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25th September 2017

Gedung Natya Mandala and

Citta Kelangen,

Institut Seni Indonesia

Denpasar-Bali



Proceeding

6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

“Nusantara’s Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society’s Development Value.”

Person in Charge : Prof. Dr. I Gede Arya Sugiarta, S. SKar., M.Hum

Council Committee : Prof. Dr. Setiawan Sabana, MFA
Prof. Dr. Tjetjep Rohendi Rohidi
Prof. Dr. Ismail Ibrahim
Prof. Madya. Dr. Abdul Halim Husain

Peer Reviewer : Prof. Dr. Setiawan Sabana, MFA
Prof. Dr. Tjetjep Rohendi Rohidi
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Dr. Dewi Yulianti, SS., M.Hum

Head of Steering Committee : Dr. A.A. Gede Rai Remawa

Deputy of Steering Committee : Dr. I Komang Sudirga, S.Sn., M.Hum

Editor and Layout : I Kadek Dwi Norwatha, S.Sn., MDs
I Gusti Ngurah Wirawan, S.Sn., M.Sn

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**PROCEEDING
THE 6th INTERNATIONAL
SEMINAR ON NUSANTARA
HERITAGE**



*“Nusantara’s Cultural Arts
Diversity as Inheritance
Source of Tolerant
and Inclusive Society’s
Development Value.”*

**INSTITUT SENI INDONESIA
DENPASAR
2017**

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THE 6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



**INSTITUT SENI INDONESIA (ISI) DENPASAR
SEPTEMBER 25th 2017**

GREETINGS

HEAD OF STEERING COMMITTEE GREETING



Praises we extend to God Almighty, Ida Sanghyang Widhi Wasa, for His abundance of blessings has help the launching of the 6th International Seminar on Nusantara Heritage held on Monday, September 25th, 2017 at Natya Mandala and Citta Kelangen Building, Institut Seni Indonesia Denpasar Bali. The theme of this year's Seminar is

“Nusantara’s Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society’s Development Value.”

Diversity of Nusantara Art Culture, is a beauty that is worthy to be appreciated and developed. This latent knowledge can be a source of inspiration and scientific development to establish character into Nusantara in Southeast Asia as a

tolerant allied nations.

Lately the problem of intolerance has arisen in society and social media in its various forms. Researchers as a scientific society should respond in ways that are wise and sensible, collectively seek solutions and ways of handling them. In the past the values of Nusantara have been proven to bind kingdoms, islands, ethnics, religions and cultures in Southeast Asia. Therefore, the extraction of latent knowledge in the past, makes it necessary to get researchers' attention so that the development of grounded knowledge can be improved on an ongoing basis. Intense excavation of the values of this Nusantara heritage needs to be done to compensate for the various modern knowledge that is sometimes less precise with the culture of Nusantara. The ideas, suggestions, acts and works of that era ran in unison throughout Southeast Asia without violence and warfare. Nusantara has creations and even masterpieces such as Borobudur, Angkor Wath, Prambanan and others, can be an inspiration for the development of craft, design and culture in this modern era.

In this regard, the committee would like to thank all the participants involved, from the Board of Committees, Keynote Speakers, Reviewer, Formulating Team, and all presenters who have been actively participating in this International Seminar on Nusantara Heritage. As head of committee, we also extend our gratitude to all the committees who have worked hard to launch this 6th International on Nusantara Heritage. Final word on behalf of the organizing committee, we apologize as much as possible if in the implementation there are wrong words, speech, or dissatisfaction in the services we do. For the attention and contribution we express our deepest gratitude.

Denpasar, September 25th 2017
Head of Steering Committee,

Dr. Anak Agung Gede Rai Remawa

NUSANTARA HERITAGE COMMITTEE GREETING ON THE 6TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



Prof. Dr. Tjetjep Rohendi Rohidi, MA
Nusantara Heritage Seminar Committee

Assalamualaikum Wararahmatullahi Wabarakatuh.
Salam sejahtera,
Om swastiastu.

First of all we would like to welcome you, glad to meet you again, and welcome to join the annual event *PNusantara Heritage SeminarP* which is the 6th international seminar held at Institut Seni Indonesia (ISI) Denpasar, Bali. As we know and participate

together, this *PNusantara Heritage SeminarP* is a series of annual seminars starting at the *Universitas Malaysia Sabah* (first seminar), *Universitas Negeri Semarang* (second seminar), *Institut Teknologi Bandung* (third seminar), *Universitas Pendidikan Sultan Idris*, Malaysia (fourth seminar), and *Institut Seni Budaya Indonesia*, Bandung (fifth seminar). And, this time the sixth seminar was held at the *Institut Seni Indonesia Denpasar*, Bali.

This seminar was initiated by several parties, representatives from universities in Indonesia and Malaysia, who share the same vision and commitment in viewing *Nusantara* as a potential source for advancing civilization with a strong foundation in establishing identity in one way and affirmation of integration on the other. Therefore, the issues related to the *Nusantara* are what has always been the main topic in every seminar. The consideration to discuss such issues is based on the fact that the present-day *Nusantara* is facing challenges caused by changes that occur both in the world and in the internal interaction of its locality.

In regards of that, by looking at art as a strategic cultural element, then the discussion or dialogues in the seminar is bound in this field; is not art a subtle medium for linking cultural differences in empathetic and appreciative networks. Through it, the dialogue is freed from prejudice and also physical and superficial pressures. The seminars, followed by academics from various universities, especially universities in Malaysia and Indonesia, provide space for realizing the dynamics of life that bridges fraternities from time to time; about the story of the past, the life that is lived during this time, and the hopes and aspirations of the future.

The International Seminar of *PNusantara Heritage VIP* this time, has produced a collection of writings related to the study of various issues in art (in the context of *Nusantara*), new understandings, meaning and paradigms that

become alternatives in understanding the art of *Nusantara*, in its preservation and development. The contribution of thoughts from the participants of the seminar may be able to enrich understanding of our culture, and the academic community in general, on various matters relating to *Nusantara*, in order to advance the arts, science and technology sourced from *Nusantara*. At the same time, also in this case, increasing cooperation between Indonesia and Malaysia in the field of culture, especially in the arts with the same source.

So, have a pleasant seminar, and until we meet again at the International Seminar of *PNusantara* Heritage VIIP later.

Salam budaya.

Denpasar, September 25th 2017

RECTOR OF ISI DENPASAR GREETING



I kindly extend my special regard and warm greeting to all people and all parties who have made this event possible. Special thanks and gratitude as well is addressed to the organizing committee of The International Seminar on Nusantara Heritage. It is a great delight to bring six outstanding keynote speakers to this wonderful International Seminar on Nusantara Heritage. Namely: Prof. Setiawan Sabana of the Bandung Institute of Technology, Prof. Madya Dr. Abdul Halim Husain of Sultan Idris Education University (UPSU), Malaysia, Prof. I Wayan Rai of the Indonesia Institute of Arts and Culture, Papua, Dr. Jean Couteau of France, Dr. Diane Butler of USA and Yamaguchi Shinobu Ph. D of

Toyo University Japan and all other distinguished guests.

I believe this special event would be a great success to promote public recognition among all people in accord with the diversity and value of Nusantara Heritage. I highly appreciate the unwavering efforts and significant contribution of the organizing committee of The International Seminar on Nusantara Heritage through this tremendous program. This year I proudly present our esteemed keynote speakers to share their thoughts and views on Nusantara Heritage both tangible and intangible.

I hereby reaffirm with delight to meet this opportunity and challenge to this year's participants to shine for the purpose of broadening the scope of understanding the precious cultural heritage of humanity in the spirit of cultural diplomacy. I hope through this special event we can strengthen our ties with all peoples and cultures of the world to build a strong relationship based on respect and mutual understanding. In this special occasion from the bottom of my heart I would like to thank and congratulate the organizing committee of The International Seminar on Nusantara Heritage for their success in hosting this remarkable event.

Again thanks and congratulations in this special milestone.

Warm regard,

Prof. Dr. I Gede Arya Sugiarta, S.S.Kar, M.Hum
Rector of Indonesia Arts Institute, Denpasar
Bali-Indonesia.

PURI AGUNG KARANGASEM BALI ANCIENT ORNAMENTS

I Wayan Mudra

Indonesia Institute of Arts Denpasar

eml: wayanmudra@gmail.com

ABSTRACT

Royal palace *Puri Agung Karangasem* Bali consists of several buildings that have a very unique ornaments, its existence is currently used as the city's tourist attraction. The purpose of this study is to describe the ancient ornaments that exist in buildings in *Puri Agung Karangasem* which is divided into three areas namely *bencingah*, *jaba tengah*, and *maskerdam*. Data collecting technique is done by observation, interview and documentation. The results showed the types of ornaments found in *Puri Agung Karangasem* consists of ornaments with Chinese style and ornaments with Balinese style. The ornaments there are made with printing techniques and also with carving technique. This ornament as a sign that the kingdom in *Karangasem* in the past has been in contact with the outside world and ornament printing techniques manufacture has been well developed in that era. The current physical condition of some ornaments has begun to deteriorate, requiring the attention of various parties to make repairs so that constant damage can be avoided.

Keywords: ornaments, *Puri Agung*, *Karangasem*, Bali

INTRODUCTION

Development in Bali continues to grow in accordance with its times, but on the other hand there is a shift in various cultural fields, one of which can be seen replacing old model buildings that have historical value with new model buildings. New models in question, for example in style, materials and included in the use of ornament motives. Such development periods are often called post-structural development models, a time that has shifted to a new thing that still reveals the previous character or not. According to Putu Rumawan Salain (in *Ajeg Bali*, 2004: 117), the architectural space in Bali is recognized to have shifted in shapes and functions, but not on meaning. If the shifts continue, it is believed the old/ancient civilizations will gradually disappear. In the current global era the phenomenon can't be obstructed. Associated with this paper, the author worries about ancient ornaments on the buildings such as those found in *Puri Agung Karangasem* in Bali, Karangasem Regency will be lost.

RESEARCH METHODS

Sampling theory is done by purposive sampling. Data retrieval technique is done by observation, interview and documentation. Sources of data set in this study are the ornaments in *Puri Agung Karangasem*. Sources of informant data are the elders/*pelingsir puri/king's* descendants.

RESULTS AND DISCUSSION

Overall *Puri Agung Karangsem* still apply ancient ornaments, the ornaments that exist today is an ornament that has existed during the time of the kingdom. The ancient ornaments can still be found in *candi kurung*, *Bale Kambang*, *Maskerdam* buildings, *Bale Pawedan* and *Bale Pemandesan*.

Ornaments in Bencingah Area

Bencingah is the name for the region in front of the division of an empire. To enter the area of *Bencingah Puri Agung Karangasem*, visitors will be faced with a temple as a towering entrance made of red brick. This temple is decorated with *patra punggel* on each corner of the roof. Ornaments made by printing techniques using sand material, cement and wire nets installed with pasting techniques. Objects ornaments displayed on the body of the temple *Mahabrata* and *Ramayana*. Because it is old, some of these ornaments' mold have been damaged in specific parts, and seen less maintenance. Similarly, on the wall of *candi kurung* made of red brick, some parts have been seen porous, some parts of the borders are detached that it bring cavities on the walls of the temple. On one side, this condition is possible for some visitors to be seen to cause concern, but on the other hand it may create a sense of awe as well, since the temple shows its original ancient condition.

In Monarchy's era was already known by the king of print techniques because it deals with various outsiders who first advance in technology. One of *pelingsir puri A.A. Jelantik* said the printing technique applied to the ornament was firstly known from the printing techniques used in the manufacture of *sanggah* in *Kapal Mengwi Badung Village* (interview May 2014). Visualization of ornaments on this temple, displaying figures of *wayang* shapes and other forms with Balinese local identity. Elements of influence from the outside are seen from the technical and form can't be seen clearly. The Balinese *wayang* characters displayed are still visible even though they are made with the printing technique.

Ornaments on Buildings in Jabe Tengah Area

The following ornaments that can be observed are ornaments in buildings in the area of *jabe tengah*. In the region of *jaba tengah*, the main identity is marked by the presence of a pool in the south of the main area of *Maskerdam*. In the center of the pond stands a building called *Bale Kambang* or *Gili*. *Bale kambang* functioned as a place of kings to meet, meetings with important guests and including entertainment activities. This square building is open, the material still shows its authenticity and has a pole of 18 pieces.

In the northwest corner of the *bale kambang* building there is a small building, a rectangle whose position is located on the edge of the pool. The possibility of such buildings related to activity in the pool or other activities in the past. On the inside of the building is the corner of the wall is a Chinese-style ceramic painting. The source from the royal family mentioned that the ornament is a ceramic object made by the Chinese. When this research is done the condition of this building is less groomed, dirty and dull. Ceramic ornaments are in the form of flower's vase combined with Chinese typical ornaments foliage made with painting techniques. The building looks like a waiting room adjacent to a building in the western corner of the west which is thought to be a palace kitchen that is also poorly maintained and impressed that it is neglected.

Ornaments in Main Building Area

In the area of this main building is the third area after entering the area of *bencingah* and *jaba tengah*. To enter this main area, people must pass through the entrance called *candi kurung* facing to the west. In the main area of *Puri Agung*

Kerangasem there are three buildings, namely Maskerdam building (main building), Bale Pemandesan, and Bale Pawedan. Naming of Maskerdam building is an adoption of the name of Dutch city that is Amsterdam. The building has banjah (wide front porch) such as bale daje building on housing in ancient Bali that has wide terrace. The building consists of three main doors, on the westernmost entrance at this time as a place of entry which has a king seat display. The eastern door of today as the entrance to the king's retreat is marked with a bed fitted with a mosquito net. While the middle door as a place to enter the middle room that connects the rooms behind the other including to go to the king's kitchen space located at the back of Maskerdam building. This Maskerdam building is the place to receive important king guests in the Dutch era (figure 2).



Figure 1. *Bale Kambang* seen from the west



Figure 2. *Maskerdam* building from the south



Figure 3. Detail of ornaments on door in *Maskerdam* building

In this main building found ornaments that display Chinese style as found in the ornaments of doors and windows. The motives that are displayed as well as the style of carving on the door leaves tells the style of China, so it looks to be different compared to the ornament of door leaves in general in Bali. If observed at a glance there will be no difference, because the appearance has a resemblance to the Bali style door leaf. Conversely, if observed in detail the difference will be apparent. The carving tells the stories from China with a distinctive Chinese style identity with very good quality, neat and very high complexity. So overall the ornament was able to display a unique impression, because it displays the difference with the style of door ornaments in general in Bali. On the walls of buildings *Maskerdam* displayed pictures of descendants of the king who once ruled in *Puri Agung Kerangasem*.

Other decorative elements found in *Maskerdam* buildings are two statues mounted on the front porch of the building, as shown in Figure 2 above. But it can't be ascertained whether the statue is an old/ancient statue that is the same age as the building or vice versa. From the key informants and other sources, researchers have not found data that can explain it. Researchers estimate the statue is the same age with ornaments mounted on some other buildings that characterize *Puri Agung Karangasem* and made by using printing techniques as well. It can be identified from the symmetry of the statue and has the similarity between the first statue and the second statue. This statue seems to depict a priest standing upright, on his right hand carrying a symbol of a winged jug. The same statue is also seen mounted in front of the first temple/gate. According to some sources from the descendants of the king, estimates print ornaments exist in this building created after the Dutch era, but still in the form of a kingdom. The statue is wrapped with red cloth and pole monument like the statues that exist in front of the *candi bentar* earlier. This statue can be interpreted variously, for example as a symbol of the king's guard, the symbol of prosperity, and others. This sculpture ornament can be seen from the visualization of the gelung and body decoration, showing the character of Bali. Other

ornaments that can be seen on the terrace of this building is the ornament on the building pole that shows the influence of the Netherlands. This is indicated by leaf motifs and flowers, composed symmetrically. Other ornaments that show Dutch influence are ornaments under the roof (*ringring*), ornaments under the roof on iron poles, ornaments on the fence on the left and right side of this Maskerdam terrace, ornaments on the table, ornaments on the king's photo frame and others.

Visualization of the above ornament motifs prioritize curved lines, leaf motifs and flowers with soft colors. Motif model like this, in Bali is now known by the name of *patra campuran*. The point is a combination of *patra ulanda* and *patra sari*. These foliage and flower motifs are then varied and developed according to the creator's imagination. The most dominant foreign influence is seen in the ornaments of the third carved door of the Maskerdam building, as shown in Figure 3 above. China's influence is very visible from the style and motif displayed. Information obtained from the king's descendants that in the government of King *Karangasem*, Chinese people are invited to come to Bali to make the carvings.

Ornaments on the door leaves in *Maskerdam* buildings, generally ranging from top to bottom showing the life of animals with plants such as pets with trees, under it visible motif flowers symbol of the sun. Ornament motifs that depict objects in nature and can be recognised from the original object is called the organic motif (Sunaryo, 2007). On the door ornament also revealed the bird life with its nature. The bamboo tree became the motif on this door combined with the crane motif, becoming a harmony as shown in Chinese paintings. Chinese style ornaments are characterized by vertical patterns such as bamboo trees and other trees.

The door's ornament is made symmetrical, which the right side similar to the left, either the top or the bottom. This ornament shows very high skill of the manufacturer, the carving is sharp, neat and good composition. Balinese style of this door ornament can be seen from the pattern of the ornament motif embodiment of plants on the edge of the door that shows the pattern of repetition regularly and symmetrically. Although ornamental motifs commonly used in Bali such as *patra sari* or *patra punggel* do not appear on door ornaments. The door is finished with *prada* and the background is blue, seems antique because some *prada* looks detached and dull. On the door frame displayed the ornament of a vine motif complete with fruit, composed like *patra ulanda*.

Ornaments on the doorposts show a combination of motifs from China and Egyptian *patra*. Egypt *patra* shows the character of a combination of several straight lines combined with plant motifs. If seen straight from the front of this ornament is not visible, because of its position on the side of the door. Ornaments on the top as door closers can be seen the theme revealed is a Chinese-style snake/snake equipped with fish motifs. According to Chendra Ling Ling at enigma.blogspot.com, 2014, the Chinese dragon is a figure of kindness that symbolizes masculinity & fertility. Dragon or Long (Liong in Hokkien dialect), is one of the most preferred decoration objects. This mythological animal is actually a symbol of diversity that gives birth to a harmony.

From the description above can be explained that the use of dragon motif on door ornaments is closely related to the kingdom and his welfare. With these ornaments it is expected that the kingdom is always endowed with fertility, kindness, serenity and can live in peace. This is the main thing because the ornament is placed at the top of the middle door. Finishing objects with blue base color *prada*, making the engraving object stand out. From pole to door leaf can be seen in 4 parts, starting from door pole/frame

with ornament which have been explained before. The second part includes a second door frame that fitted jugged into about 5cm from the doorpost. While that includes a third frame door frame that comes in contact with the door with the ornaments of plants and animals.

The top ornament composition of the middle door leaves is denser, denser than the previous door ornaments. In ornaments still show the motifs of animals and plants such as detail figure 3. In this ornament seen the makers want to tell human life in this nature. Motives used include human beings in the form of a caesarean, a merchant and a people. While the animal motifs expressed to support a life story are goats, lions, horses and other animals. The above ornaments are not symmetrical between the ornaments of the leaves of the right and left doors. But both show a unity of story. Finishing used is prada with blue base color. While the ornament of the edge of the door is an Egyptian patra coupled with a piece of leaves. In the ornament of the lower door leaves are made symmetrical between the left and right door leaves. In this ornament depicted the life of stork and geese, with various motions on the plant. Some bird objects are depicted fishing. The discovery of birds by realist techniques, but with the depiction of aquatic plants and trees that are described by changing their original shape into a new form. The conversion was certainly adapted to Chinese style ornaments.

The tiles used in Maskerdam buildings are made of cement and black pebbles with smooth surfaces. The tile is also used on the wall of the lower terrace wall. The technique of making such tiles is now known as *batusikat* installation technique. Floor tiles are also used in building *Balai Kambang*. While the tiles used in the central hall of space in Maskerdam has a floral motif on the middle.

Various connotative meanings can be adapted from the appearance of ornaments in Puri Agung Karangasem, but this meaning is plural (Thwaites, et al, 2002: 90). According to Ferdinand De Saussure the second meaning of a sign can't be fully caught (Budiman, 2002: 30). Royal relations with European and Chinese countries can be seen from visual ornaments influenced by both countries. This foreign influence was very strong at that time, for they had more power-strength than the power of the kingdom, not only in the strength of military but also in economic power. So it is natural that foreign influences can enter the king's power. Foreign powers can hegemonize the kings at the past (borrowing the term of Gramsci), because they have better economic and security capital, so the process of mastery can be done easily.

Another meaning that can be read from the existence of ornaments in *Puri Agung Karangasem* is in the era of artistic kingdom, especially fine art including the art of craft and accompanying technology has developed very well. This is shown by the existence of good quality carvings, sharp, complicated and displays very high detail. The quality is not inferior to the types of good quality carving currently available in Bali. Related to the accompanying technology at that time has been known printing techniques that may also be obtained from the relationship with foreign countries both the Netherlands and China. Printing techniques in the manufacture of these ornaments can be found in the manufacture of craft objects and other art objects today.

Anak Agung Putra Jelantik (75 years old), one of the king's descendants (Interview June 2014) explains I Gusti Bagus Djelantik who also has the name Ida Anak Agung Anglurah Ketut Karangasem. During his reign he beautify the castle, one of them by creating *kori agung* or palace gate. Until now the relics are still awake other than that two parks namely Sukasada Park was established in 1919 and *Tirta Gangga* Park in 1948. I Gusti

Bagus Djelantik is a creative architect, a key player in the colonial politics of Bali and defenders of Balinese culture (Anak Agung Ayu Dewi Girindrawardani in [Http://purikarangasem.com](http://purikarangasem.com), accessed June 28, 2017).

CONCLUSION

The types of ornaments found in Puri Agung Karangasem can be divided into two types: Chinese style ornaments and Balinese styles such as ornament prints that show the motifs of kerarangan and pewayangan. The technique of making ornament is done by carving technique and printing technique. The influence of European style (Dutch) and Chinese style is very visible on the ornament in Puri Agung Karangasem. Visualization of the ornament of this castle as a sign of the relationship that has occurred in the time of the kingdom with the outside world. The physical condition of the puri ornaments at this time some have been damaged, therefore it is necessary restoration to restore the state as before. So that the preservation of the castle can be maintained and informed to the next generation as a historical and cultural fact that is priceless.

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become alternatives in understanding the art of *Nusantara*, in its preservation and development. The contribution of thoughts from the participants of the seminar may be able to enrich understanding of our culture, and the academic community in general, on various matters relating to *Nusantara*, in order to advance the arts, science and technology sourced from *Nusantara*. At the same time, also in this case, increasing cooperation between Indonesia and Malaysia in the field of culture, especially in the arts with the same source.

So, have a pleasant seminar, and until we meet again at the International Seminar of *PNusantara* Heritage VIIP later.

Salam budaya.

Denpasar, September 25th 2017

ISONIH 2017



6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

CERTIFICATE OF PARTICIPATION

This is to certify that

I Wayan Mudra

Participated / Contributed as


Presenter

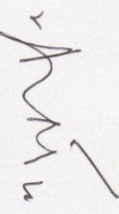
Nusantara Heritage :
"Nusantara's Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society's Development Value."

Monday, 25th September 2017 - Institut Seni Indonesia Denpasar



Prof. Dr. I Gede Arya Sugiartha, S.Skar., M.Hum
Rector of ISI Denpasar


Prof. Dr. Setiawan Sabana, MFA,
Head of Council


Dr. A.A Gede Rai Remawa
Head of Steering Committee