology. Data collecting, conceptual development, artistic method experimentation, and painting execution are all part of these phases. Three of the twelve paintings produced as a result of this study are highlighted in this publication. With elements of traditional Batak symbols and natural sceneries, these artworks portray Tuktuk Siadong's scenic beauty and cultural diversity. The imaginative methods used, such chiaroscuro and bravura, add to the paintings' visual impact and lend them both artistic appeal and cultural relevance. In conclusion, the paintings help to introduce, promote, and protect Tuktuk Siadong's natural and cultural legacy. In addition to assisting people in appreciating Batak cultures, they emphasize the importance of visual arts in fostering cultural identity and tourism growth.

## KEYWORDS

Tuktuk Siadong, Batak, Culture, Natural, Preservation

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## INTRODUCTION

The tourism sector in Indonesia plays a significant role in the economy, creating jobs and introducing the natural wealth and culture the country possesses. One area with great potential in this sector is Samosir Regency, specifically the Tuktuk Siadong region. Located on the shores of Lake Toba, one of the largest volcanic lakes in the world, this area is known for its stunning natural beauty and rich Batak culture. Tuktuk Siadong not only attracts tourists with its breathtaking landscapes, but also offers a range of cultural elements that can inspire artists, especially in the field of painting. As Santoso (2008) revealed, the tourism sector plays an important role in the sustainability of the economy, particularly in creating prosperity through the development of transportation, accommodation, and communication.

The natural beauty of Lake Toba, surrounded by lush mountains and the Batak people's way of life that maintains its traditions, provides a rich source of inspiration for artists. From traditional Batak houses to cultural rituals that are still preserved, this area offers a depiction of the harmony

between humans, nature, and ancestors. In this regard, the Tuktuk Siadong area plays a vital role as a source of inspiration in art, as the cultural values embedded in it are very strong. According to Siregar (2021), the creation of art in the Lake Toba area, such as in Tuktuk Siadong, shows the harmony between natural elements and local narratives that strengthen Batak Toba cultural identity. The local cultural attractions in Tuktuk Siadong also provide opportunities for artists to create works that not only display visual beauty but also tell the story of the cultural values of the local community. As Mikke (2015) mentioned, painting is an expression of ideas and feelings that can depict a person's subjective condition through the use of lines and colors, which in this context can be drawn from the cultural and natural elements of Tuktuk Siadong. According to Kanisius (1997:71), painting is an expressive form that portrays artistic or ideological experiences through the use of lines and colors, aiming to express feelings, emotions, movement, illusions, or illustrations based on one's subjective viewpoint. Simbolon (2022) emphasized that traditional Batak Toba visual arts not only serve as aesthetic expressions but also reflect cultural values that merge with nature, particularly Lake Toba as the main source of inspiration.

Siahaan (2018) stated that traditional paintings reflect the harmonious relationship between humans and nature, which is clearly evident in representations of the Lake Toba region. Tuktuk Siadong, as a tourist destination, has great potential to attract more tourists and raise awareness of Indonesia's cultural richness. Santosa (2020) highlighted that the development of painting in the Tuktuk Siadong region shows modern adaptations without losing local cultural values. Paintings inspired by this area can serve as a medium to introduce the natural beauty of Lake Toba and the cultural values of the Batak people, both domestically and internationally. Furthermore, these artworks can also act as a means of preserving the local culture that defines the area. As Zulkifli and Sembiring (2020) stated, the potential of traditional values and character can be developed in painting as an identity and cultural promotion of the region. Marpaung (2021) noted that the Tuktuk Siadong area serves as a source of inspiration for many local artists, whose works reflect the social and environmental dynamics of the area. Manik (2020) explained that paintings from the Tuktuk Siadong region reflect the dynamics of local life, using colors and compositions rich in symbolic meaning. Therefore, this research aims to explore the potential of the Tuktuk Siadong area as a source of inspiration in the creation of paintings and to understand how these artworks can contribute to the development of art as well as the preservation of culture and tourism in the area.

In addition, several relevant studies support the importance of the Tuktuk Siadong region as a source of inspiration for painting and tourism. Research conducted by Marpaung, Trihanondo, and Sintowoko (2021) revealed that cultural photography can be an effective medium for preserving and promoting the culture of Samosir as part of the Lake Toba cultural tourism. They emphasized the importance of introducing the cultural richness and history of this area through visual artworks, which also aligns with the potential of painting to create greater appreciation for local culture.

Moreover, Zulkifli, Sembiring, and Pasaribu (2020), in their study of tradition in the modernization of Sumatra's painting, stated that the traditional characteristics of the Batak Toba ethnicity hold great potential to be developed in contemporary painting. This suggests how elements of Batak culture, including those in Tuktuk Siadong, can serve as an endless source of inspiration for works of art relevant to the development of the times.

Finally, research by Prasetyo (2017) also showed that natural sources with high aesthetic value, such as those found in the Bukit Ngepon area, can inspire paintings that highlight themes of nature and environmental change. His study demonstrated how natural elements can be used in painting to tell stories, preserve nature, and raise public awareness.

Thus, this research is expected to provide a new understanding of how painting can play a role in introducing, promoting, and preserving tourist areas rich in cultural values, while also encouraging artists to continue highlighting the potential of local nature and culture in artworks with greater value.

## METHOD

This research uses an art creation approach consisting of four main stages: preparation, elaboration, contemplation, and realization of the artwork. These stages are carried out in a structured and continuous manner to create a work of art that is not only aesthetic but also reflects the theme

being raised.

According to Hendriyana (2021: 03), in the creation of artwork, there are two main variables that need to be considered, namely content variables and process variables. The content variable includes ideas, concepts, values, and aesthetic meanings, while the process variable involves ideas, concepts, functions, materials, techniques, and artistic forms. The four stages used in this research refer to the stages of art creation recommended by various experts, including the preparation stage, which focuses on data collection and research; the elaboration stage, which delves deeper into ideas; the contemplation stage, which clarifies the concept; and the realization stage, which focuses on applying techniques and materials.

In the preparation stage, the first step taken is to find the source of the idea that will form the foundation for the creation of the artwork. The object of this study is the tourist destination in the Samosir region, specifically in the Tuktuk Siadong area. The author collects data from various sources, such as books, direct visits to the site, interviews with relevant figures, and information from journals and articles related to the tourist destination and Batak culture. This data collection process aims to deepen the understanding of the object that will serve as the inspiration for the artwork. Hendriyana (2021: 10) emphasizes that "The goal of planned creation related to a specific topic and depicts actions and activities based on scientific answers. The main object being researched does not exist when the research is conducted. Therefore, in the creation process, it is necessary to design components and elements that are in line with the objectives and benefits of the creation."

The elaboration stage is carried out by further exploring the information that has been obtained. The author delves into various literature and sources related to the Tuktuk Siadong area, such as books discussing the history and culture of the region. This process aims to find ideas that can inspire the creation of more profound and meaningful artwork. The author also incorporates visual elements related to the tourist destination to create a work that aligns with the raised theme.

At this stage, the author engages in contemplation and reflection on the information gathered, aiming to clarify the concept and theme of the artwork. The author focuses on cultural elements in the Samosir region, such as traditional Batak symbols and the natural beauty of Lake Toba. Siregar (2019) noted that traditional motifs in the painting of the Lake Toba area function as a strong cultural identity and a means of communication between generations. This contemplation process results in a concept that highlights the tourist destination of the Samosir region as the main theme, providing a deeper understanding of the cultural and spiritual values present in the area.

In the realization stage, the author begins to implement the concept that has been developed by creating sketches as an initial representation of the idea to be realized. These sketches are then transferred to the canvas and followed by the painting process using the plakate technique and mixed techniques. This technique is chosen because it can produce bright and bold colors, providing a strong and harmonious visual impression. This stage also includes the finishing process, where details and small elements are added to refine and perfect the artwork. Data collection is conducted through direct observation of the Tuktuk Siadong area. Documentation in the form of photos of the natural landscapes, panoramas of Lake Toba, and typical Batak cultural elements is used as a reference to develop the artwork. The sketch serves as an initial representation of the idea to be realized in the artwork. At this stage, the author uses pencils and ink to draw the basic lines representing the shapes and composition in the artwork. This sketch becomes the basis for further development into a painting.

After the sketch is completed, the author transfers it to the canvas. The painting process begins with the use of the plakate and mixed techniques, which allow for the application of color in a more expressive and visual way. This technique is chosen because it can produce richer colors and more vivid details. In the finishing stage, the author adds final details to the painting to enhance the visual quality and ensure that the artwork perfectly reflects the raised theme.

The realization process begins with the creation of a sketch based on the concept that has been designed. The sketch is transferred to the canvas, followed by painting using the plakate and mixed techniques. This technique is chosen to produce bright, bold colors that blend harmoniously between the objects and the background. The finishing stage is carried out to add details and refine the final artwork, ensuring it aligns with the raised theme. In this process, the tools used include brushes,

palettes, palette knives, and pencils, while the materials include canvas, acrylic paint, oil paint, gesso, and varnish. Acrylic paint is chosen because of its quick-drying nature, which is suitable for wet-on-wet techniques, as stated by Pitcher (2009). This research was conducted from November 2024 to December 2024, with the artwork being created at the Baginda Sirait Fine Arts Gallery, Medan State University.

## RESULT AND DISCUSSION

In creating a work of art, a sequential process is necessary to generate good ideas and outcomes. The stages of creation consist of 4 main steps, as follows:

### 1. Preparation Stage

In the creation of a thesis on the tourist destination of the Samosir area, the first step is to find the source of the idea, where the object of this thesis is the tourist destination of the Samosir region.

Then, data collection takes place. In the preparation stage, the author collects data from various sources such as books, direct visits to the location, interviews with key figures from the Samosir tourist destination, and online references in the form of journals discussing the tourist destination and Batak culture.

### 2. Elaboration Stage

The process of generating ideas as the first step in creating a work of art requires exploration of the object that serves as the inspiration, so that various ideas can materialize. In the elaboration stage of this painting creation, the author explores several books that discuss the Tuktuk Siadong area.

### 3. Contemplation

After raising the theme and exploring various sources of information, the next step is to create a concept for the artwork by reflecting and developing a feeling toward the object. This is done as an action of curiosity to understand elements related to the object, in order to generate clearer ideas and understandings, and to raise the Samosir tourist destination as the source of inspiration for the creation.

### 4. Realization of the Artwork

This phase brings the artwork to life based on the concept that has been developed, starting from the chosen theme, the style of painting, the techniques used, as well as the tools and materials. The details of the realization of the artwork will be explained more thoroughly in the following section, which discusses the process of realization.

In this journal writing, there are 3 works of art with the titles: Visible Depths, Welcoming Blessings, and Silence Amidst Beauty.

#### 1) Painting I “Visible Depths”



Title : Visible Depths  
Size : 80cm x 60cm  
Media : Acrylic  
Year : 2024  
Artist : Clinton Dowira Tindaon

Figure 1. Visible Depths  
(Source: Clinton Dowira Tindaon, 2024)

#### Description

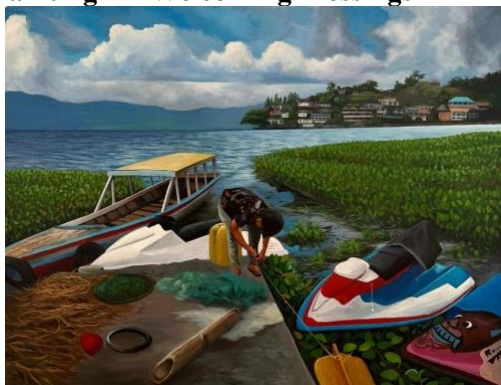
This painting depicts the serene beauty of Lake Singkarak with its clear blue water, bright sky, and lush green trees. The main subject of the painting is a traditional boat anchored at the lake's edge, serving as a silent witness to the history and culture of the local community.



The artist uses elements of line, color, texture, and space to highlight realistic details and create a balanced composition. A realistic painting technique is employed to capture the clarity of the water and focus the viewer's attention on the boat.

The painting aims to introduce, promote, and preserve the cultural richness of the Lake Singkarak tourism area. Additionally, it encourages the creativity of artists to highlight the natural and cultural potential of the region through valuable works of art.

## 2) Painting II “Welcoming Blessings”



Title : Welcoming Blessing  
Size : 80cm x 60cm  
Media : Acrylic  
Year : 2024  
Artist : Clinton Dowira Tindaon

Figure 2. Welcoming Blessing  
(Source: Clinton Dowira Tindaon, 2024)

### Description

This painting depicts a fisherman preparing his fishing gear at the edge of Lake Singkarak. The traditional boats lined up along the lake's shore are the main subject of the painting.

The artist uses lines, natural colors, and texture to create realistic details and deep perspective. The balanced composition and harmony between nature and human activity add a vibrant feel to the painting. A realistic painting technique is used to create an immersive and natural atmosphere.

The painting aims to introduce, promote, and preserve the cultural richness of the Lake Singkarak tourism area. Additionally, it is hoped that this painting will serve as a visual documentation of the life of the people around Lake Singkarak.

## 3) Painting III “Silent Amidst Beauty”



Title : Silent Amidst Beauty  
Size : 80cm x 60cm  
Media : Acrylic  
Year : 2024  
Artist : Clinton Dowira Tindaon

Figure 3. Silent Amidst Beauty  
(Source: Clinton Dowira Tindaon, 2024)

### Description

This painting depicts a winding asphalt road along the edge of Lake Singkarak, with a backdrop of lush green hills and a clear blue sky. The quiet road serves as the main focus of the painting. The artist uses lines, soft natural colors, texture, and space to create a peaceful and tranquil atmosphere. The composition of the painting is harmonious, with an emphasis on the road as the central point of focus. The painting technique used creates smooth gradients, realistic textures, and

fine details. This painting represents the journey of life and hope, symbolized by the quiet road amidst the beauty of Lake Singkarak's natural surroundings

## CONCLUSION

This painting was created using the plaque and mixed techniques. The creation process began with sketching, followed by determining the light-dark contrast in the painting, and then the coloring stage and refining of details. During this process, the artist freely used various materials and tools to implement them on the canvas, which had been prepared with the sketch. This approach allows for maximum visualization and proper size adjustment. The goal of this process is to provide the artist with freedom in using the medium, resulting in a more expressive and representative work of art.

In the creation of this artwork, the author produced three pieces, each with its own unique characteristics and personal interpretation of the Tuktuk Siadong area's landscape. The concept of the artwork incorporates elements of nature, such as the lake, mountains, and activities in the area. By blending these natural elements, the works not only portray visual beauty but also carry a deeper meaning about the relationship between humans and nature.

From these conclusions, it can be interpreted that the creation of this painting is a form of appreciation for the beauty of nature and an effort to highlight the landscape of the Tuktuk Siadong area as a source of inspiration. These works also represent the author's love for nature and an attempt to preserve its beauty through the medium of painting.

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