

STORY OF PALAH TEMPLE IN EAST JAVA BATIK VISUALIZATION

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ABSTRACT

Folktales are stories that are told for generations among the people of a region or country. Folklore often serves as a means to convey cultural values, morals, and traditional knowledge from one generation to the next. The purpose of this research is to describe the process of designing batik motifs using the idea of the Palah Temple story as an alternative to East Javanese batik. The research method uses the Double Diamond Model design research method. The Double Diamond Model consists of four stages: Discover, Define, Develop, and Deliver. In the initial stage, the design direction of the batik motif was determined by exploring sources of ideas to be used as a mood board. In the second stage, the researcher develops the moodboard by stylizing the motif development. The third stage is preparing the stylization of the batik motif development by preparing the motif composition. This research has yielded two themes and six developments of batik motifs. The fourth stage involves selecting the best motif to be realized as a long batik cloth prototype, measuring 250 x 115 cm, with the theme "Guardians of God's Wealth." The creation of the Temple Palah story in East Java batik visualization enriches the diversity of East Java batik motifs.

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INTRODUCTION

Folktales are stories that are told for generations among the people of a region or country. Folklore often serves as a means to convey cultural values, morals, and traditional knowledge from one generation to the next and beyond. Folklore is usually associated with mythology, legends, or local history. Folktales encompass a diverse range of themes, including the origins of a place, heroic or legendary figures, gods and goddesses, talking animals, adventures, and moral lessons [1]. Folktales often contain magical or supernatural elements that enhance their appeal.

The purpose of folklore is to entertain, teach moral values, maintain cultural identity, and unite communities. Each region in Indonesia has its distinctive folklore, with unique mythologies and legendary figures. Folktales are often an essential part of a nation's cultural heritage and can provide insight into the lives, beliefs, and values of people in the past. Through folklore, younger generations can connect with their cultural heritage and learn about the history and values that their ancestors upheld. Folklore cannot be separated from historical evidence, one of which is the Palah temple.

Penataran Temple, in its history, originally had the name Palah Temple, a cluster of temples with a Shivaite Hindu religious personality. The Palah Temple is located in Penataran Village, Nglegok District, Blitar Regency, East Java. The grandest and most significant temple in East Java is located in the north of Blitar, on the southwestern slope of Mount Kelud, at an altitude of 450 meters.

Above sea level. From the inscriptions found and stored in the temple, it is estimated that the Palah temple was built during the time of King Srengga of the Kadiri Kingdom, around 1200 AD, and remained in use until the reign of Wikramawardhana, King of Majapahit, around 1415. In the book *Desawarnana or Nagarakretagama*, written in 1365, this temple is described as a sacred building called "Palah," which King Hayam Wuruk visited during a trip or sightseeing tour of the kingdom of East Java [2]. The purpose of constructing the Palah Temple is to create a mountain temple that serves as a venue for ritual and worship ceremonies to ward off the dangers of Mount Kelud. The function of Palah Temple as a place of worship was also still used during the era of King Hayam Wuruk of the Majapahit kingdom. The irregular linear arrangement pattern of Palah temple is a typical pattern of temples in East Java from the Kadiri kingdom to the Majapahit kingdom [3]. A typical batik motif can represent the story in the visualization of the Palah Temple.

Batik is one of the cultural arts of the archipelago, where its development is very rapid because it carries the mission of preserving local culture and crafts that use human labor and create jobs. The application of various batik motifs characterizes each region in Indonesia, and each motif has its own meaning. Batik Surabaya is a type of batik that boasts its uniqueness and distinctiveness. Batik Surabaya combines traditional batik elements with a modern touch, reflecting Surabaya's identity as a metropolitan city [4].

In this study, researchers will develop batik products typical of East Java, inspired by the story of the Palah temple, using the stiltation technique in designing the motif and realized on a 250 cm x 115 cm batik cloth. Previous research took medallion reliefs on temples for batik motifs that were applied to teenage pop clothing [5]. Research conducted by Rahayu (2017) involved developing written batik motifs based on the source idea of Penataran temple ornaments for women's party clothes [6]. The novelty of the batik motifs created in this research lies in the visualization of the Palah temple story through typical batik motifs from East Java, such as the silhouette of the Palah temple or Penataran temple.

East Java is renowned for its batik, which is distinguished by its use of bright colors and striking contrasts [7]. Colors such as brown, white, and blue are often used in East Javanese batik motifs, giving an interesting impression. East Javanese batik motifs are usually inspired by local flora and fauna. Motifs of flowers, leaves, birds, or other animals are often featured in East Javanese batik, reflecting the rich natural environment of East Java and the relationship between humans and their surroundings [8]. East Javanese batik motifs tend to be free because they are not bound by previous batik motifs [9]. The purpose of this research is to describe the process of designing batik motifs based on the source idea of the Palah temple story as an alternative to traditional East Javanese batik.



METHODS

This type of research involves creating a design, particularly in the context of batik design. The method used in this research is the Double Diamond Model approach. The double diamond model, also known by another name, was first proposed by the Design Council of the United Kingdom. Since its introduction in 2005, the Double Diamond Model has been regarded as the most effective and persuasive framework for the design thinking process. Ledbury adopted the double diamond model in designing and developing high-performance clothing products [10], the Double Diamond method can be used in fashion creation [11]. The double diamond model, also known as the double diamond model, consists of four stages of creation and art making: the first is the discover stage, the second stage is the define stage, the third stage is the develop stage, and the last stage is the deliver stage (Figure 1).

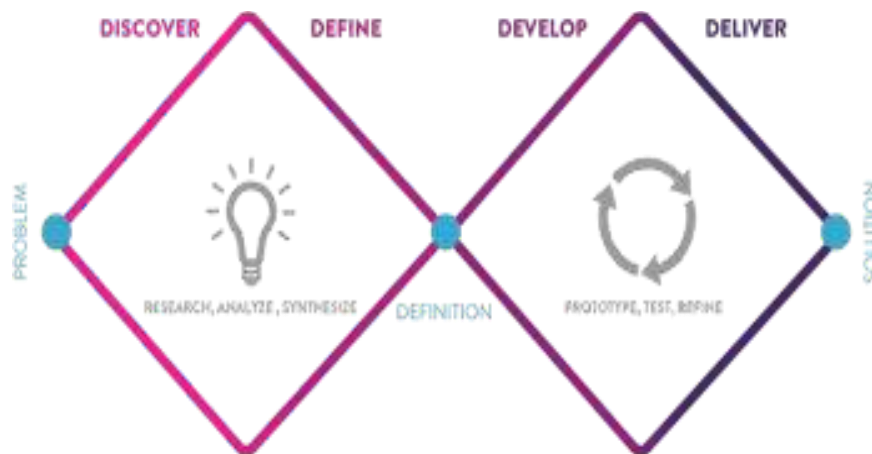


Figure 1. Double Diamond Model

Discover

The first stage is the discovery stage, which involves searching for ideas, gathering information, and identifying needs in the creation of the work. This stage consists of investigating, observing, and understanding the needs, motivations, and issues at hand. The discovery stage is also conducted to find relevant data. At the beginning of the process, specifically the discovery stage, the researcher seeks literature studies on the history of the Palah temple and its connection to the Majapahit work. And through observation at the Penataran temple location in Blitar Regency. Researching pre-existing East Javanese batik through the internet, journals, and Pinterest. The research results revealed that the primary purpose of the Palah Temple's construction was to serve as a mountain temple for rituals and worship ceremonies, warding off the dangers posed by the nearby Mount Kelud. Furthermore, the dragon relief with the temple surroundings wrapped around the Dragon on the Palah Temple is depicted as a guardian of divine wealth, symbolizing the suryasengkala “Naga muluk sinangga jalma” or the year 1208 Saka. The function of Palah Temple as a place of worship was still in use during the era of King Hayam Wuruk of Majapahit.

Define



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The second phase is defined. Define is the phase of identifying the source of ideas obtained by categorizing the data in the previous phase and further developing it. The define phase is to identify patterns, themes, and opportunities for innovation. The data collected during the discovery phase was analyzed to gain insights and define the problem space. The researcher examined the opportunities identified during the discovery phase and determined essential priorities and the order in which they should be resolved. At this stage, the researcher collected images of temple buildings and reliefs and organized them into a Mood Board (Figure 2). A mood board is a type of inspiration board that displays sources of ideas, featuring design images, styles, and materials to be applied [12].

Researchers collected pictures of the Palah Temple and the story of its establishment as a form of warding off the dangers of Mount Kelud, by the contents of the Palah Inscription, which explains that "signifying Kertajaya is happy with the fact that the four directions of the disaster did not occur." Next is the Dragon Temple, as the Dragon that envelops and wraps around the Naga temple is interpreted as a protector of the gods' wealth. Naga Temple is the place where the king, in the form of a god incarnation, reaffirmed his union with the god through meditation.

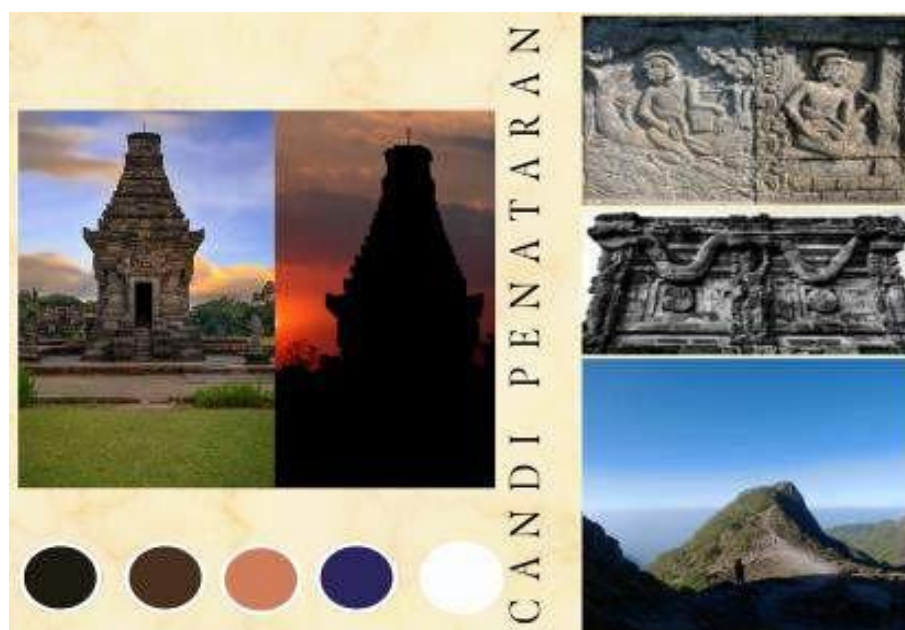


Figure 2. Moodboard

Develop

The third stage is development. Develop is a prototype stage or a picture that is developed, tested, reviewed, and refined. Activities during the development stage include creating designs through stenciling, determining the central motif, and identifying additional motifs. The process of making batik motif designs, inspired by the Palah Temple in East Java, involves digitally visualizing batik motifs using the Adobe Illustrator application on a laptop. Researchers use the Adobe Illustrator 2021 application.



Deliver

The last stage is the delivery stage. The deliver stage is the final stage in the design process. The latest idea input will be collected, the design prototype will be selected and approved, and the product will be finalized through testing to ensure the feasibility of the work. What has been successfully tested and validated in the previous phase is implemented on the selected batik design. This may include product development, implementation of design changes, and embodiment identified during the design process. In the deliver stage, the production of the design into batik cloth with stylized motifs from the idea source is carried out. The embodiment in batik cloth utilizes a written batik technique with synthetic coloring and Remasol dye type. The size of the batik to be applied is 250 cm x 115 cm.

RESULTS AND DISCUSSION

Result

The way to make batik motifs digitally is by making stylizations of the shape of the source objects, namely the Palah temple, dragon reliefs, and flower reliefs. In the stilation stage using pentool tools to create motifs with various shapes easily, the following tools use pathfinder to make it easier to make digital cuts, draw tools to make it easier to create digital designs in Adobe Illustrator 2021, layer panel tools to create layers on various objects so that objects do not change and move and export features to save in the form of images. Here's picture 3 of the results of making illustrations from the source of the idea.

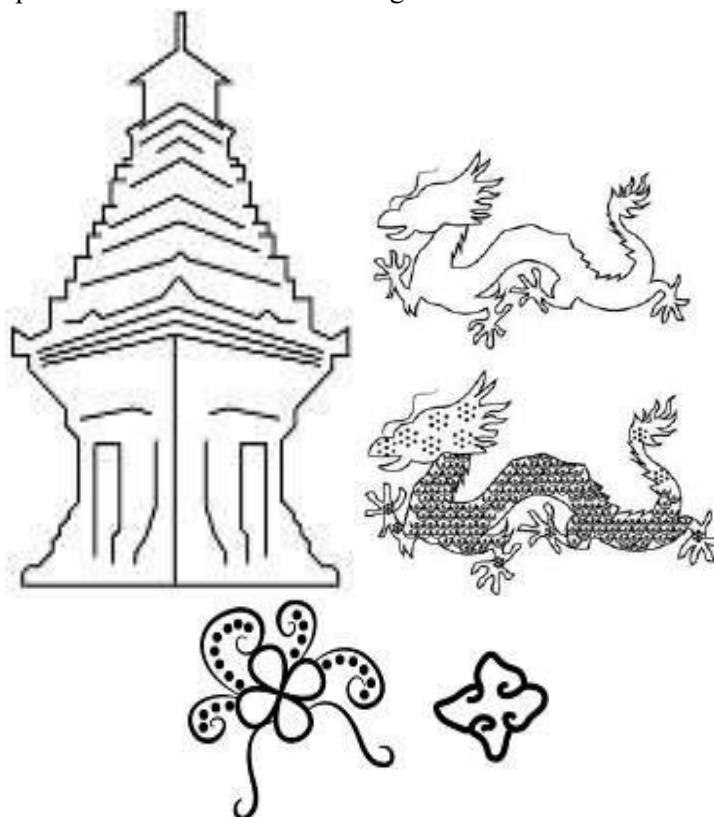


Figure 3. Developed stylization



The motif design developed and created at the illustration stage will be refined by paying attention to the placement, size, and color of the batik elements, as well as the overall design appearance. The following is the finished result of the sketch design of batik motifs, inspired by the Palah Temple, in the visualization of East Java batik. In making the batik illustration design using Adobe Illustrator 2021 application, by using repetition in creating batik motifs with the source idea of Palah Temple in the visualization of East Java batik (Figure 4). In addition to using repetition, the addition of batik isen-isen, such as cecek and gringsing, can be achieved using the pentool, pathfinder, draw tool, layer panel, ruler, and export tools in Adobe Illustrator 2021.

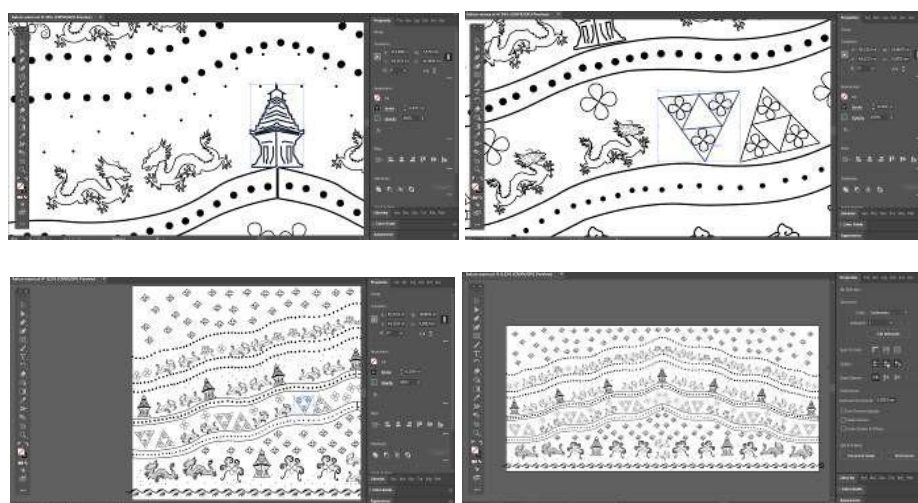


Figure 4. Batik Illustration Design: Making Steps

The next stage is the process of coloring the motif. After the design of the batik motif with the source of the Palah Temple idea in the visualization of East Javanese batik is complete, the next stage is the process of coloring the selected batik motif according to the color plan set on the moodboard, then edited and developed using the Adobe Illustrator 2021 application with swatches tools to enter colors, eyedropper tools to equalize colors so that they can match. The isen-isen uses additional tools, including paintbrush tools and ellipse tools. Isen-isen uses cecek and gringsing. Using colors according to the color plan, namely dark brown, light brown, white, and black. The following is the finished result of coloring the batik motif, which draws inspiration from the Palah Temple idea, as visualized in East Java batik (Figure 5).

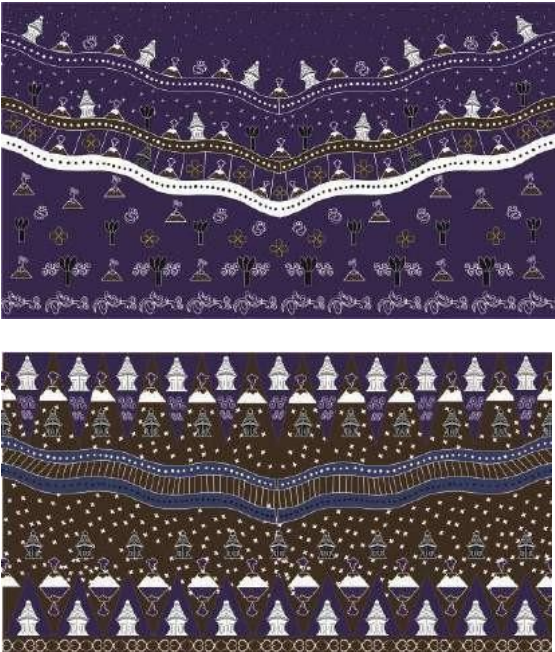


Figure 5. Batik Design with Color



From the process of developing motifs, which began with creating moodboards, to creating stilations and structuring motif compositions, two themes and six batik design developments have been produced. The motif design is developed by paying attention to the placement, size, and color of the batik elements, as well as the overall appearance of the design. The following are the results of the sketch design of batik motifs, which drew inspiration from the Palah Temple, in the visualization of East Java batik (Table 1). Theme 1 is Mount Kelud and Palah Temple, inspired by the story of the establishment of Palah Temple, namely as a form of warding off the dangers of Mount Kelud, by the contents of the Palah Inscription, which explains that "signifying Kertajaya is happy with the fact that the four directions do not occur, using dark blue, brown, black, and white colors. Theme 2 is the guardian of divine wealth, inspired by the Naga motif, Palah temple, and flower reliefs. The Dragon that wraps around the Naga temple is interpreted as a form of guarding the wealth of the gods. The Naga temple is the king's place, in the form of an incarnation of a god, confirmed by his union with the god through meditation. In the batik design, the central motif is combined with isen-isen, such as cecek and gringsing. Theme 2 uses dark blue, brown, black, and white colors.

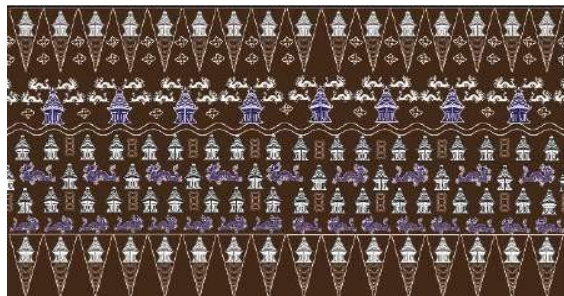
Table 1. Motif Development of Temple Palah Batik

<i>Theme</i>	<i>Design Development</i>
<p data-bbox="333 1093 671 1122">Mount Kelud and the temple Palah</p> <p data-bbox="333 1151 727 1592">The central motifs of the temple Palah and Mount Kelud. The story of the establishment of Palah Temple is a form of warding off the dangers of Mount Kelud, as explained in the Palah Inscription, which explains that "signifies Kertajaya is happy with the fact that there is no simanya four directions of disaster" from the sentence "tandhan krtajayayâhya /ri bhuktiniran tan pariksirna nikang sang hyang catur lurah hinaruhâra nika". In the batik design, the central motif is combined with several floral relief ornaments and isen-isen such as cecek and prone/rambutan.</p>	



Guardian of God's Wealth

Using the central motif of Naga, Palah Temple, and flower reliefs. The Dragon that wraps around the Naga temple is interpreted as a form of guarding the wealth of the gods. The Dragon Temple is the king's place in the form of an incarnation of a god, who confirms his union with the gods by meditation. In the batik design, the central motif is combined with isen-isen, such as cecek and gringsing.



From the development of motifs, as shown in Table 1, the following process is the creation of batik prototypes measuring 2.5 meters. One of the prototypes was chosen, specifically the first design from the theme "Guardians of God's Wealth." Making prototypes with written batik techniques. The first process in making written batik involves preparing materials and tools, including stationery, primisima cloth, batik malam/wax, synthetic coloring, brushes, and a pot to boil the fabric. The fabric for making batik, namely primisima cloth, must be cleaned and washed properly before the coloring process begins. Using a clean cloth will help the color and wax/night stick ideally. The first step is to sketch the design using a pencil on the primisima cloth; the batik design will be printed and traced manually. Then, make batik using the writing technique,



including the motif framework, and isen-isen using wax (Figure 6).

Furthermore, Figure 7 illustrates the process of coloring batik with Remasol synthetic dyes using colet and dipping techniques, and selecting the appropriate colors. The next step is the wax/overnight melorotan stage, which involves boiling the cloth in hot water. This process allows the attached wax/overnight to dissolve into the hot water, as the wax/overnight coating on the batik cloth must be melted or cleaned to reveal the finished batik motif. Finally, the drying process after applying melorodan wax/night is continued until the fabric becomes dry and no longer wet. Then it is ironed to complete the batik-making process perfectly.



Figure 6. The process of sketching and drawing motifs at night

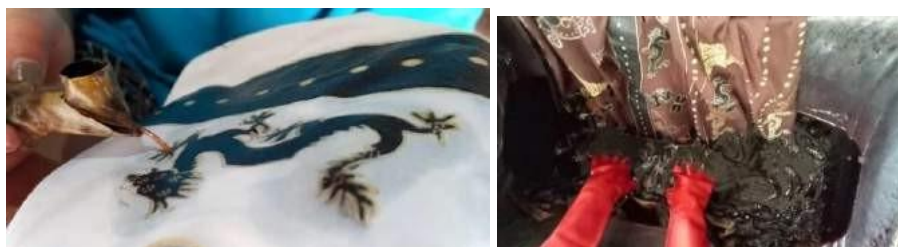


Figure 7. Process of coloring the motif

Discussion

The finished batik, featuring the theme of guarding the wealth of the gods, is shown in Figure 7. In the finished batik, based on the selected design, the digital motif has been colored according to theme two, which is the guarding of the wealth of the gods in the Naga temple at the Palah temple. Using elements of the Palah temple motif, the dragon relief, and the flower relief at Palah temple. It means that at the temple Palah, there is a dragon temple, and the temple is surrounded by dragons, which is a symbol of the suryasengkala as "Naga muluk sinangga jalma" or 1208 Saka, interpreted as a form of protection of divine wealth [13]. The Naga Temple is a place where the



king, in the form of an incarnation of the god, and his unity with the god are achieved through meditation. The colors used are a dark brown base color and additional colors in the form of light brown, black, and white. The placement of motifs applies the principle of balance, and the colors in the batik apply the principle of unity. Batik, inspired by the Palah Temple in East Java, utilizes primisima cloth measuring 250x115cm for its design.

In making batik illustration designs using the Adobe Illustrator 2021 application, by using repetition in creating batik motifs with the source of the Palah Temple idea in the visualization of East Java batik. Adobe Illustrator is one of the most popular graphic design software programs, usually used to create vector graphics, which means images can be enlarged or reduced without losing quality [14]. In addition to using repetition, elements such as *cecek* and *gringsing* are also incorporated. Batik *isen-isen* is not just an additional element, but also has a significant role in creating beauty and meaning in batik cloth. Although simple in shape and size, batik *isen-isen* has a substantial impact on making the overall aesthetics and characteristics of a batik motif [15]. The word "batik" comes from the Javanese language, where "amba" means "wide" or "broad" and "titik" means "dot" or "matik"; from these, the term "batik" was formed [16].



Figure 8. Batik Finished Results



CONCLUSION

Based on the description above, the process of applying the Palah Temple Story in the Visualization of East Java Batik has several stages. Starting from searching and researching about inspiration to the history of Palah Temple, then determining the source of ideas and main ideas to be used as a mood board, then selecting the color plan or color plan and the material to be used, namely primisima material, then making motif designs that match the source of ideas and main ideas using the Adobe Illustrator 2021 application. From the development process, two themes and six batik design developments have been produced. Theme 1 is Mount Kelud and Palah Temple, inspired by the story of the establishment of Palah Temple, namely, as a form of warding off the dangers of Mount Kelud. Theme 2 is the Guardian of divine wealth, inspired by the Dragon motif, Palah Temple, and flower reliefs. The next stage involves creating prototypes selected from one of the designs, specifically the first design from the theme "Guardians of God's Wealth." Making prototypes with written batik techniques. The finished batik motif, inspired by the story of the Palah temple, is based on the original idea. The material used is Primisima cloth with the Remasol synthetic coloring technique. Overall, the batik is dominated by brown, a color that is often associated with nature and the elements of the earth. For further research, this batik cloth motif will be used as a clothing material. The composition and proportion of the central ornament and filler will look good or not good if it is applied to the selection of clothing forms.

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