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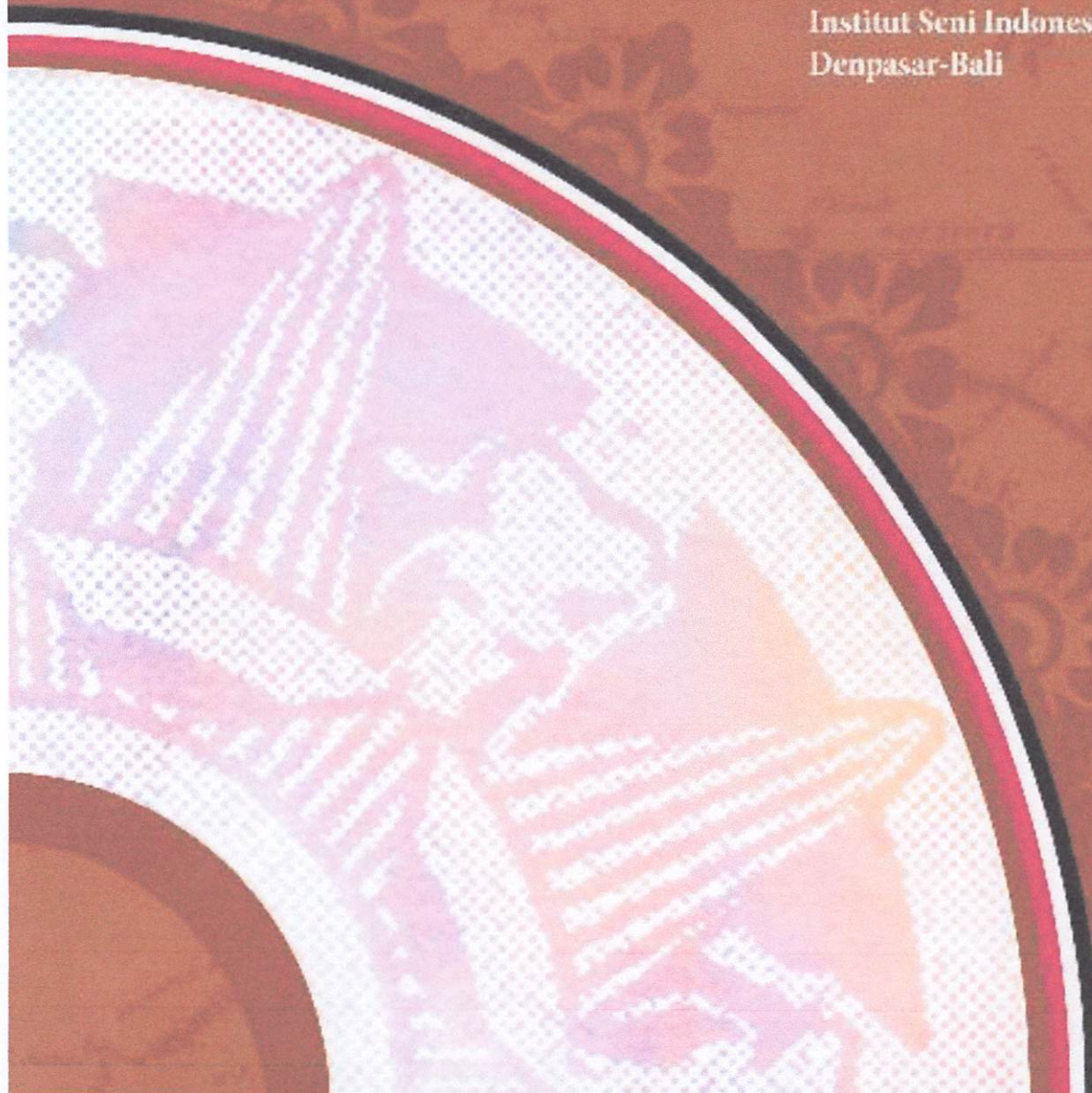
# ISONH 2017



## 6<sup>th</sup> INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



25<sup>th</sup> September 2017  
Gedung Natya Mandala and  
Citta Kelangen,  
Institut Seni Indonesia  
Denpasar-Bali



Proceeding

## **6<sup>th</sup> 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 Sugiartha, 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  
Prof. Dr. I Wayan Dibya, S.ST., MA  
Prof. Dr. Ismail Ibrahim  
Prof. Madya. Dr. Abdul Halim Husain  
Prof. Drs. I Nyoman Artayasa, M.Kes  
Dr. Drs. I Gusti Ngurah Ardiana, M.Irg  
Dr. Irma Damayanti  
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Dr. Riyanto, MA  
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 Norwatba, S.Sn., MDs  
I Gusti Ngurah Wirawan, S.Sn., M.Sn

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**INSTITUT SENI INDONESIA DENPASAR**

**TAHUN 2017**



**PROCEEDING  
THE 6<sup>th</sup> 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 6<sup>th</sup> INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE**



**INSTITUT SENI INDONESIA (ISI) DENPASAR  
SEPTEMBER 25<sup>th</sup> 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 unsatisfaction in the services we do. For the attention and contribution we express our deepest gratitude.

Denpasar, September 25<sup>th</sup> 2017  
Head of Steering Committee,

**Dr. Anak Agung Gede Rai Remawa**

## NUSANTARA HERITAGE COMMITTEE GREETING ON THE 6<sup>TH</sup> 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 "*Nusantara Heritage Seminar*" which is the 6th international seminar held at Institut Seni Indonesia (ISI) Denpasar, Bali. As we know and participate together, this "*Nusantara Heritage Seminar*" 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 "*Nusantara Heritage VI*" 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 "*Nusantara* Heritage VII" later.

Salam budaya.

Denpasar, September 25<sup>th</sup> 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 (UPSI), 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.

**THE 6<sup>th</sup> INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE**



**INSTITUT SENI INDONESIA (ISI) DENPASAR  
SEPTEMBER 25<sup>th</sup> 2017**

**KEYNOTE SPEECHES**

## BUILDING CULTURE CREATING NATION'S PERSONALITY

Wellcoming Speech By  
**Prof. Dr. I Gede Arya Sugiarta, S.S.Kar, M.Hum**  
Rector of ISI Denpasar



*Om Swastyastu*  
*Assalammualaikum Warohmatullahi Waborrakatuh*  
Salam Sejahtera

In opening this event, let us thank God for his grace that he has bestowed upon us this day so that we have been granted the ability to meet in health and happiness. May we always be under His divine protection. On behalf of our family at ISI Denpasar, I wish to welcome you all to the campus of “budaya mandala” and extend my sincere gratitude for your attendance and participation in this seminar. To the steering committee of Nusantara Heritage, I would like to extend my

deepest and most sincere feelings of gratitude for your belief and trust to ISI Denpasar for bestowing upon us the task of organizing the International Seminar on Nusantara Heritage 2017, hope we can deliver this belief and trust well. In accordance with the current theme, “Nusantara's Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society's Development Value”, I would like to entice all of you to contemplate, exchange dialogue and together search for solutions to our Nation's challenges that have surfaced over the past few years.

The socio-cultural problems that challenge our nationality have penetrated into public space. Ranging political, economic, educational, health, to humanity these problems have become an issue that can be clearly seen and freely witnessed through the mass media. The occurrence of tragedies such as the SARA conflict, armed conflict, the disintegration of our nation and the increasing presence of terrorism networks mark our nation as a “danger area” that can threaten everyone here at any time. In the past, our country was a highly developed and glorious geographical and political area often described as the “*tata tentrem karta raharja*” or “the kingdom of peace” The success stories of the Sriwijaya Kingdom, the Majapahit Kingdom uniting our nation, the birth of various works, such as Borobudur, Prambanan, and Angkor Wat showcase the world of wonder that is our nation. This is a proof that this nation is a safe place that gives artists an opportunity to thrive and produce new works. Today, we have to explore the true meaning of success and the birth of archaeological wonders that are inherited to us through this nation.

Southeast Asia is facing decline in social solidarity, intolerance, fanaticism and rapid despair because a failure to seek guidance from cultural heritage of the past. Until now, we are remain in the way of thinking of logo centric, structuralism and binary oppositions in great admiration, whereas history shows that great discoveries such as the Law of Archimedes, Quantum Physics and others are not achieved solely through rational scientific methods but through making use of the inner potential of non-ratios such as the

sharpness of intuition, emotional sensitivity and spiritual awareness (Amien, 2005: 318). Our lack of attention to the development of human non-human potential implicates the birth of individuals who are individualistic, selfish, indifferent, and insensitive to socio-cultural issues. Nusantara Heritage contains much wisdom that can be used as a guide to form the personality of our archipelago. One of which is to build a cultural heritage.

There is a phrase that states "no culture, no future", meaning without culture, a future cannot exist. The basic characteristics of culture are cross-country, cross-national, inter-religious, and cross-binding primordialism, thus causing culture to be a powerful force in building a sustainable world (Ariefandi in Kultur Magazine, 2013: 8). For Humanity, culture is a necessity of the soul, therefore the development of the cultural field is the "mandatory law" for the government of a nation. Nations in Southeast Asia such as Indonesia actually have received a "bonus of civilization" because it has the uniqueness and diversity of tangible and intangible cultural heritage that can be used for the prosperity of its people. In our cultural heritage, there are cognitive systems, values, behaviors, and strategies to manage our universe based on logic, ethics and aesthetics.

Awareness of the cultural power in promoting development, strengthening the nation's foundations and our position in a changing world is paramount. With regard to our efforts to revitalize and re-actualize the values of cultural heritage as a nation's personality, I try to offer some concepts of development in the field of culture.

*First*, multiculturalism is a socio-intellectual movement that promotes the values and principles of difference and emphasizes the importance of respect for each group that has a different culture. Embracing Multiculturalism will to bring people into a harmonious, peaceful, egalitarian, tolerant, respectful, respectful, non-violent without necessarily eliminating the complexity of the differences. Most importantly, what needs to be emphasized is multiculturalism is not intended to unite or melt existing cultures into a 'single principle'. In multiculturalism diversity is preserved in the imagination of togetherness to become one.

Understanding multiculturalism is characterized by three principles, namely identity, relativity, and plurality. Identity is the defense of the values of localization in which exist peculiarities, uniqueness, and rarity that distinguishes one locale from another. Uniqueness and rarity are both factors of attraction and are considered "costly goods" in the global era. Relativity is the principle that the values of human life in various communities are relative. The local wisdom possessed by every nation cannot be compared quantitatively, because each has different devices and methods. This principle makes us proud of what we have and appreciate others. Plurality is a principle that recognizes that diversity is power. We should appreciate the diversity of forms, ways of working, and cultural principles of the whole community. With mutual respect we then recognize the advantages of others, so that they can fill each other to enrich what we have.

*Secondly*, understanding history. In historical context, the value and meaning embodied in cultural heritage are the bridges between the past and the present in a complementary chain. Through culture we can harvest the value and meaning of the past to build the present and plan for the future. History is a reconstruction of the past while cultural heritage is evidence that the past is a very useful source of value for building the personality of our archipelago. Therefore it is necessary to educate our younger generation to embrace the spirit of our cultural heritage.

*Third*, understanding ritual. Why rituals are so important is evident in the fact that in ritual, cultural heritage functions as a medium in which is expressed symbolically the history of the people. Every scratch, movement, song, facial expression, melody, rhythm and harmony displayed in rituals contains meanings to glorify the greatness of God. Through this people experience the feelings of pleasure, peace and comfort that life has to offer. In ritual, one does not question the concept of culture in a particular identity or whether or not it is good or bad. In ritual, culture is not a source of entertainment. Everyone in attendance is a part of the ritual so that it can be performed with grace and full confidence. What we can take away from ritual in this regard is a kind of positive energy that fosters tranquility, comfort and passion for togetherness that motivates mankind to rise to new heights. Culture in ritual ceremonies is an event of appreciation for an undivided common order in collective life.

*Fourth*, cultural diplomacy. Countries in Southeast Asia until this day have elements of their nation state that have not advanced in terms of technology and economy. This division is far too often the subject of discussion over Southeast Asia. To make our young people proud to be Southeast Asians, we need to display our superiority and for that we need to be strong in diplomacy. Borobudur Temple in Indonesia and Angkor Wat in Cambodia have been included in the list of the seven wonders of the world, the traditional Balinese agriculture system, *Subak* and nine Balinese dance genres also have recently been established by Unesco to be a world cultural heritage. In addition, now Indonesian gamelan (Java and Bali) has become a flagship program at various top universities in America, Europe and Japan. In realizing this condition, these elements of culture can be a reliable source of diplomacy to raise the dignity of the Southeast Asian nations as "Cultural Superpowers."

*Fifth*, the development of cultural industry. The key to the development of the cultural industry is in the creative industry. The creative industry relies on the power of the creative to give birth to something that can bring prosperity. Avoiding the stigma that culture is something ancient, out of date or obsolete is paramount in the cultural industry. The cultural industry is not meant to sell cultural heritage or make cultural objects of display items to watch and make money, but rather to cultivate cultural assets with creative power to produce products that can be sold. Creative power means the ability to create or creativity. Creative human beings always have many ideas and able to swiftly utilize various approaches in overcoming any challenge. Alongside utilizing local material objects, creative work can also be done with cross cultural, collaborative, and technological applications.

In observation of the reality of cultural function in building the nation's personality in the era of globalization, it is evident that we must now re-arrange our attention to the development of the cultural field. Modern science and technology do provide us with convenience, but we are now experiencing various anomalies that require us to re-think the nature of the reality of our universe. With the inability of modern science to organize complex socio-cultural problems, eventually culture in all its manifestations have the opportunity to exist as "lata mahosadi" (a panacea) to form the personality of Nusantara.

## FOOTPRINTS, TRAILS AND EXPLORE (EARTHLY) NUSANTARA ARTS

**Prof. Dr. Setiawan Sabana, MFA**

Institut Teknologi Bandung  
setiawansabana@yahoo.com



### **I. Introduction**

Part of this article content was presented in a seminar entitled "Cross Cultural Nusantara" organized by Universitas Negeri Makassar (UNM) in December 2016. The reason for the delivery of this similar material is because the theme of International Seminar on Nusantara Heritage is clearly overlapping with the theme delivered in Makassar. The echoes of the terminology, the concept and practice of Nusantara culture were heard and felt increasingly expressed relentlessly in various forums, whether of political dimension, historical, educational, science and technology, to arts and culture. This movement is emerging in various formats. In the academic realm

there is an ongoing effort to understand and deepen the Nusantara in researches in various universities.

Great attention to the excavation of the values and meanings of Nusantara today becomes a colossal event. It can be seen and interpreted as a revitalization of consciousness to tread, trace and explore the civilization and culture that became the foundation and the significant life breath in the geographical region in the Southeast Asian populations which are administratively within ASEAN.

The Nusantara echo is enlarged in the region in its form, discourse, expression and terminology. In essence, this monumental consciousness, in my opinion, is synonymous with a new awareness of the importance of awakening the facts and the reality of identity around ourselves. The range of a long and distinctive journey is unique in the context of the natural terrain, culture and civilization, and its products are different from other regions of the world.

What I say with the headline "Today's Nusantara Art" is associated with the existence of fine art phenomenon as part of art event in Nusantara or Indonesia. The word "Footprint, Trail, and Explore" means my efforts to trace, recognize, understand and interpret the existence of various forms of art that exist in this archipelago, which is now synonymous with Indonesian Arts.

### **II. Nusantara Arts**

Art is part of an artistic discipline that encompasses diverse ones: dance, musical art, Western art, theater, literature, and so on. In general, what is meant by fine art is painting, sculpture, ceramic art, graphic arts, and intermedia. The decomposition of this art is based on the growing platform and discourse in Europe/the West.

The terminology of Nusantara Arts tends to refer to the terminology, taxonomy and discourse about the art of European thoughts. From the reference, the concept of aesthetics also accompanies it. This phenomenon is not only absorbed by the world of Indonesian art, but by the fine art of the world in general.

### III. Preliminary Process

According to the records revealed in the book "Arts & Culture Heritage of INDONESIA: Preliminary Process" (2002:5), Nusantara culture has been processed since 225 million years ago. This area with its inhabitants has undergone shifts and changes for the sake of changes in the context of not only its natural environment, but also its culture and civilization. The transitions of the era that marks a long and dynamic journey, ranging from the Ancient Age, the Pre-History (Stone Age, Metal Age, the Bronze Age, Iron Age), Proto History, and History (Traditional Society, Early Classics, Hindu Buddhism, Islamic Period, Colonial Period, Independence Period, and Current). From the time span and the identity of his time born so many travelling phenomenon of form, value and meaning, as well as aesthetics in exploring the arts

#### IV. Spirituality, Culture, and Art Tradition Layers

The area of spirituality and culture experiences the existence of its dynamic independence and acculturation, creating a plural and heterogeneous state. Starting from the prehistoric era (Ancient), then the arrival of Hindu-Buddhism (India), Islam (Arabic), Confucianism (China), and Christian (Europe). They came in turn to create a diversity of spiritual beliefs and syncretic events in them.

From various diverse beliefs are born various unique cultural product art that characterized mainly its spiritual source, and/or assimilation of each other (acculturation). The artifacts include, among others, rock painting, megalithic statues (eg, collection of *Pasemah* statues in Sumatra), bronze products, pottery, and others. In addition, during the Hindu-Buddhist period and thereafter, created works such as *wayang kulit*, *wayang kayu (golek)*, wood carving, glass painting, scripture art, and so on. The products are then known as Nusantara/Indonesia traditional arts. Each region has its peculiarities depending on its natural setting, technological facilities, beliefs/spirituality, and its function in its bearers. These products survive and thrive today in adjustment to the circumstances of society and their times. Various community life and cultural values that is carried create a variety of art products both decorative and functional, imaging the intrinsic and extrinsic values attached to it.

That traditional art then in Western science criteria is categorized as Craft. Then born Nusantara craft or Indonesian's craft. Included in it are textile crafts (various functions and aesthetics through motifs of symbolic value in them), wooden crafts (various sculptures and woodcarvings), metal crafts (various cutting tools and *keris* of symbolic value, *wewadahan*, and others), pottery (functional and decorative *wewadahan* through clay media preparation), and others. These craft products are recognized as authentic Indonesian cultural products inspired by local spiritual, Hindu-Buddhist, Chinese, Muslim, and Christian values. It is not uncommon to create works of crafts with visual and symbolic values hybrid, mixing beliefs with other beliefs in a harmonious unity.

#### V. Modern and Contemporary Nusantara Arts

The form and expression of Nusantara fine arts that are pioneered by the ancestors for centuries then come into contact with the arts approach (media, philosophy and aesthetics) developed by European artists and philosophers. The contact caused the

previous old order (traditional art) to experience a shift and even a significant change and tend to be radical. Some of the shifts or changes are, among others, is the concept of individuality as a pattern of art and art way. The pattern leaves behind the pattern of communality that has prevailed in the traditional society that took place in Nusantara region, which has given birth to artistic forms agreed by the local community.

Westernization of arts gave birth and developed art phenomenon that adopted westernization in various forms, related to the media, the concept of art and art-way. Artistically, the concept of individuality arises, the artist becomes an independent human being who then gives birth to freedom of expression. In addition, during the Dutch colonial era, born academism that trains and passes academic artists that are different from the self-taught. At first such circumstances created a "cultural conflict through art," but the present state is fading. Academicism is more hegemony in the development of modern art.

Modern and contemporary Nusantara art gave birth to new and innovative works, tend to be radical in appearance. Artist's freedom extends to thematic freedom, media, and aesthetic approach, which at the same time carries the freedom of its artistic ideology. These art events still tend to be dominated by artists who live in art centers in Java and Bali (Bandung, Yogyakarta, Jakarta, Solo, Surabaya, and Denpasar). I do not know clearly what and how the development outside these centers.

One of the causes of the progress, among others, the existence of higher education institutions of art (ISI, ISBI, Faculty of Arts) who excel in his education, which gave birth to scholars, masters and doctoral arts both in the program of study and creation. The graduates are then able to take part and perform in the social arts scene in Indonesia, even abroad.

The interesting matter in the development of modern and contemporary art from the beginning until now, still traced the trails of art expression that refers and adopts the roots of Nusantara culture and art from time to time. These traits appear in artists who are intensely working, creative and productive and active in exhibition. They came to be known as modern Indonesian contemporary art figures.

Calling a number of names, there are important figures such as Affandi, Sudjojono, Hendra Gunawan, Sadali, AD Pirous, Sidharta Soegijo, Srihadi Soedarsono. Amang Rahman, Amri Yahya, Sunaryo, Heri Dono, Tisna Sanjaya, Agus Suwage, Astari, Nyoman Erawan, Arahmaiani, Tita Rubi.

## **VI. Urban Nusantara Arts**

I applied this term to the tendency of art influenced by the urban culture formed due to the growing urban situation and condition of Indonesia. The percentage of Indonesian population seems to be increasingly moving in large cities. They are trying to find livelihood and life in urban social space and culture.

Large cities are facilitated by significant cultural infrastructure in various forms, ranging from art education institutions, galleries, museums, showrooms in malls, public spaces, and media promotions and art publications in mass media, electronics, social media and so on. Artwork is not only displayed in standard spaces, but in open spaces as public spaces. It can be said that art events take place everywhere, in large and luxurious rooms up to the corridors or alleys of slum-dwelling housing. Urban art life is growing, vibrant, and dynamic and complex in nature.

## **VII. Conclusion**

Nusantara arts developed from the past to the present day. Each era has its own cultural and artistic identity, which is influenced by the reality of life, soul and amenities of the times reflected in the form of progress or achievement of the science and technology that accompany it. The development of Nusantara art is driven by communities in the old society to the present-day individuals, who are full of creative power and vitality for the continuity of human values and dignity (humanity) in space and time, its era.

The Nusantara art space originates from the walls of caves or rocks, religious spiritual spaces, to secular spaces or locations at the level of human life and urban society, which are increasingly emerging as the culture and today's civilization.

Recognizing Nusantara arts is identical to recognizing oneself in the context of the cultural area itself, which has been inherited by our ancestors, which should be the reference and orientation of the values and dignity of present and future life in the beloved country of Indonesia.

Each forum of study on Nusantara should be interpreted not only as a study for mere examination, but also to create concrete actions or empowerment, so that this colossal movement will transform into a conducive, creative, innovative lifestyle and life to build the greatness of Indonesia and other affiliated countries (ASEAN).

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# **BALINESE CULTURAL IDENTITY ON COMMERCIAL INTERIORS IN DENPASAR**

**Toddy Hendrawan Yupardhi**  
Institut Seni Indonesia Denpasar  
odixawan@gmail.com

## **ABSTRACT**

This study aims to reserve the identity of Balinese culture that is applied in the interior design of commercial buildings and provide an overview cultural artefacts meaning applied in the interior design of commercial buildings in Denpasar city. Specific targets to be achieved in this research is to find the Balinese cultural identity that is applied, functioned as what, and how the shift of meaning in its application to the interior design of commercial buildings. The category of identity forms studied refers to the 7 cultural elements presented by Koentjaraningrat (2000). Denpasar city government has issued *Perwali nomor 25 tahun 2010* on the requirements of Building Architecture that require commercial buildings using the cultural identity of Bali to strengthen the image of Denpasar city. But in fact, the field it needs a more in-depth study to see how far the Balinese cultural identity is applied. There needs to be a study of the application of that cultural identity in the interior design of modern commercial buildings as well as a deep interpretation of the shift in meaning as a result. This research is conducted by using descriptive research methods which are qualitative in nature which aims to create a description, systematic, factual and accurate description of facts, properties and the relationship between the phenomena investigated. In the early stages of this research will be conducted exploratory to collect data that can finally be summarized about the type of Balinese cultural identity used in commercial buildings. The next stage is done by interpreting these cultural identities in accordance with the relevant literature.

**Keywords:** Culture, Ornament, Interior, Iconography

## **INTRODUCTION**

One of the indicators of a region's economic growth is the growth in the number of commercial buildings. This also represents a form of the identity of a city, because the commercial space is architecturally located in a strategic position in the downtown. Visualization of the design directly displays an image of the city identity and shows the period of design, especially architectural design and interior to the city dwellers both local and tourists. Related to that, to develop the identity of the people in Denpasar city based on Balinese culture become the commitment of Denpasar City government in strengthening image and identity of Denpasar city. *Peraturan Walikota Denpasar Nomor 25 tahun 2010* concerning Architecture Requirement of Building In Denpasar City has been issued as a follow up of *Undang-Undang Nomor 28 tahun 2002* about building architecture and *Peraturan Daerah Provinsi Bali Nomor 5 tahun 2005* about requirement of Building Architecture. Especially for commercial buildings, *Perwali nomor 25 tahun 2010* has determined that commercial buildings can be incorporated into building functions for business functions as well as mixtures (article 2). In an interior appearance, the application of cultural identity as one of the indicators of Balinese characteristics

becomes one of the ways often used to build the impression and image especially in commercial space. Cultural identity is seen from the 'uniqueness' of physical visualization but not infrequently ignore the meaning or philosophical value in it when placed on commercial buildings. At the practical level there is often an ignorance, ambiguity and doubt or even the negligence faced by the designers leads to the improper application of cultural identity placed.

From the understanding above, can be formulated some of the problems that serve as the basis of the implementation of this research that are: (1) What Balinese cultural identity is applied in the commercial interior design in the studied building? (2) How does the cultural identity of Balinese cultural artefacts in the interior design of commercial buildings being studied?

### **LITERATURE REVIEW**

Identity is something that is shared by a particular community or group of people, which at the same time distinguishes it from other community or community groups (Piliang, 2011: 211). Traditional architecture as part of cultural identity, its birth is motivated by religious norms, local custom and based on local nature conditions (Gelebet *et al*, 1985: 1). Traditional architecture is the product of the material and immaterial culture of its constituent community. It's understanding is not only through the visual figure (visible-denotative), but also on something behind the visible (the connotative), so that its existence can also be felt as an inner experience through the sensitivity of one's mind (experience) (Widodo, 2003 : 98). From these two statements then there is a correlation between the physical form of the traditional architecture and the value contained therein. The value is a philosophical value that is influenced by the value of Religion (Hinduism) as the majority religion in Balinese society. The identity of Balinese culture based on Hindu religiosity becomes a culture filled with philosophical and symbolic meaning embodying cultural artefacts. Koentjaraningrat (2000) clarifies the opinion of J.J Honigmann who states one form of culture is in the form of physical objects as a result of human works (artifacts). Koentjaraningrat also mentioned that there are seven elements of culture including: religious system and religious ceremony, social organizational System, knowledge system, language, arts, livelihood system, and technology and equipment system. In this study the discussion of cultural identity refers to the Balinese culture in particular in the form of artifacts and included in the seven elements of culture based on the Koentjaraningrat theory.

Referring to Koentjaraningrat's publicity, the physical culture commonly known as the artifacts as well as the communal works of a particular society is the embodiment of the pattern and the cultural system of its society. The work of physical culture is manifested as a manifestation of the convention of cultural values that he embraces (Hendriyana, 2009: 2). So it will be interesting to see what the form and meaning of physical culture as a local identity, especially applied to commercial buildings in Denpasar city.

### **RESEARCH METHOD**

This research is qualitative research type which is submitted descriptively. The research will be conducted in 2 stages, namely:

- (1) The first stage is exploration process of Balinese cultural identity in the interior design of commercial buildings in Denpasar by purposive sampling. Preferred interior design objects based on criteria: Ease of access and licensing, use of

Balinese cultural identity in the form of artifacts in interior design, adapted to the type of commercial buildings as it has been categorized in *Perwali Nomor 25 tahun 2010*

- (2) The second stage is excavation of meaning (interpretative), by interpreting the Balinese cultural identity used, then studied in terms of meaning, placement and correlation with marketing strategy

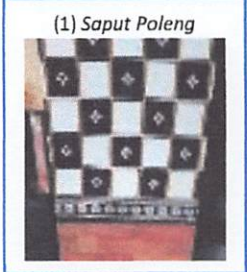

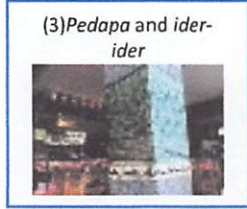
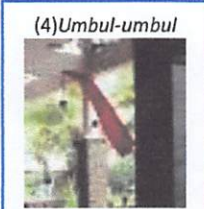
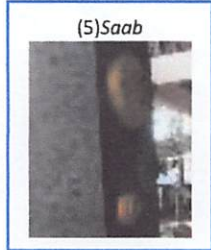
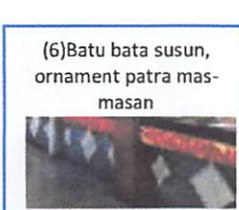
### DISCUSSIONS

The research took place in Denpasar City by observing the interior of three commercial buildings namely:

1. JEBAK Restaurant on Jl. Teuku Umar No 212, West Denpasar.
2. Ramayana Mall on Jl. Diponegoro No. 103 Denpasar.
3. *Puri Raharja* Hospital on Jl. WR Supratman No. 14 and 19 Denpasar.

The study conducted on the main room (core) of the case with the observed independent variables are Balinese cultural identity artifacts applied in the interior of the case, whereas the dependent variable is the 7 types of universal cultural forms which were initiated by Koentjaraningrat to categorize and inventory the types of artifacts used. Through observation activities then obtained data as follows:

Table 1. Type of Balinese Culture Artifact at *Jejak Bali Kuliner* Restaurant (JEBAK)

No	Types of Cultural Artifacts	Category of Culture
	<p><b>JEJAK BALI KULINER RESTAURANT (JEBAK)</b></p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>(1) <i>Saput Poleng</i></p>  </div> <div style="text-align: center;"> <p>(2) <i>Tedung</i></p>  </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;"> <p>(3) <i>Pedapa and ider-ider</i></p>  </div> <div style="text-align: center;"> <p>(4) <i>Umbul-umbul</i></p>  </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="text-align: center;"> <p>(5) <i>Saab</i></p>  </div> <div style="text-align: center;"> <p>(6) <i>Batu bata susun, ornament patra mas-masan</i></p>  </div> </div>	<p><b>Religious System and Religious Ceremony</b> In JEBAK Restaurant, form of artifacts related to religious systems, especially Hinduism is widely applied in the form of: <i>Tedung, prada</i> and <i>ider-ider, umbul-umbul, sabut poleng</i> and <i>saab</i>. Placement of <i>tedung</i> which in religious ceremony has a protective meaning, placed behind the statue and in front of stone pillars, while <i>saput poleng, pedapa</i> and <i>ider-ider</i> which are generally used as <i>wastra</i> or "clothing" in holy buildings in Bali, found installed as a pillar wrapping in restaurant building. <i>Umbul-umbul</i> and <i>saab</i> as one means of religious ceremony modified size and appearance to be placed as a decorative element of space.</p> <p><b>Social organizational System</b> No specific identifiable local identities related to a community or social organization were found in this case.</p> <p><b>Knowledge System</b> The placement of open garden with typical Balinese vegetation types such as the Balinese frangipani tree and the <i>sadeng</i> palm, indicate the local identity being carried</p> <p><b>Language</b> In language is not found much specific local identity because the communication both oral and written is done in Bahasa Indonesia</p> <p><b>Arts</b> The embodiment of cultural identity through Balinese art can be seen in the carving art which is displayed although not seen dominant, in some angle seen</p>



















	(7) <i>Bubu's</i> Modification 	(8) Balinese fashion sculpture 	carving patch with <i>patra mas-masan</i> motif, <i>prada</i> cloth, and some Balinese painting in restaurant wall part
	(10) <i>Alang-alang</i> Roof 	(9) Balinese fashion sculpture 	<b>Livehood</b> No specific identifiable local identities related to a livehood were found in this case.
			<b>Live Equipment or Technology</b> Concerning the cultural form of living equipment and technology, it can be seen showing local identity through the modification of fishing gear ( <i>bubu</i> ), chicken cages, and woven lantern-like lanterns for pigs used as lamps. In addition Balinese fashion is displayed on 3 pieces of statue placed on the front of the restaurant as a greeter, as well as to provide an early indicator of Balinese feel in the restaurant itself. Another technology that can be seen is the use of reeds used as the roof of traditional Balinese buildings, found used on the roof on each stand foodcourt. Red brick installation technique exposes and <i>paras</i> Kerobokan and <i>taro paras</i> that characterize the building with local Balinese material are also found on some pillars of this building.




Table 2. Type of Balinese Cultural Artifact at Ramayana Mall

No	Types of Cultural Artifacts	Category of Culture
	<b>RAMAYANA MALL</b>	<b>Religious System and Religious Ceremony</b>
	(1) <i>Saput Prada</i> 	The application of local identity related to the form of religion is widely used in this case. <i>Wastra</i> in the form of <i>Saput Prada</i> , <i>Penjor</i> , <i>Tedung</i> , <i>saput poleng</i> , and even <i>Tamiang</i> which are attributes of religious ceremonies are also used as indicators of local identity. <i>Prada</i> and <i>saput poleng</i> are found as a pillar wrapper, while the <i>penjor</i> is found on the front of an area (children's play area and Balinese Therapy Massage area). <i>Tamiang</i> which has the meaning of protection and rotation of the wheel of life is placed as an element of decoration at the top of the room with a background <i>wastra saput saka</i> .
	(2) <i>Penjor</i> 	
	(3) Carving in columns 	<b>Social organizational System</b> No specific identifiable local identities related to a community or social organization were found in this case.
	(4) <i>Pepatran</i> Modification 	<b>Knowledge System</b> No specific identifiable local identities related to knowledge system were found in this case.
	(5) <i>Tedung</i> 	<b>Language</b> In language is not found much specific local identity because the communication both oral and written is done in Bahasa Indonesia
	(6) <i>Ider-ider</i> and <i>tamiang</i> 	<b>Arts</b> Artistic elements that are widely applied as a local identity is the placement of decorative form of <i>pepatran</i> in several positions such as background stage ( <i>patra sari/cina</i> , the edge of the pool ( <i>karang gajah</i> ), carving on the pillars of the building, to the placement of <i>badong</i> modifications that are part of a Balinese

<p>(10) Columns with <i>paras</i> joints</p> 	<p>(8) <i>Badong</i> Balinese Dancer Modification</p>  <p>(9) <i>Bale sakapat</i></p> 	<p>typical dancing fashion as a decorative element placed dangling from the ceiling on the 3rd floor to the bottom floor through the void.</p> <p><b>Livehood</b> No specific identifiable local identities related to a livehood were found in this case.</p> <p><b>Live Equipment or Technology</b> The placement of the <i>bale sakapat</i> with the hallmark of the ceiling exposes with the <i>pemucu</i>, <i>pemade</i>, <i>dedeleg</i>, and simple <i>lelengisan</i> on the <i>bale</i> pole, gives the impression of a local identity in terms of a living tool culture in Balinese ie traditional housing. <i>Bale</i> is placed on an unusual part, which is on the landing rung between the 2nd and 3rd floors. The placement of the <i>patra pipid</i> pattern and <i>pepalihan</i> on the pillar are used to support the local identity even though the material used is <i>paras palimanan</i>.</p>
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Tabel 3. Types of Balinese Cultural Artifacts at *Puri Raharja* Hospital

No	Types of Cultural Artifacts	Category of Culture
	<p><b>PURI RAHARJA Hospital</b></p> <p>(1) Name Signpost with Wood Carving</p>  <p>(2) <i>Pepatran</i> carving on the ceiling beam lid and column <i>bebaturan</i></p>  <p>(3) <i>Bale sakapat</i></p>  <p>(4) <i>Lelengisan karang goak</i></p>  <p>(5) Interior with natural material and finishing</p> 	<p><b>Religious System and Religious Ceremony</b> The statue of <i>Garuda Wisnu</i> in Hinduism is a symbol of human effort to obtain true happiness and the symbol of obedience is placed on the front of the lobby. This statue is carved in Balinese style, increasingly sharpening the local identity that carried by this commercial building.</p> <p><b>Social organizational System</b> No specific identifiable local identities related to a community or social organization were found in this case.</p> <p><b>Knowledge System</b> No specific identifiable local identities related to knowledge system were found in this case.</p> <p><b>Language</b> The term "<i>Puri</i>" is used as the name of this building and the rooms inside it. "<i>Puri</i>" is known as the residence of the knights in Balinese language.</p> <p><b>Arts</b> The use of art especially in terms of carving on the building is widely applied, especially in the lobby. In the lobby found carved <i>patra prancis</i> motifs in several positions such as ceiling beam lid and on the receptionist table. Some carving <i>pepatran</i> like <i>patra banci</i> also pinned at the top of the lobby. A simple slab of goats is found at the top of the 2nd floor column. While in the example chamber, a bedhead is found that resembles a <i>Parba</i> form on a traditional Balinese <i>bale</i>. In addition, Balinese painting artistic arts also appear to be installed in the room. Finishing the material with natural wood color strengthen the</p>

<p>(6) Variety of ornamental carvings and natural materials</p> 	<p>traditional impression of Bali that is more using natural materials.</p>
<p>(7) Column with paras material</p> 	<p><b>Livehood</b> No specific identifiable local identities related to a livelihood were found in this case.</p>
<p>(8) Garuda Wisnu Statue</p> 	<p><b>Live Equipment and Technology</b> Seeing the overall shape of the building that has Balinese contemporary style. The concept of <i>Natah</i> as a gathering place is also applied to the inner courtyard of the building, although later it is not a fully open room as it placed a <i>bale sakapat</i> in the area. The use of local materials is strongly reflected in the physical of this commercial building. In many parts found local materials such as <i>paras kerobokan</i>, <i>paras merah</i> and expose wood carving material. <i>Pepulasan</i> on <i>patra prancis</i> engraving with <i>prada</i> also features typical local coloring technology.</p>

Referring to observational data in three research locations, the universal cultural form that is widely used as an indicator of Balinese identity in the interior of commercial buildings is the element of religious system, art elements and elements of life equipment and technology. While other elements such as community systems, languages, knowledge and livelihood systems are not found or even not used at all.

Religious systems place many religious attributes and religious ceremonies, especially Hinduism, which actually have a certain value of sacredness and religiosity as an indicator of local identity. Similarly with the displayed art form, using the art identity that has been known to many people because of its uniqueness and distinctive characteristics. An example is the use of various types of Balinese carvings such as *pepatran*, *kekarangan*, *keketusan* or simple *lelengisan* placed as a decorative element in the interior. Art painting and sculpture are also applied and highlight the uniqueness of Balinese art itself. While the form of living equipment and technology, Balinese clothing became an indicator of identity that is often used. These indicators are displayed by taking some parts of Balinese traditional clothing to be used as decorative ornaments, or combined with other art forms such as human sculptures that use Balinese traditional clothing. This method becomes quite effective because it can directly visualize a localized value that you want to show. In the technology section, the influence of Balinese traditional house architecture technology is widely used as identity indicator. Balinese *bale* with wooden pillars carved with *lelengisan* or given *kaput saka* cloth, the use of exposed wooden ceiling exposure, the use of local materials such as *paras kerobokan*, *alang-alang* or bamboo roofs further strengthen the local identity of Bali in commercial buildings are observed.

Considering the effort to construct Balinese identity in commercial space by using the cultural form of religious system, arts, language, clothing, local materials and traditional architecture, would be very proud and show the existence of a recognition of their own

culture. But on the other hand there is a shift in value and meaning that cannot be denied which then can change the way society views about it. The use of religious attributes as an indicator of local identity shows that Balinese culture and daily life is not far from religious ritual and ceremonial activities. However, it should be noted that there is a sacred and religious value that must be maintained. Here then comes some shifting meaning, such as among others;

1. *Saput Poleng*: Saput *poleng* have the meaning of two cloth In Balinese culture is known there are 3 types of *saput poleng* namely: *Saput poleng rwabhineda* (white and black colored), *saput poleng sudhamala* (white, gray and black colored) and *saput poleng Tridatu* (Red, white, and black colored). The meaning of the *saput poleng* originally close with the symbolization of the two sides of life that is good and evil, and has a sacred value in Hindu religious ceremonies. But it is now treated in a more profane order as a decorative element or a marker of local identity with a commercial purpose.
2. *Ider-ider*: Is an attribute in the form of beaded ornamental fabric on the top/head of the shrine, now used as a decorative pillar of the building or decorative elements with elongated plane.
3. *Penjor*: as an element of religion is a symbolization of Mount Agung and as a place of *Hyang Widhi's* throne for the Hindus and found at the time of *Galungan*. Nowadays a lot of *penjor* with decorative function is found as a decorator of a particular event in the front part of the place of activity.
4. *Umbul-umbul*: have the meaning of *aksara nada*, usually painted with dragon images as a symbol of the guide that connects people with their God. Generally, sacred *umbul-umbul* have heart-shaped hangers at the ends. But now there is not much difference between the sacred *umbul-umbul* and the modified *umbul-umbul* that are often found as decorative elements.
5. *Tamiang*: is a ceremonial facility usually found during *Kuningan* day celebrations on *sanggah* or *pura*, as symbol of self-protection and life cycle, but because of its unique shape made of *janur* or *ental* (leaves of *enau* tree), it is often used as a decorative element and an indicator of local identity even though its placement does not correspond to its main function and meaning.
6. *Tedung*: is a symbol of a protector, usually placed around the sacred building, with white, yellow, black, red and black and white (*poleng*). But now many are found on the front of a building or commercial area for the impression of welcoming or complementing the local identity indicator.

The placement of elements of the religious system as a marker of Balinese cultural identity provides an effective impact on the construction of local identities in commercial buildings. The Balinese culture is famous to be close to religious rituals easily provides information while strengthening local cultural identity as one of the commercial product marketing strategies through the arrangement of interior elements.

#### **CONCLUSION**

In the context of the interior design of commercial buildings that use cultural identity as an element of corporate image builder, there is a dialogue that reflects a culture of a society in a region. Based on the author's observation and analysis, the Balinese cultural identity applied in interior design in the context of material culture is cultural artifacts (1)modified religious ceremonies attributes, (2)decorations attached directly to the building in the form of ornaments, (3)ornaments (accessories) in the form of artwork and

so forth. In terms of function and meaning based on the placement of Balinese cultural identity, the cultural identity is used as an image booster of marketing strategies in commercial buildings and not infrequently then experience a shift in meaning as a consequence. For commercial buildings in the field of tourism it becomes an added value to strengthen the image and character of business communication.

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

