



# Batujaya Temple Artifacts as Inspiration for the Development of Karawang Batik Motifs

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**Abstract.** Karawang Regency is an area with the largest agricultural land known as a rice city, even though it is a coastal area, Karawang Regency is an area that can produce rice and make characteristics in Karawang. Apart from its natural wealth, historical relics that become one of the icons of world heritage, namely the Batujaya Enshrinement complex is one of the heritage sites of the Tarumanegara kingdom located in Batujaya District and Pakisjaya Karawang city. This Batujaya enshrinement site is not yet known by many people, seeing the local potential in Karawang city has a level of appreciation for creation and culture to foster a sense of belonging to one of the cultural heritages. Nowadays it needs the right ideas and innovations. So, that it can be easily appreciated in preserving the culture. The existence of the Batujaya Enshrinement complex found Artifacts in the Batujaya temple, namely samples of human statue fragments with this being complete for a batik producing place. The manufacturing process on this batik motif is taken from the form of the Batujaya enshrinement artifact which is still clearly depicted to get the peculiarities of the Karawang batik motif design. The method for making Karawang batik designs, uses an exploration method that gives rise to several characteristic elements as a form of response to technological developments that increasingly require creativity in active and creative thinking. The results are expected to provide insight for the general public into the existence of batik as part of Indonesian culture with typical Karawang batik designs. It can be used as a reference and motivation for the younger generation in making designs for the next batik.

**Keywords:** Batujaya Temple Artifacts · Batik · Karawang

## 1 Introduction

Batik has a long history and has become an inseparable ancestral heritage of past generations to the present and is also deeply rooted in the culture of the Indonesian nation. The uniqueness and beauty of batik have been recognized by the world community, the inauguration of batik has become increasingly famous by UNESCO on October 2, 2009, which has become a noble cultural heritage of the Indonesian nation. International recognition of Indonesian batik is meaningless if the Indonesian people do not appreciate batik. With the recognition of the world that the ownership of batik is a moral obligation to save the culture of the Indonesian nation.

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Typical traditional arts that are still maintained in Karawang Regency Mask Banjet, Odong-odong Art, Jaipongan, Liong Barongsay, Karawang Goyang Dance and others. Tourist attractions in Karawang also have Rawa Gede Monument, Shia Jin Ku Po Vihara, Batujaya Temple Site, and Jiwa Temple which makes this area an educational facility. Seeing the potential in the Karawang area has one of the cultures that can be developed, namely Batik. Karawang Batik originally existed since 1928 known as Batik Tarawang (Batik Tarum Karawang) by Tan Tjeng Kwat, an ethnic Chinese who lives in Rengasdengklok Karawang. At the beginning of its use, Karawang Batik was used as a table mat for worship which was commonly used by Buddhists called Tok Wi, but was only developed in 2008 by a family under the name Bale Batik Taza.

Karawang batik motifs currently reach 30 motifs, but only four favorite motifs, namely the Great Harvest motif, Citarum Motif, Cigentis Motif, and Sagadeng Motif. One of the Karawang batik motifs is used as a fashion show event, student uniforms, and employee clothes throughout the Karawang area. Based on the geographical location in Karawang Regency, including the coastal areas of West Java. The batik it produces represents the potential and traditions that are often carried out by the Karawang people.

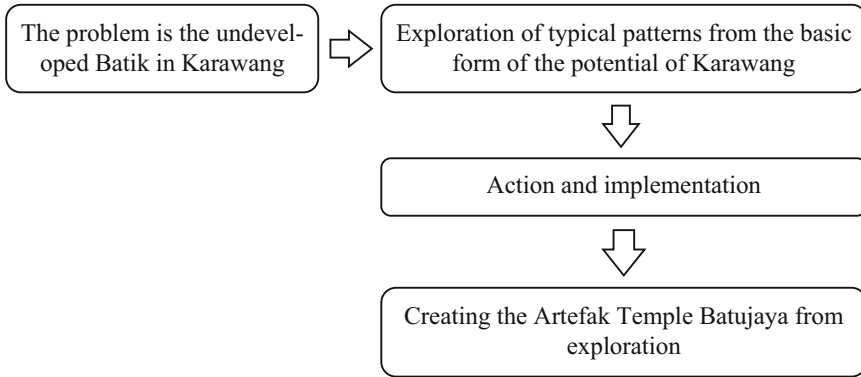
Many forms of potential in the Karawang area that can be used as a form of Batik pattern, but the author chose the Batujaya Temple Artifact as a Batik pattern. Batujaya Temple is part of the enshrinement that is still intact in Karawang so it should be preserved and can be raised as one of the icons of Karawang batik motifs. This still requires creative innovation so that people easily appreciate Batik well. With the emergence of ideas to be able to realize batik motifs, it needs to be done in several stages and try to make batik design patterns with exploration media that are increasingly thinking about bringing up ideas and creativity.

## 2 Theoretical

The temple is a relic building from the Hindu era, made of kaolin stone (andesite) or brick [1]. Batujaya's enshrinement began in 1985. This brick enshrinement complex has 30 small temples, this Buddhist temple was first built between the 6th and 7th centuries and continued in the 9th and 10th centuries. So far, Batujaya temple is the oldest Buddhist temple ever found in Indonesia. The Batujaya enshrinement site is less than 1 km east of the Citarum river flow. The area of the complex reaches 5 km which include Segaran Village, Batujaya District, and Telagajaya Village, Pakisjaya District [2].

Hamidin [3] explained that batik is a fabric that has a variety of decorations (patterns) that are processed by "night" using canting or stamps with drawing media. Batik motif is a basis or principle of an image pattern which is the base or center of an image design, so that the meaning of the sign, symbol, or symbol behind the batik motif [4]. Motifs are a staple element in ornamentation. The basic idea of an ornament is the composition or distillation of natural forms, sometimes imaginative to abstract forms [5].

Activities in creating batik designs are included in the development of skills where the skills in question include skills to explore the forms that are usually encountered by people in everyday life. Suhersono [6] mentions that motifs are made from parts of shapes, various lines, or elements, which are sometimes so strongly influenced by natural stylized forms of objects, with their styles and distinctive features. Each motif is made



**Fig. 1.** Research methods.

with various basic shapes or various lines, for example, lines of various facets (triangles, quadrilaterals), curls or spirals, circular, winding (horizontal and vertical), lines that are twisted and intertwined, lines that serve as harmonious fragments (shading), upright, oblique lines, and so on.

From the various opinions above, it can be concluded that a motif is a combination of points, lines, *isen-isen* which become a unit in the form of a representation of nature and an imaginative level by being arranged repeatedly so that it can become a pattern.

### 3 Methods

The research method is defined as a scientific way to obtain data with a specific purpose and usefulness". Research methods can also be interpreted as a scientific way to obtain valid data with the aim that it can be found, developed, proven, and a certain knowledge so that it can be used to understand, solve, and replace problems [7].

The method used in this study is the Studio Base Research method with a qualitative approach designed with action research, aimed at developing new skills or approaches to solving problems demanding creative thinking (Fig. 1).

## 4 Results and Discussion

### 4.1 From Artifacts to Motifs

The shape of the fragments in Batujaya temple there are bronze statues, stone statues, stucco statues, and terracotta statues. Meanwhile, the artist of human-shaped statue fragments found by TLJ 1 is still in the Batujaya Temple complex. The artistic potential and uniqueness of the visual artifacts allow them to be adapted into batik motifs. Of course, with visual problems related to the adaptation, how to process the visual artifacts in the form of three dimensions into two-dimensional written batik motifs. This visual processing will bring about an aesthetic form, technique, motif, and image. Then the figures that become these lines are given *isen-isen* batik. The provision of *isen-isen*



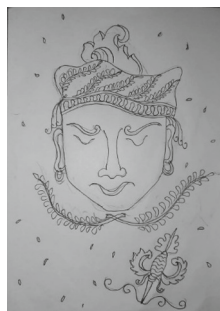
**Fig. 2.** Blandongan temple building.

on batik is adjusted to the character of the figures that have been processed. Another problem is related to the problem of motif design, namely realizing batik design by processing visual artifacts to maintain the uniqueness and characteristics of artifacts while displaying the visual character of batik.

The processed results with the motifs above are used as the main motifs in the development of the Batujaya Temple Batik design. This main motif will make a point of interest in the composition of batik motif designs. The composition of the motif itself



**Fig. 3.** Human statue fragment artifacts.



**Fig. 4.** Sketches of human statue fragment artifacts.

displays images of artifacts such as images of human fragment artifacts, Batujaya temple buildings, and environmental atmospheres from the Tarumanegara era (Fig. 2, 3 and 4). And the most important thing in the creation of this work is to create a pattern design. The pattern developed from a form is one of the potentials in the area in Karawang which has developed into an interesting new form.

## 4.2 Batujaya Temple Batik Design with Visual Artifact Ideas

The batik design of the Batujaya Temple artifacts made takes into account the writing batik technique as above which will be used to realize the design of the new Batujaya Temple Artifact Batik. Considering that the technique of batik tulis goes through several processes such as embroidery, coloring (through pinching and dyeing), and pelorodan (removing batik nights on fabrics that have been finished coloring) the planned visual design also considers the process of making the written batik. The main consideration for design development is batik as a color barrier technique that requires a medium to block colors so that the colors do not stamp each other. Therefore, the batik technique relies on the lines that form the motif into an outline, as well as being a color barrier. These lines will later direct the embroidery process, namely giving night or batik candles using canting.

The development design is divided into two designs, namely design by depicting human fragment artifacts by processing the unique visual character to make the main motif and batik motif with the natural scenery around Batujaya temple, then processed by combining batik typical isen-isen, especially rice seeds which make the characteristic of the city of Karawang.

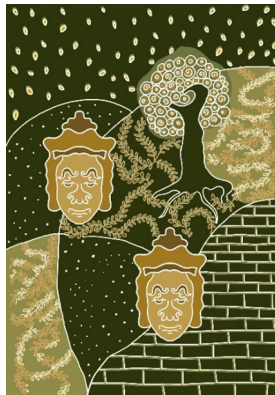
**Design Depicts Artifacts.** The application of ornaments in batik is not much different from ornaments on wood, and ceramics. The ornament itself comes from the Latin ornare with the meaning of the word decorate Sunaryo [8]. Ornaments are essentially decorations found in a place that are adapted to the harmony of situations and conditions.

Broadly speaking, the design of batik motifs of artifacts of human statue fragments is only an artist when found, but with the conditions around its existence when it is found in the rice field area, rice seeds or the characteristics of the motif and then the provision of isen-icing needs to be adjusted to the visual elements themselves.

**The Design Depicts the Landscape.** According to Lisbijanto, batik patterns and motifs are divided into three a. Geometric motifs, geometric batik motifs are batik motifs whose ornaments are geometric arrangements. The basic feature of this geometric motif is that the motif can be divided into parts called one "raport". b. Non geometric Motifs, including motifs in the form of humans, animals, and plants. c. Inanimate Object Motifs, including symbols in the form of water, fire, clouds, stones, mountains, and the sun [9]. The design of this scene displays an overview of the atmosphere of the enshrinement, namely contemporary design by utilizing the field. The elements in the design of batik motifs are inseparable from the elements in the main motifs supported by brick motifs in temples and isen-isen (Fig. 5 and 6).



**Fig. 5.** Human statue fragment artifact design illustration.



**Fig. 6.** Landscape design illustration.

## 5 Conclusion

The development of Batujaya batik design as a visual inspiration for this artifact can provide a different nuance in the processing of exploratory batik motif designs. And the source of this idea has not been processed and developed much. Even though Batujaya artifacts when combined with the historical value of batik can increase the potential of an area and will have artistic and visual potential that can produce innovative batik designs. This unique Batujaya Batik design can be a medium or a means to communicate the history and culture of Batujaya.

This research is expected to be an innovation for similar activities in the future, because the success of this research will have a positive impact on the development of culture in the area, and can lead people to continue to think creatively and productively.

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