



## DIGITIZING HISTORICAL MOTIVES: MEDIA INSTEAD OF CULTURAL ARTIFACTS

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**Abstract.** *The advancement of digital technology in the era of the 4.0 Industrial Revolution has been a major challenge for the timing of historians. Historians are required to be increasingly cosmopolitan in the approach used. Research methods including data search and historical sources and dissemination models are expected to adapt or discover new ways. The purpose of this research is to produce a digital model with two main objectives, first allowing the availability of data banks in the form of information sources that are scientifically related to the historical motif of coastal ornaments in the eastern Aceh region. Secondly, it became a contemporary historical dissemination media. This research is based on historical studies with archaeological and anthropological approaches through the search of various decorative media. As a form of applied research, the next stage continues to develop the historical motif into a digital model that can be utilized as an alternative study of history.*

**Keywords:** Cultural Artifacts, Digitization, Dissemination, Historical Motives, East Aceh

### INTRODUCTION

The Industrial Revolution of 4.0 gave rise to various changes although the change itself was a necessity. Developments in the field of technology should be balanced by other areas. This condition is in accordance with the dictum that whoever rejects the change will be left behind.

In this era, the engineering of Intelligence and digital communication technology evolved as the backbone of human connectivity. Human civilization is identical to the pace of rapid and borderless development with the help of unlimited computing and data access systems. Banu Prasetyo and Umi Trisyanti (2018:22) mentioned that

fundamentally, this era led to the changing ways people think, how to live and how to relate to each other.

Advances in digital communication technology present a major challenge for various fields of science is no exception to history as one of the branches of the humanities. This condition questioned the role of historians and historical studies in accelerating the advancement of digital communication technology. According to the author's saving there are at least two things that need to be addressed by historians and historical studies in this era of the 4.0 Industrial Revolution. Firstly, historians and historical studies are required to face the challenges of progress. Secondly, historians and historical studies are expected to work as counterattack on the impact of the 4.0 Industrial Revolution.

#### **LITERATURE REVIEW**

Agus Suwignyo (2018:403) shows that advances in communication technology have presented challenges for the actual work of historians. The actual--an IS itself characterized by two traits. First, history is claimed to be a cosmopolitan science in the aspect of approaches, methods and dissemination of historical narrative. Secondly, cosmopolitanism in historical studies is to be able to develop a contemporary study perspective to respond to actual issues.

The actual work of historians, especially in the development of the speech, methods and dissemination of historical narratives can follow the principle of the 4.0 industrial revolution, Herman et all (2016) mentions 4 basic principles in the 4.0 Industrial Revolution.

Based on the second principle, transparency of information as the ability of information systems for information and data analysis providers, the way historians work can leverage computing to provide resources and historical data in digital form. It can be done by creating virtual copies of the physical world of historical Studies. The result is a digital model through sensor data that provides resources including data analysis and information provision. This can also be seen as a way of dissemination of historical narrative that is effective and open to scientific discussions. The next challenge is to enable historians and historical studies to be able to work as a counterattack or protector against the impact of the 4.0 Industrial Revolution. The impact is the shift in values, social order to cultural order. This is demonstrated as the

phenomenon of the emergence of the global village and the self-proclaimed local community of its identity.

History in that position can serve as a cultural resilience amplifier through *Kajian-kajiannya*. One of the most important studies rarely touched by historians is the study of the historical motifs on a variety of ornamental patterns as a sign and symbol system in cultural history.

The historical Motif in an ornamental variety is one of the historical studies in charge of delivering the message of value as well as a symbol of the distinctive characteristic or identity of a community in a particular locality. The strong social and humanities sciences helped reduce the negative impact of the 4.0 Industrial Revolution. A similar opinion was presented by Adnan Gantho (<http://aceh.tribunnews.com/2018/11/27/pejuang-dan-tantangan-era-revolusi-industri-40?page=all>) who said that cultural resilience has reduced the impact of the nation's 4.0 industrial revolution.


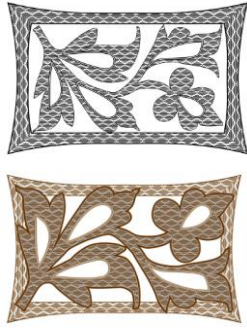






## **METODOLOGY**




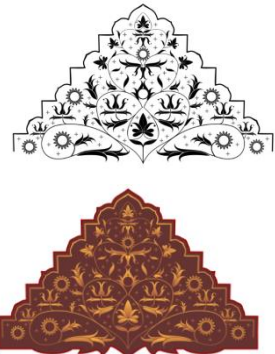

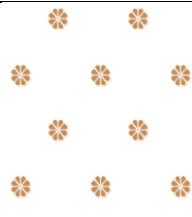





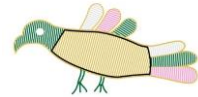


This research uses development research methods or R & D that are modified to achieve research objectives. Sugiyono (2013:297) defining research and development methods is a research model for producing certain products and testing the effectiveness of products produced. Furthermore, to test products that are still hypothetical, the experimental stage is used. In this research stage experiments were not conducted quantitatively but qualitative by collecting the user response of developed digital models. Then after going through different stages of product trials, then the output of the product can be applied in the field through dissemination.














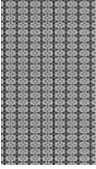
## **FINDINGS AND DISCUSSION**

Based on the observation and identification of the three locations that are the object of this research, researchers concluded that the condition shows significant differences in influence. Aceh Tamiang as the easternmost area, bordered by Sumatra Utara coupled with the historical factor of the formation of Tamiang community has its own dynamism. Similarly, Langsa is known as a colonial city. Moderate East ACEH tends to defend the classical ornaments of ACEH.








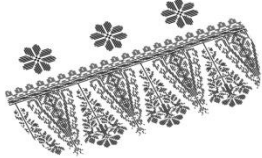






Selected decorative motifs and digital models in the form of simple prototype by utilizing the application Corel Draw will be presented in the following table:








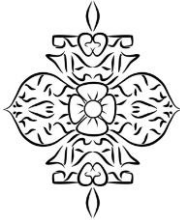




No	Motives	Digital Picture	Media Changes
<i>Research Location: Aceh Tamiang</i>			
1	<i>Kaluk pakis</i>		
2	<i>Kaluk pakis</i>		
3	<i>Lilit kangkung</i>		
4	<i>Variasi lilit kangkung dang bunga matahari</i>		

5	<i>Lilit kangkung dengan variasi bunga melati</i>		
6	<i>Lilit kangkung dengan variasi bunga cengkih dan bunga matahari</i>		
7	<i>Bunga Manggis</i>		
8	<i>Bunga Matahari</i>		
9	<i>Lilit kangkung</i>		
10	<i>Burung menghisap madu</i>		
11	<i>Lilit kangkung dengan bunga seulanga</i>		













<p>12</p>	<p><i>Kaluk pakis Dan bunga seulanga</i></p>			
<p>13</p>	<p><i>Biola</i></p>			
<p>14</p>	<p><i>Motif dasar bulan bintang dan bunga cengkih</i></p>			
<p>15</p>	<p><i>Jala-jala Ireh halua</i></p>			
<p>16</p>	<p><i>Burung merak</i></p>			
<p>17</p>				
<p>18</p>	<p><i>Bunga melur</i></p>			

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19	<i>Daun keladi</i>		
20	<i>Sayap bucrane / kalamakara</i>		
21	<i>Realis: pemandangan masjid dan bunga mawar</i>		
22	<i>Pucuk Rebung</i>		
23	<i>Naga Berjuang</i>		
24	<i>Bungong canek awan dan awan si oen dengan kemuncak arah mata angin</i>		
25	<i>Awan Meucanek</i>		

26	<i>Serunai</i>		
27			
28	<i>Pintu Aceh</i>		
29	<i>Bungong Seulanga</i>		
30	<i>Burung Jiwa</i>		
31	<i>Bunga teratai/ padma/lotus</i>		



32	<i>Awan meucanek</i>		
33	<i>Canek Awan dan Pengulangan Khuf Hu Dan Lam</i>		
34			
35	<i>Oen kayee (daun kayu) dg motif utama khuf Hu</i>		
36	<i>Bungong Meulur</i>		
37	<i>Emun berangkat</i>		

38	<i>Oen kayee</i>		
39	<i>dari atas, jala- jala atau lung kandet dan Lebah bergaut (bungong pucuk rebung)</i>		

The research process, especially in the heuristic stage, gives the strengthening that digitization of the object of study is very necessary. It is backed by several conditions. First, the harder it is to find historical ornaments on various objects, especially the cultural heritage objects in the research site. As a source of history, the existence of decorative varieties in various areas vulnerable to wear or loss due to various factors. But based on the search field, researchers began to struggle with collecting data. Decorative variety as one of cultural relics in which it can record various symptoms such as diplomatic relations, social structure, the process of developing a society even the theological spirit of support society need to be removed Can be used as a source of study.

Secondly, as a form of cultural and historical continuity, the ornamental objects are subjected to decision in several periods. It was seen in Aceh Tamiang with no source from the pre-Islamic period or previous period. The Data obtained only describes the situation in the range of 15-17 and early 20th centuries. Moreover, at present the ornamental variety applied in Aceh Tamiang especially in the building architecture more accentuate elements of the Acehnese ornamental and less concerned about the characteristics of its own community.

Not much different conditions occur in Langsa city. The data required also only dwell on colonial heritage objects in the early 20th century. The previous years, which formed the characteristic of Langsa city was also not found. A little different, East Aceh has a variety of decorative varieties are quite significant. It is thought to have originated in the last 3 centuries but not to show diversity in other periods. Although it can be concluded that the ornamental variety in East Aceh was animated by the classical Aceh

art which is sourced from the artifacts of the Pasai and Lamuri ocean period and grew to its peak in the 16th century. However, data for the next period is also difficult to trace.

## **CONCLUSION**

The development of decorative variety as described in the Content section has shown how the process of forming Acehese society in the east and Kecenderungan-kecenderungannya. The forms of historical motifs found on the 3 regions can show the existence of several motifs that originated from the previous era.

Digitization is the effort to move physical objects to digital media in the form of digital photographs and repaints using the application Corel Draw. This process through the analysis stage of any motive that can represent the history and culture at the site of research. Moving in the form of a Corel draw sketch is intended to be able to capture decorative details on an object. In addition, the transfer or transferring of media is also intended so that the digitized historical motif will be utilized in other sectors in order to materialize the main mission of helping to realization of cultural resilience and local wisdom. Based on the primary field digitization research has a positive response with the size of ease and usefulness. The dissemination form developed in the early stages is through a blog with the name Droen (digital repository ornamentic Acehese). The acronym DROEN is expected to represent ACEH's cultural identity with its own meaning from the Aceh language.

Advanced Research recommendation is to complete the identification in all areas of Aceh with cultural characteristics. This is intended to be better documented, obtained by a more complete data bank study of history, art and culture. The use of scanner tools in the process of digitizing the Kedpan is expected, so the results obtained more satisfactory. The last model dissemination through the blog can be increased into a reliable website and can be accessed more broadly.

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