ORNAMENT DESIGN BY STUDENT OF FINE ART EDUCATION IN SEMARANG STATE UNIVERSITY AS CREATIVE RESPONSE TO THE ORNAMENT OF GEDONGSONGO TEMPLE

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Article Info	Abstract
	Central Java has some temples with some aesthetic-valued ornaments, in the other hand the preservation through education is still minimum. This research tries to educate the student of Fine Art Education in UNNES in creating the ornament with the stimulant of the ornament of Gedongsongo Temple. In particular, this research has the purpose of describing student of Fine Art Education in UNNES creation, strategy and motivation in designing ornament as the response to the ornament of Gedongsongo Temple that is used as learning stimulant. The approach of this research was qualitative, with the main data collection technique of controlled-observation. The data analysis used qualitative data, by the support of quantitative data. The result of the research revealed that student of Fine Art Education in UNNES creation in response to the ornament of Gedongsongo temple, displayed the object with the portrait and landscape orientation, popular motif that is *Kala* and *Makara*, with expressive tendency also linear technique in strengthening the shading. Respondent-choosing strategy in interpreting the stimulus in the artwork, imitative or creative, is motivated or has the background of stimulus clearance level. In strategy, the choosing of the technique has the tendency to show the artwork in photographic-representative by the respondent. While the relation to the motif theme choosing, the respondent is motivated by subjective, perception and understanding factor about the ornament. The suggestion, it is needed to be done further development in the utilization of temple-ornament-based material in the college of ornament lecture and the learning of drawing decoration variety in basic and middle education.

INTRODUCTION

The existence of temple ornament, especially in Java, seems to be a necessity. There is no temple artefact without ornament. The temple looks so exotic by its beauty, grandeur, mightiness and prestige through the ornament existence.

Temple is a creation of the imitation of mountain in the centre of the universe by the exotic ornament display that is meant to attract or seduce the spirit of gods so that the god will incarnate into statue or lingga (Miksic, 2002: 52). As the image of mountain, temple represents triloka, they are the three realms that is the unified in a single universe. Foot of the temple (*bhurloka*) represent human realm. The

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body of the temple (*bhuvarloka*) is the realm of the sanctified, here where the worshipper can communicate with gods or otherwise the god receives worship. The top of the temple, or the highest level, represents the realm of god *svarloka.*

According to Gustami (1980: 5) ornament is the component of artwork that is added or intentionally made for decoration. The function of the ornament is giving reinforcement to the thing with emphasis or accent, so the thing looks better or more beauty. Despite the main function as blank-area filler, ornament also has another function. In society point of view toward the past (especially Prehistoric and Hindu-Buddhism), the function of the ornament is a media to release the desire to serve, offering, respecting and devotion toward the ancestor or honourable god. Therefore, the ornament that is created not only solely valued aesthetic but also religious.

The ornament existence according to Sunaryo (2009: 4-5) it is not solely as the blank-area filler without meaning especially it is past period artworks. Therefore, the function of the ornament can be categorized into groups, they are (1) pure aesthetic function, (2) symbolic function, and (3) constructive-technical function. Pure aesthetic function is the function to adorn product appearance that is decorated so it becomes artwork. Symbolic function of the ornament is generally found in the ceremonial things or heirloom things and it is religious, included the aesthetic value. While the constructive-technical function is a function that is relatable to the ornament in structural-sustaining, staking, connection and strengthen the construction.

The temple ornament that is considered as the treasure of culture is needed to be learned, preserved, and developed in the practice of fine art education in Indonesia, especially for the education as the keeper of the temple artefact. One of the ways for the effort of the study, preservation, and development is the utilization of the temple ornament as learning source.

The temple ornament of this research is the ornament of Gedongsongo temple that is used for stimulant in learning ornament design. Stimulus is usually meant as stimulation. In psychology, response-stimulus theory is well-known. Somebody response will appear when received stimulus (Thorndike in Suryabrata, 1990: 265-266), even though this theory is developed based on animal experiment (Hill, 2010:54). Every person response will be different in understanding and interpreting the received-stimulus. When the stimulus is interpreted, it can be well-responded otherwise when the stimulus is not interpreted it is possible to be not responded by a person. Student response product (in this research is the student of Fine Art Education in UNNES) in learning ornament design can be exist in the artwork that suit their creation.

Gedongsongo Temple is chosen as focus case of the study, because now the environment of the temple is already organized, so it becomes travel destination, and the ornament that is on the surface of the temple is easy to recognize. Gedongsongo temple is one of the temples that the location is near to the student's campus, therefore it is meant to become alternative for local-wisdom/potency-learning based. In the other hand, Gedongsongo Temple not attracted/studied the researchers yet.

The research about the temple, especially that related to the ornament, is generally identification and documentation in order to read the shape and ornament element that is attached in the temple (see: Basudewa and Titasari, 2015; Arifin, 2015; and Wardani, Sitindjak and Sari, 2016) and still has no utilization effort. The research about ornament identification and documentation of Gedongsongo temple previously is done in the context of the development of ornament learning material (Syafii, and the others, 2016). Starting from the previous research that encourages to conduct this research to try implementing

the ornament of Gedongsongo temple as the stimulus for the student to create ornament design. In particular this research has the purpose to describe: (1). Ornament design creation by the student of Fine Art Education in UNNES as the response of the ornament of Gedongsongo Temple that is used as learning stimulant; (2). Student of Fine Art Education in UNNES strategy and motivation in responding the ornament of Gedongsongo Temple in designing the ornament.

METHODOLOGY

This research used qualitative approach that was used to understand and explain the phenomenon/research target. The target was meant to be the ornament of Gedongsongo Temple that was already identified and tested as learning source/material in the Ornament Design lecture. The strategy that was done by sample choosing of the ornament of the temple that identified was used as stimulant in the creation activity of the students.

The student that was involved as the research subject was the participant of Ornament Design lecture. This research was designed used accidental sampling, therefore there were not the whole class was chosen to be the respondent. It turned out 20 students was qualified for the requirement to become respondent or the research subject. The fulfilling requirement was the artwork existence and the questionnaire that came back to the researcher.

The main data collection technique was observation. The first observation was controlled observation. In data collection through controlled observation, it is done by conditioning the students that is involved in Ornament Design lecture in a studio, and then they were given stimulus of the ornament of Gedongsongo temple documentation picture. The student activity in responding was noted and used as explanation of their artwork. The second observation was descriptive observation. This observation

was used to read the student creation in responding the temple ornament that they created. The indicator of the creation was primary on the idea development and visualization. Questionnaire also used to track the student strategy and motivation in responding the temple ornament in their artwork creation.

The data analysis technique was done in qualitative, in step of data reduction, data presentation, verification and conclusion (see Miles and Huberman, 1984). The data reduction was done for summarize, grouping or simplify the data that had been collected. The data presentation was done in interesting way through narration and picture presentation that suit the data characteristic that had been collected. While the verification and the conclusion was done in order to identify as the creation variant of the student in responding the ornament of the temple. To support the analysis, the quantitative data presentation was also done.

RESULT DAN DISCUSSION

General Description of Research Background

Gedongsongo Temple that is used as the background of this research is a Hindu temple environment that is located in Candi Village, Bandungan District, Semarang Regency, Central Java. The region of the temple is actually in one unit of Bandungan travel destination, so the traveller who visit Bandungan will continue their travel to Gedongsongo Temple, or otherwise the traveller starts their visit in Gedongsongo Temple will end their visit in Bandungan. The distance to reach Gedongsongo temple is around 5 km and easily reach by riding motor vehicle.

The research about Gedongsongo temple was done by the researcher entitled "*Pengembangan Bahan Ajar Ornamen Berbasis Candi di Jawa Tengah: Studi*

Identifikasi Ornamen Candi Gedongsongo" (Syafii, dkk, 2016). As fit as the title, the research was meant to be a foothold in developing ornament learning material.

Based on the previous research, it is identified the ornament of Gedongsongo temple kind and shape, they are geometrical motif, plants, animals, and human. Geometrical motif is presented in rectangle pattern that forming a frame, sticky paper, flower bead that has the shape of U pattern and flower circle, and antefik with triangle pattern. The plant motif is presented in form of tendril and flower, and flower that grow in the pot or vase that is known as *purnaghata*. The animal motif that can be identified is cockatoo, lion elephant and *Makara* (categorized as imaginative animal). The human motif is presented in human form that is called Gana, and god, also *Kala* (the stylization of giant face).

The recommendation of the development of ornament learning material is based on the research of Gedongsongo temple, through this research it is done by controlled observation in the Ornament Design lecture. The lecture of Ornament Design in curriculum structure of Fine Art Education study program has requirement of Nusantara Ornament lecture. Therefore the participant of the lecture that is involved in this research has the understanding and appreciation that so related to some kind of ornaments, especially Nusantara ornament. For the further study of Nusantara Ornament, Ornament Design lecture has emphasized creative aspect rather than appreciative.

Ornament Design Creation by the Student of Fine Art Education in UNNES as Response to the Ornament of Gedongsongo Temple

Ornament design creation that is produced by the student of Fine Art Education in UNNES is based on controlled observation with the stimulus of geometrical ornament, *tendrils, Kala,* and *Makara.* Each kind of ornament stimulant is only one sample.

Based on those stimulants, 10 of 20 students (50%) responded the picture in portrait orientation and the other 10 (50%) with landscape orientation. In responding this orientation, it can be seen that the students is not oriented to the given stimulant. Even though the stimulus of *Kala* motif in landscape orientation, from 9 students that gives response there are only 3 students that responding in portrait orientation (33, 33%). With the neutral stimulus (rectangle) as well in the *Makara* motif, from 11 students that gives response in portrait is just 7 students (63,64%). Therefore, the orientation choosing is not solely decided by the stimulus, it is more by the individual.

In turns out that in 4 stimulants, no one choose plant motif. In an order that is popular, the most chosen is *Makara, Kala,* and geometrical motif. *Makara* is chosen by 11 students (55%), Kala is chosen by 9 students (45%), and geometrical motif is chosen by 1 person (5%). The reason in choosing these motif is in respondent subjectivity, as well that stated is because of the ornament is interesting and unique. Interesting because of its aesthetic value is higher than the other. Unique because of the *Kala* and *Makara* motif is a representation of imaginative, fantasy and transformative being. Besides, there are some respondent that chooses Kala by the reason that it looks gallant, strong, brave, and sturdy. While the geometrical motif is chosen by the respondent is by the reason that the motif suits the application and creation in any media.

The ornament design visualization by the students is continued hindered from imitative to creative. The imitative presents the artwork that almost like the stimulant object, while the creative presents the artwork that is deviated from the stimulant (look at Figure 1).

Figure 1. Kala Motif by Bakti Abdul Jabar (left) and Himawan Khairi (right)

As well as the other student that responded *Makara* motif. There is artwork that is produced can be classified into imitative but there is also creating even interpreting *Makara* motif subjectively. *Makara* motif is presented as bird, by adding the beak in its trunk. Here is the creation of *Makara* motif that is imitative, and creative based on the subjective interpretation (look at Figure 2).

Technically, as fit the controlled observation, the student is actually asked to respond in working used linear technique. However, 15 students (75%) have the tendency to give dark and bright by shading technique. This shading technique is dominant, and there is also done perfunctory, as shown in the picture 1 and 2.

That is the result of the ornament creation of the student of Fine Art Education in UNNES in response of the ornament of Gedongsongo temple. The object orientation is presented in portrait or landscape, the popular object is *Kala* and *Makara*, with the tendency of expressive approach also using the linear technique by strengthen of shading.
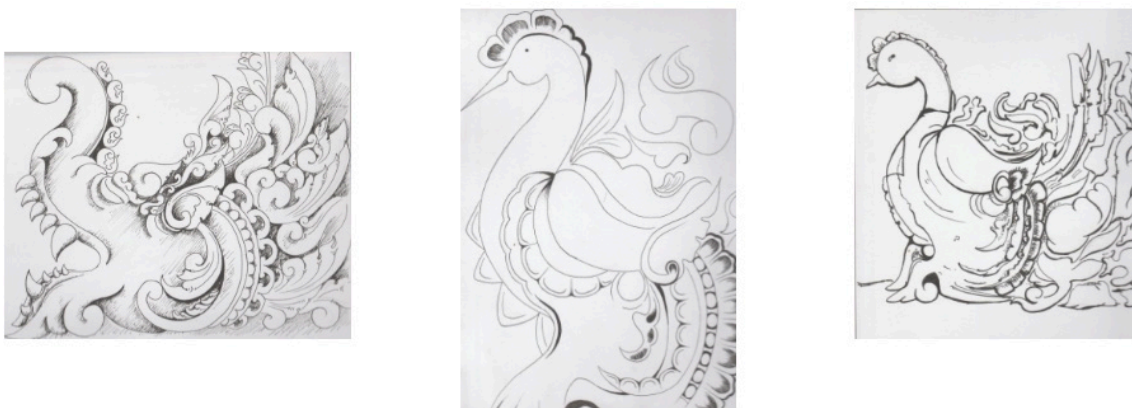

Figure 2. Makara Motif by Tedy Fariyan (left),
Jesita Trisnawati (middle), and Innaz Muthia Aghnia (right)

The Student of Fine Art Education in UNNES Strategy and Motivation in the Response of the Ornament of Gedongsongo Temple in Designing the Ornament

Based on the ornament design creation that is created by the students, the tendency to present the artwork by imitative strategy is high. This can be compared to the creation or ornament design that is produced by the ornament photograph that becomes stimulant. However, the expressive strategy is also done by the respondent. This thing is done in interpreting the parts of the ornament photograph that becomes the stimulant is not clear (look at Figure 3). Therefore, it can be confirmed that the choosing of expressive strategy is encouraged by unclear stimulant motivation or information.
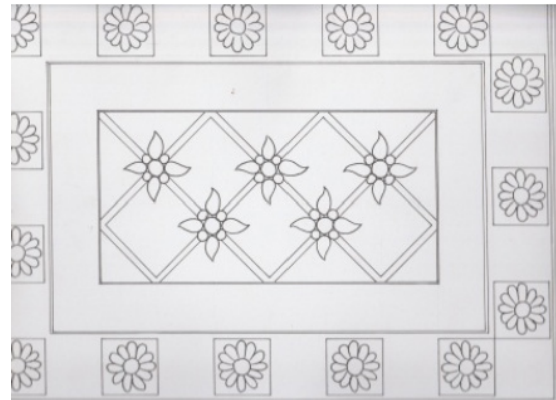

Figure 3. Kala Motif by Rahadian Aditya

Figure 4. Geometrical Motif by Luqman Alhadat

The expressive strategy that is far from the stimulant object is also chosen by the other respondent. The artwork in Figure 1 (right) is deviated too far from the ornament photograph that become stimulant. This thing is done so the picture of *Kala* motif that is produced is more "fierce". The other respondent artwork (look at picture 4) can also be said that it is deviated from the ornament photograph that becomes the stimulant. The artwork that is produced is simpler than the stimulant. The technique choosing strategy, as elaborated in the previous part, most of the respondent (75%) used linear technique with shading. This thing is done in order to visualize the ornament that is produced by the respondent to be more real, as stated by some of the respondents (look at Figure 1). The shading and linear technique is chosen because the combination can display the dark-bright/exposure that is clear enough so the effect that is appeared from the ornament is felt bulging when seen by bare eyes. Based on this case, it can be conclude that the respondents is motivated to present ornament design that is produced as seen as model, as the process in drawing realm things by exposure element.

Related to the chosen theme, as allude in the previous elaboration, in choosing or deciding the motif that becomes the stimulant is more encouraged or motivated subjectively. According to their

language, the chosen motif is interesting and aesthetic.

The respondent attraction in choosing the motif that is developed in the artwork is also perception of the motif that becomes the stimulant. Kala is chosen by the respondent because it looks gallant, brave, and sturdy. Beside that, the motif choosing is also grasped by the understanding of the respondent toward the motif, especially *Kala* and *Makara* motif. In respondent opinion, why do they choose those motifs because those motifs are representation of transformative animal, imaginative animal, mythology creature, and etc.

Finally it can be confirmed that the choosing of the strategy in interpreting the stimulant in their artwork, as well as imitative or creative is motivated or has the clarity background of the stimulant. The clearer the stimulant, the more tendencies on imitative artwork, the more unclear the stimulant, the more expressive is the artwork. In technique choosing strategy there is a tendency to present the artwork in photographic-representative, as shown in the picture of realm thing model-based. While related to the motif theme choosing, the respondent is motivated by the subjectivity, perception and understanding factor that is transformed by their aesthetic experience in relation to temple ornament.

CONCLUSION

Based on the data, it can be concluded as follows. First, the student of Fine Art Education in UNNES creation in the response of the ornament of Gedongsongo temple can be concluded that the object is presented in portrait and landscape. This orientation is even for the both. Motif object that popular are *Kala* and *Makara,* with the higher proportion for *Makara*. The ornament design artwork that is produce has the tendency in expressive approach rather than imitative, also the technique that used is linear with shading emphasis.

Second, the respondent choosing strategy in interpreting the stimulant in their artwork has the tendency of imitative and creative that is motivated or has the background of stimulant clarity level. The clearer the stimulant, the more tendencies on imitative artwork, the more unclear the stimulant, the more expressive is the artwork. In the case of strategy, the technique choosing has the tendency of the respondent to present the artwork in photographic-representative. While related to the motif choosing, the respondent is motivated by subjective, perception and the understanding that has transform their aesthetic experience.

The suggestion related to the research is in the following. First, it is needed further development in utilization of temple ornament learning material in ornament lecture in the college. This suggestion is implicated to the reconstruction of temple-based lecture material, especially temples that are not far, as well as the conservation or potency/local-wisdom-based lecture. Second, it is needed to develop the learning to draw decoration variant for the basic and middle education. This suggestion needs further action through collaboration with the teachers especially in temple region in order to develop temple-based learning and local potency.

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