

Ornament Relief Rimbi Temple as Development Inspirations Motif Batik of Jombang Regency

Wiwit Dyahwati, S.Pd

Surabaya State University, Post Graduate Education of Art and Culture Surabaya, Indonesia

Abstract: *Candi Rimbi is one of the heritage sites of the Majapahit kingdom in Ngrimbi hamlet, Bareng village, Wonosalam sub-district, Jombang. The Candi Rimbi site is still not widely known by the public and needs to be preserved. Relief at Candi Rimbi is divided into 2, namely reliefs that have been known to have descriptions of 9 reliefs and 40 of which have not yet been known. The making of this batik motif was taken from the temple Rimbi relief ornaments which could still be clearly described. The relief is then depicted as its basic form and arranged into a batik motif. The motif is made in the form of mock-ups of clothes and sheets of batik cloth. The colors used include 3-5 colors with several different alloys. The design produced and submitted to the validator is 24 designs. The results of the development of batik designs inspired by the candi Rimbi relief were then applied to the clothes of adult and teenage men, adult and teenage women, and sheets of batik cloth. The results that have been produced are slightly different in color from the designs made, this is because the colors in the design cannot be maximally reached by fabric dyes.*

Keywords: Rimbi temple relief, motive batik, Jombang

1. Introduction

Batik has a long history and has become an inheritance that is inseparable from past generations to the present and is also deeply rooted in the culture of the Indonesian nation. One area in East Java is Jombang district. The area is one of the relics of the Majapahit kingdom. The potential of batik in Jombang at this time is still lagging behind compared to other regions in East Java. Armed with pride and awareness to maintain Indonesian culture, the local government of Jombang district since 2006 began a business of making batik. The batik is a regional characteristic inspired by one of the reliefs at Candi Rimbi. The batik patterned in the temple of Rimbi is used as a uniform for students and employees throughout the Jombang area.

Candi Rimbi is the only temple in Jombang Regency so it is worth preserving and was appointed as a batik motif icon in Jombang Regency. Based on preliminary research conducted by the author, there are 49 relief panels in candi Rimbi which can be explored as batik motifs. Therefore the author was inspired to develop it as a Jombang batik motif.

Formulation of the Problem

Based on this background, the issues raised are: 1) What is the shape of the relief in the Rimbi temple ?; 2) How is the process of developing batik motifs inspired by temple Rimbi relief ornaments as a new motif of batik in Jombang district ?; 3) How are the results of the development of batik motifs inspired by temple Rimbi relief ornaments as a new motif of Jombang district batik?

The purpose of this study was to find out and describe the shape of reliefs in candi Rimbi, the process of developing batik motifs inspired by temple Rimbi relief ornaments as a new motif of Jombang regency batik, as well as the development of batik motifs inspired by candi Rimbi relief ornaments as a new motif of Jombang district batik.

1) Benefits of research

1) For Researchers

a. This research can provide new knowledge and experience for researchers, both during the data search process at Candi Rimbi and in the process of analyzing data obtained from observations and interviews with informants.

a) Adding insight and knowledge in the science of artistry is to do innovations in the new form of motifs found in the Candi Rimbi.

b) Can provide new information in the development of science, especially in the field of batik regarding the shape and characteristics of the Candi Rimbi batik motif.

c) Can be used as concrete data or new documents and references in developing Jombang batik motifs.

2) Institutions

Can provide information and make references to the Jombang district government in directing the craftsmen to develop new motifs that can be taken from the candi Rimbi reliefs.

3) For Education

Can add literature on archipelagic batik motifs, especially for the Department of Fine Arts, Faculty of Language and Arts, Surabaya State University, as well as complement the results of research related to batik motifs or related to previous research.

Temple

The temple is a heritage building from the Hindu era, made of stone (andesite) or brick (Widyosiswoyo, 2006: 85). Rimbi Temple is a Hindu temple. This temple is located at the foot of Mount Anjasmoro, precisely in the hamlet of Ngrimbi, Pulosari village, Bareng district, Jombang district.

Rimbi temple is made of andesite stone while the foundation is of brick. The temple is the place of worship of the Queen of Majapahit Tribhuwana Wijayottunggadewi (1328–1350 AD) allegedly founded in 1384 AD (Nersiwad, 2013: 86-87). The condition of the Rimbi temple has largely collapsed, leaving only the legs and walls of the northern body. The foot

of the temple consists of three terraces that are connected by a stairway into the room. A hallway is found on each terrace to read reliefs. Candi Rimbi functions as a cult and is a legacy of Majapahit.



Figure 1: Candi Rimbi, Pulosari village, Bareng district Jombang district

A. Relief

Relief is a sculpture that displays different shapes and images from the flat surface around it (Supartono: 105-106). Relief is a source of ideas that until now have been explored into various works of art, with various materials full of variety and creations. Through creative hand reliefs with various forms into an object that can lift the standard of living of the people and also raise the name of Indonesia in the eyes of the world. Relief is also a source of learning for academics in their research and as an ingredient in the exploration of the development of its form into a new work.

B. Batik

The word "batik" comes from two words in Javanese: "amba", which means "to write" and "point" which has the meaning "point". In making batik cloth, the process is partly done by writing and some of the writing is point. Point means also drops. As is known that in making batik cloth, waxing is also done on white cloth (Lisbijanto, 2013: 6). Batik experiences the development of patterns, techniques, processes, and functions, due to time travel and various other cultures. Batik is built with an artistic basic view that develops according to the demands of the times (Hasanudin, 2001: 9).

C. Ornaments

Ornaments come from the Greek language, namely from the word ornare which means decoration or jewelry (Soepratno, 2004: 1). Ornament is intended to decorate a field or object, so that the object becomes beautiful. Ornaments are made to decorate and fill parts of product objects that are used daily, as well as those used for ritual purposes.

Ornaments are intended to decorate a field or object, so that the object becomes beautiful. Ornaments are made to decorate and fill parts of product objects that are used daily, as well as those used for ritual purposes. Ornaments also evolved from simple forms to complex shapes. The addition of ornaments to a product is generally expected to be more attractive in an aesthetic sense, and therefore become more valuable so as to increase respect for the product in question, both spiritually and materially. Ornamental variety is present in the midst of people's lives as a medium of expression of feelings manifested in a visual form, the process of which is not separated from environmental influences. This is shown as a complement to aesthetic taste. Apparently in the form of ornamental variety there are also certain symbolic meanings

according to what is conventionally valid in the environment of the supporting community (Toekio, 2000: 9).

2) Development

Development is a process used to develop and validate products (Setyosari, 2013: 223). Development is very necessary to renew what is already there, with the aim to be more varied and give a new picture in accordance with the development of today. In this study, batik motifs that already exist in Jombang district only lift one of the reliefs from the Rimbi temple only. Therefore the researcher took another motif from the relief of Rimbi Temple to be used as a new motif of batik in Jombang Regency.

According to Djelantik (2004: 67), the aim of artwork cannot be ended without mentioning that between the realization of the artwork there are two fundamentally different actions. Creativity, producing new creations and productivity, results in new production, which is a repeat of what has been realized, although a little experiment or variation in the existing pattern.

Among the two things there is a manifestation that is not entirely new creation, which is transitional in the middle, which includes new elements into something that already exists, or processes it in a new way, which has never been done, which is "original" (original). Such work is called change or processing or what is called an implementation based on a new mindset or new art-like pattern, which is created by itself.

2. Method

This type of research uses Research and Development Method (Research and Development). Research and development methods are research methods used to produce certain products, and test the effectiveness of these products (Sugiyono, 2007: 407). The steps of Research Development are as follows.

Potential and Problems

The potential in this study is that Jombang Regency has a Majapahit royal heritage site, Candi Rimbi, which is the only temple in Jombang district with a Hindu background. Rimbi Temple is included in the icon of Jombang Regency. Starting from that the researchers aim to develop Jombang batik motifs inspired by temple Rimbi relief ornaments. While the problems that occur due to the lack of batik motifs in Jombang Regency. Not only that in the previous development of Jombang regency batik motifs only use one of the Rimbi temple reliefs, it is unfortunate if other relief ornaments are not used.

Data collection technique

a) Observation

Observers conducted by researchers to explore data and information about batik motifs in "Sekar Jati Star", as well as observing the reliefs used by "Sekar Jati Star" directly by visiting Candi Rimbi in Ngrimbi hamlet, Pulosari village, Bareng sub-district, Jombang district.

b) Interview

The interview in this study involved 3 people who were considered to know the ins and outs of Jombang batik and candi Rimbi. The interview informant included the owner of UD. SekarJati Star (Hj.Maniati), key spokesperson for candi Rimbi (Suparno) site, and chairman of Deskranasda Jombang daily (Drs. Masduki Zakaria, M.Sc). The interview was conducted with the aim to obtain clear and clear information about Jombang batik and candi Rimbi.

c) Documentation

From the results of the use of this documentation method, the researcher obtained photos obtained from shooting documentation of UD. Jombang batik produced by UD. Sekar Jati Star and photo relief at Candi Rimbi. The use of the documentation method aims to obtain visual data as authentic evidence about the object to be studied. Documentation method is used by researchers to take pictures or photographs of various kinds of batik motifs in "Skar Jati Star" and photos of candi Rimbi reliefs that are used as inspiration for the new batik motifs of Jombang Regency. Documents are also obtained from books, literature, catalogs that are in accordance with the research conducted.

Product Design

Product design is taken from several ornaments found in Candi Rimbi which will be applied to batik in Jombang district. Product designs are in the form of men's and women's clothing and are grouped into teen clothes and adult clothes. Each of these designs is divided into two groups for male designs grouped into teenage male designs and adult male designs. Likewise for the design of women grouping is the same as the design of men, so the design that will be produced is 24 designs. Details of the design are 5 adult male fashion designs, 5 teenage men's fashion designs, 5 adult women's fashion designs, 5 teenage women's fashion designs, and 4 long fabric designs.

Design Validation

Validator in the study aims to determine the validity of a data. In the R & D validator research function is to validate a development plan. The position of the validator in this study was to validate the design of batik motifs inspired by the candi Rimbi relief so that they could find out the shortcomings and weaknesses of the batik motif design.

This study uses two validators namely Eko A.B. Oemar, Lecturer of the Department of Fine Arts Education and Andi as batik craftsmen. These designs were validated and evaluated based on various aspects, namely the composition aspects between the main motifs, fill motifs and isen-isen, laying on the field of image (composition), size in the preparation of proportions (main motif, fill motif, and isen). Information on the rating scale is as follows.

Table 3.1: Assessment Qualifications

Achievement Level	Qualification
80-100 %	Very good
60-79,99 %	Good
40-59,99%	Pretty good
20-39,99 %	Not good
0-19,99 %	Very less

From the results of the assessment conducted by this validator there are four assessment options based on the scores obtained, namely as follows.

Table 3.2: Rating Scale

Skala Penilaian	Keterangan
4 Very good	If the statement on the design of the batik motif is very good
3 Good	If the statement on the batik motif design is good
2 Enough	If the statement on the design of batik motif is enough
1 Less	If the statement on the design of batik motifs is lacking

Design Revision

After the product design is validated through discussion with the validator, from 24 alternative designs that have been provided by the author, it can be known the shortcomings based on the records of the validator. Then based on the shortcomings presented by the validator, the next step is to improve the design to be validated again with the design goals made even better.

Design Validation

The second design validation serves to find out if there are still shortcomings from the previous revision so that the design will be even better. Input in the form of notes from the validator contained in the suggestion criticism column on the validation sheet plays an important role for the results of the next design revision.

Product Making

After carrying out a series of processes from design design, design validation, and design revision, the next process is the manufacture of products based on the revised product design, starting with 24 designs consulted and 8 designs chosen by the validator and 6 designs produced. From the design is realized in the product that will be made in the form of male and female adult clothing and clothing for male and female teenagers as well as 2 sheet batik, so that the results of the manufacture of these products are expected to produce good products.

Finished product

After going through a series of design and selection of the best designs and product manufacturing processes, the product can be produced and can be used properly. The products produced are 6 products, namely adult clothing for men and women with 30-40 years of age, clothing for boys and girls aged 17-20 years, and 2 sheet batik for long cloth.

3. Results and Discussion

Form of Rimbi Temple Relief

Reliefs at Candi Rimbi are grouped into two: reliefs that can already be described in the story and relief scenes that cannot

be described in the story. In this thesis, the source of the idea of developing a motif is based on reliefs that have been known to the story scenes and have been described in written sources, namely as follows.



Figure 1: Relief depicting Garuda being blessed by an ascetic / priest



Figure 2: Relief describing a man pull the rope from the hole



Figure 3: Relief describing a man was running with an umbrella followed by a goat



Figure 4: Relief describing Surya Majapahit symbol

The Process of Developing Batik Motives from Rimbi Temple Relief Ornaments

Before becoming a beautiful batik work, of course there are sources of ideas behind the design of the batik motif itself. The source of the idea can come from natural and man-made objects. The source of ideas used in the development of batik motifs in Jombang Regency comes from one of the historical relics of the Majapahit kingdom, the Candi Rimbi. The development process carried out is described as follows.
Design 1 (Surmakel Motif)

In Design 1, the researcher used 2 forms of relief namely Surya Majapahit reliefs and reliefs of plant shapes as an idea for developing motives. The first form of relief is Surya Majapahit, which describes the shape of a large circle around which there is a composition of curved lines with several different sizes and arranged symmetrically around the shape of a circle that resembles the shape of the sun. The inside of

the circle has the shape of a pair of men and women, but the relief has begun to wear out and cannot be drawn anymore. The shape of the Surya Majapahit relief and its basic forms are as follows.

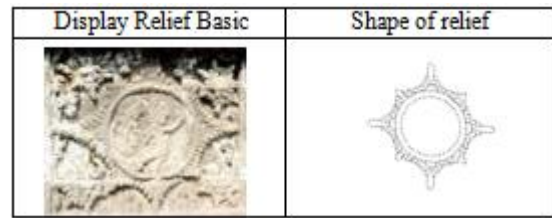


Figure 5: Surya Majapahit Relief

The second relief that was used was a relief that depicted the form of growth that had been cultivated and in the form of "Ukel". The ukel motif consists of a circle and arch form, basically starting from the natural flora and depicted with a balanced composition.

This plant ornament is taken from panel 8 which is a relief depicting four-legged animals and plants. From the reliefs, only plant ornaments were taken which were then made into basic shapes of plant ornament reliefs. The shapes are as follows.

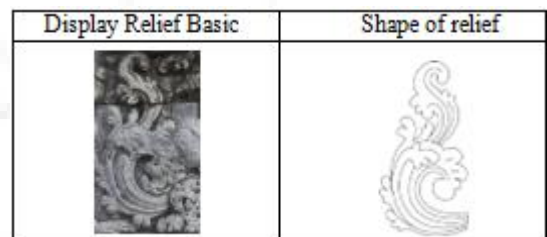


Figure 6: Relief depicting plant ornaments

The two basic forms are then combined into four compositions. First, Surya Majapahit ornaments and plant ornaments are arranged radially with the tip of the ukel pointing to the four corners (right-left, and top-down). Secondly, Surya Majapahit motifs and plant ornaments (ukel) are arranged with the tip of the ukel leading to Surya Majapahit (reverse from the first). Third, Majapahit solar ornaments and plant ornaments are arranged in a one-step vertical direction. Fourth, Majapahit solar ornaments and plant ornaments are arranged in a one-step pattern in a vertical direction and mirrored. Because it is taken from the form of Surya Majapahit and Ukel, this motif is called Surmakel motif. The appearance of the motif is as follows.

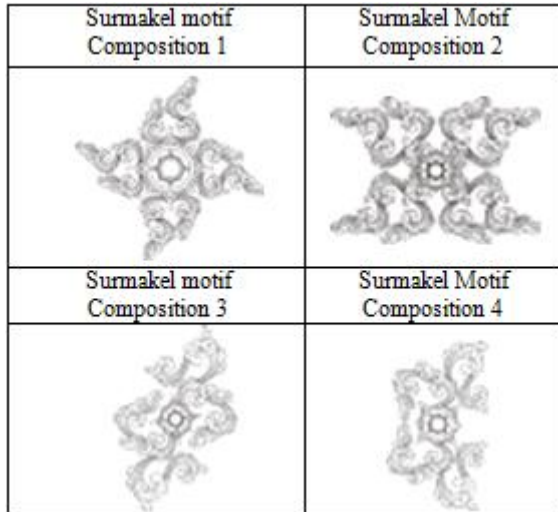


Figure 7: Surmakel Motif

The first composition is used for mock-up of men's clothes. Motifs are applied to the front of the lower, lower back, arms, chest and back. Only at the front of the bottom to give the image an unmotivated part



Figure 8: Surmakel motif design
(Composition 1 color choice 1)



Figure 9: Surmakel motif design
(Composition 2 color choices 2)

Composition 2 was applied to men's shirt mock-up, on the front and mirrored. On the back, arms, and krah, the motives are not displayed in full. The combination of colors used is donker blue, pink and turquoise green. The appearance is as follows.



Figure 10: Surmakel motif design (Composition 2)

Composition 3 was applied to 3 women's dress designs. The first design places composition 3 at the top right and bottom left of the shirt, as well as the back. The combination of colors used is red magenta, red, and yellow. The second

design puts composition 3 on the front with the first design, the back of the motif is made intact in the upper right, while the left side is not displayed in full. Alloy colors used are dark blue, light blue and yellow. The third design, composition 3 is arranged diagonally and placed in the center part as a whole. Laying the motif is made the same between front and back. Alloy colors used are purple, pink, yellow, and green. The appearance is as follows.



Figure 11: Surmakel motif design
(Composition 3, color choice 1)



Figure 12: Surmakel motif design
(Composition 3, color choice 2)



Figure 13: Surmakel motif design
(Composition 3, arrangement is different)

Composition 4 is arranged vertically, applied to the front and back of the shirt in the same position. The colors used are red, green and yellow. The appearance is as follows.



Figure 14: Surmakel motif design (Composition 4)

According to the validator's assessment, the suitability of the design results with the shape on the relief referred to, the proportion between the main motifs, additional motifs and isen-isen, the color composition between the main motifs and additional motifs, the composition between the motif and the background, the form of the development of a good batik design so that the motif was developed overall, it is considered good and worthy of application.

The Result of Batik Motif Development

Based on several considerations, of the 24 designs that have been made, 6 designs are realized, which are as follows.

Design 1 (Ponakel Batik Motif)

Design 2 is applied to sheet batik which has a female dress pattern. The planned colors are light green, brown and yellow. After being produced, the color changes slightly. A light green background to moss green. The results are as follows



Figure 15: The results of the application of design on the mock-up of teenage women's clothes made on long cloth

Design 2 (Garudeya Batik Motif)

Design 5 is applied to sheet batik. In the design, the colors used are black, red, brown, yellow, blue, and green. While the color of the fringe motif uses a red background color and white lines for the border motif. In the results of its application these colors experience a slight change from dark brown to light brown and light blue to dark blue. The appearance is as follows.



Figure 16: The results of applying the design to the long fabric

Design 3 (Batik Wankel Motif)

Design 3 is applied to the mock-up of teenage men's clothes that have been made on patterned fabrics. The colors used in the design are orange, yellow, green, red, and light brown. Once realized, the color produced is in accordance with the design made, namely as follows.



Figure 17: The results of applying the design to the mock-up teenage boy clothes

After stitching the results are as follows.



Figure 18: The results of applying the design to teenage men's clothing

Design 4 (Surmakekomposition Batik Motif 4)

Design 1 is applied to the mock-up of teenage women's clothes that have been made on patterned fabrics. The color used in design 1 uses a combination of red, green and yellow. The results of the application do not experience a change in color and in accordance with the design results that have been made. The results are as follows.



Figure 19: The results of applying the design to the mock-up teenage girl clothes

After stitching the results are as follows.



Figure 20: The results of the application of design on women's clothing

Design 5 (Wansumakel Batik Motif)

Design 6 is applied to the mock-up of adult women's clothes. The colors used in the design are purple, blue, green, red, and yellow. In the application of the color produced in accordance with the design that has been made. The realization is as follows.



Figure 21: The results of applying the design to the mock-up adult women's clothes

After stitching the results are as follows

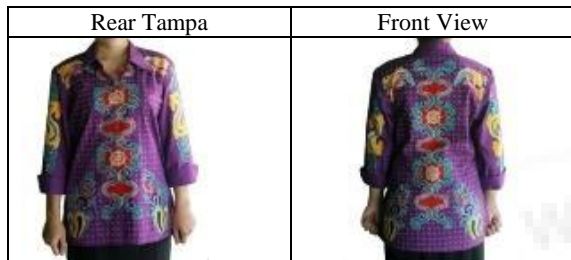


Figure 22: The results of applying the design to adult women's clothing

Design 6 (Jalmakel Batik Motif)

Design 4 is applied to mock-ups of adult men's clothes that have been made on patterned fabrics. The colors used in the design include dark blue, red, turquoise, yellow, and light brown. The application does not change color and according to the design made. The results are as follows.



Figure 23: The results of applying the design to the mock-up adult male clothes

After stitching the results are as follows



Figure 24: The results of applying the design to adult men's clothing

4. Conclusion

Candi Rimbi is the only temple in Jombang and is a relic of the Majapahit kingdom. This temple is located in Ngrimbi hamlet, Bareng village, Wonosalam sub-district, Jombang district. Candi Rimbi is one of the icons of Jombang district, as a historical place that needs to be preserved. Reliefs on the

candi Rimbi wall are divided into two, the relief of which has been known, and the relief of which the description is unknown.

The process of developing Jombang batik motifs based on candi Rimbi reliefs starts from the identification of reliefs that are used as the basic idea of creation, followed by taking the basic relief shapes which are carried out using the help of corel draw and photoshop. The basic form is then arranged into a new motif that is applied to the mock-up of men's clothes, women's clothes, and long sheets of cloth. The design is prepared by taking into account the laying of motifs based on composition and proportion. The colors used include 3-5 colors.

The results of the development of batik motifs are realized in the form of men's clothing, women's clothing, and long sheets of cloth. In the end result there are some batik whose color is different from the design. This is because the colors in Photoshop cannot be reached by batik dyes. However, overall batik fabric is made according to the design.

5. Suggestion

For UD.Sekar Jati Star

- a) Need to make batik with other patterns or motives to increase the choice of batik sold so that the collection of batik motifs increases in Jombang district.
- b) Add other products by applying batik on pillowcases, bed linen, bags, wallets, wall hangings, etc. so that batik products in Jombang vary.

For society

- a) Should also preserve and develop batik in Jombang district by using batik cloths in domestic production so that batik production continues to increase.
- b) The crafting community should pass on batik skills to their children and grandchildren in particular and other communities in general so that batik activities can continue to be carried out and can develop further.

For the government

- a) Always give moral and material support to batik artisans. Coaching and cooperation in terms of marketing, design development, and others, need to be continued so that batik business in Jombang regency can increase.
- b) Capital assistance also needs to be given to pioneering new businesses in order to develop themselves in making batik in Jombang district.

For Educational Institutions

Should carry out devotion activities in the form of developing new designs so that batik motifs in Jombang regency are increasingly diverse and add to the collection of batik motifs.

References

- [1] Nersiwad. 2013. *Jombang Tourism Profile*. Jombang: Porabudpar, Jombang Regency.
- [2] Hasanudin. 2001. *Coastal Batik*. Bandung: PT. Main

Book Qibla.

- [3] Kusrianto, Adi. 2013. *Batik Philosophy, Motif, Usability*. Yogyakarta: C.V Andi Offset.
- [4] Lisbijanto, Herry. 2013. *Batik*. Yogyakarta: Graha Ilmu.
- [5] Setyosari, Punaji. 2013. *Education & Development Research Methods*. Jakarta: PT. Fajar Interpratama Mandiri.
- [6] Soepratno, 2004 *Traditional Javanese Wood Carving 1*. Semarang: Effhar.
- [7] Sugiyono, 2006. *Quantitative, Qualitative, and Combined*
- [8] *RnD Research Methods*. Bandung: PT. Alfabeta, cv.
- [9] Toekio, Soegeng. 2000. *Know Indonesian Ornamental Variety*. Bandung: Space.
- [10] Widyosiswoyo, Supartono. 2007. *History of Indonesian Fine Arts 1*. Jakarta: Triwakti University.

Author Profile



Wiwit Dyahwati got a beachelor's degree majoring art education from state university surabaya in 2016. She is art teachers who loves indonesian culture. now i am continuing my post graduate degree majoring in arts and culture at the state university surabaya

