

PROCEEDING

ISBN 978-602-9164-17-6

# ISO<sub>NH</sub> 2017



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



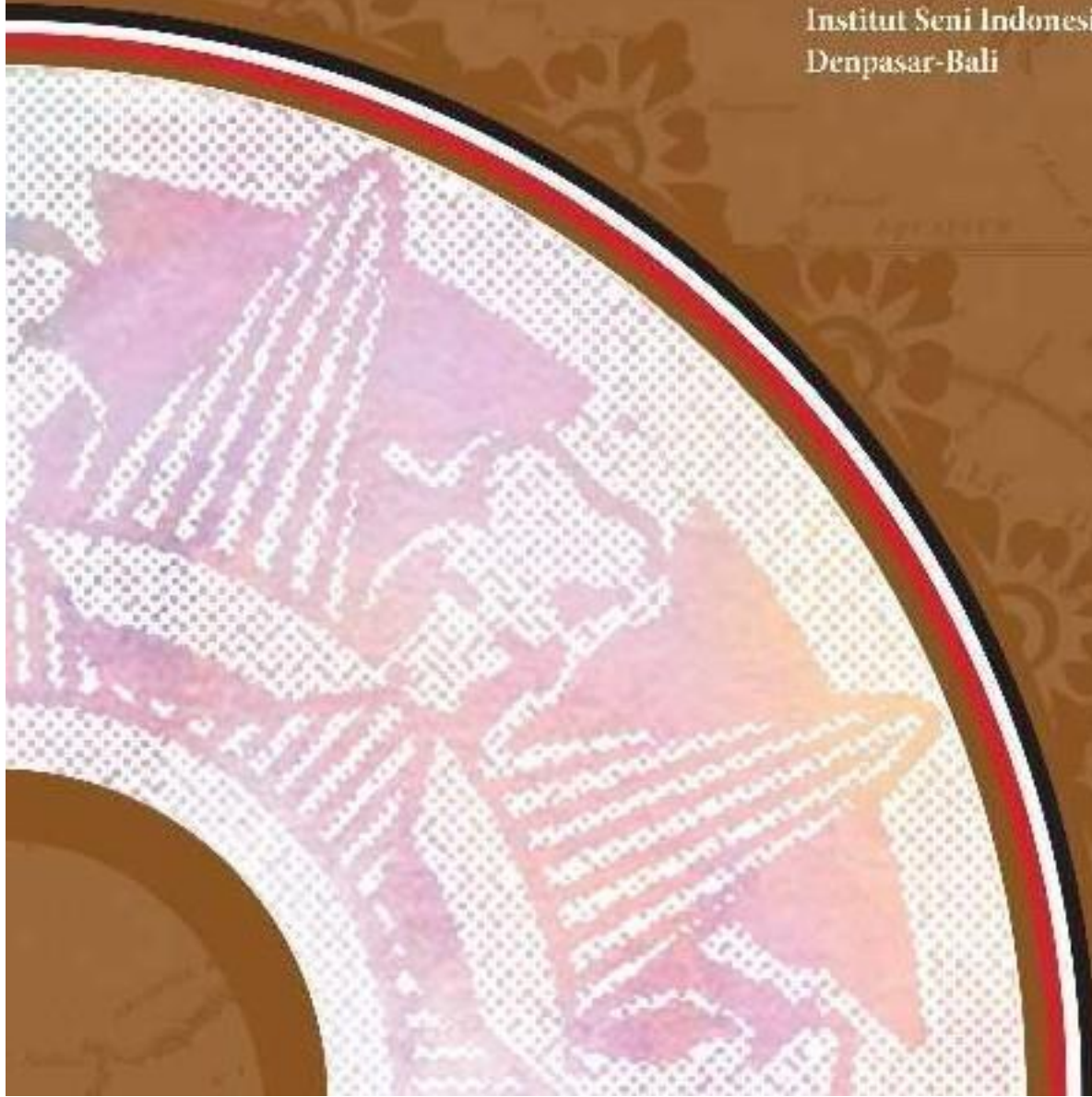
25<sup>th</sup> September 2017

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."*

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Publisher :

Institut Seni Indonesia Denpasar

Jalan Nusa Indah, Denpasar, Bali

Telp. 0361 227316, Fax. 0361 236100

Denpasar 80235

50 + 818 halaman, ukuran 29,7 x 21 cm

First Edition : Oktober 2017

Venue

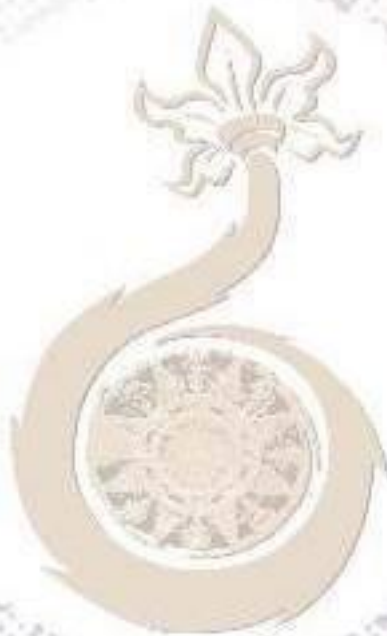
Natya Mandala and Citta Kelangen Building 1st Floor, 25th September 2017

**INSTITUT SENI INDONESIA DENPASAR**

**TAHUN 2017**



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



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Diversity as Inheritance  
Source of Tolerant  
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**INSTITUT SENI INDONESIA  
DENPASAR  
2017**

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# THE ROLE OF “AJEG BALI” DISCOURSE IN IMPROVING THE ART CRAFTS FOR CEREMONIAL ITEMS IN GIANYAR BALI

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## ABSTRACT

In an effort to anticipate the eroding noble art and culture values of Bali as the impacts of tourism and globalization, *Bali Post* and *Bali TV* promote a discourse on “*Ajeg Bali*”, which means to uphold and preserve Balinese culture to keep it from falling under global cultural hegemony. It is promoted through intensifying various events such as traditional and religious ceremonies as well as ritual of prayers held in temples and shrines throughout Bali, locally known as “Religious Recreation”. The increase in activities of ceremony and religious recreation has led to an increasing demand for artistic and attractive facilities for various ceremonies. Craftsmen see this as a promising opportunity and begin to improve their creativity in producing new ceremonial items that retain Balinese identity. Throughout Gianyar Regency, craft centers producing ceremonial items begin to flourish, such as those in subdistricts of Tegallalang, Sukawati, Tampaksiring, and Blahbatuh. The rise of art crafts for ceremonial items need a holistic study that employ the methods of observation and interview to determine the impact of *Ajeg Bali* discourse on the recent development in art crafts. The results of this study are expected to benefit the craftsmen, entrepreneurs, local governments, and academicians in conducting their comparative study for further development of art crafts.

**Keywords:** Ajeg Bali, religious recreaton, ceremonial items

## I. INTRODUCTION

### A. Background

It is undeniable that in this era of globalization Bali as a tourism area is not free from foreign culture influence. While Balinese are flexible and selective in accepting foreign culture, Balinese scholars and policy makers are very anxious and worried by the swift flow of foreign influences into highly respected Balinese cultural traditions. Various efforts and actions have been done by the provincial government of Bali in anticipating this so that the Balinese cultural tradition will not be forgotten in its own home. Bali TV, as a means of local communication, launched the program PAjeg BaliP to maintain and restore Balinese culture to remain steady and solid. The discourse of Ajeg Bali began to be formulated when Bali experienced a major disaster, i.e. the Bali Bombing I on October 12, 2002. Bali Bombing is a sign, a warning sign, for the people of Bali to remain wary of maintaining the harmony of Bali and its identity, so that PAjegP will not wither away. This is where the discourse to make Bali steady or “Ajeg” came up. “*Ngiring sareng-sareng ngerajegan jagat Baline*” (Let us all join together to keep the identity of Bali) (Agung, 2005: xii).

The discourse of *Ajeg Bali* has received a warm welcome from Balinese people. This can not be separated from the modernization and globalization that takes place in the people of Bali in a great and complex way, and, at the same time, threatening their identity (Atmadja, 2010: 3).

Local people began to realize how important it is to preserve Bali's identity in all walks of life: in terms of attitude toward life, of how to communicate properly, how to dress appropriately in traditional Balinese clothes, and how to interact politely, and how to implement all activities related to tradition and religion based on Balinese identity referred to as *bertaksu*, or having a strong and holy energy. Balinese also began to increase the value of their spirituality, in addition to performing various ceremonies, and also a lot of prayers in various temples all over Bali. This is often referred to as *PReligious RecreationP*, which is a religious devotion while traveling.

As the activity of religious ceremonies and religious recreation increased, Balinese people need various forms and types of unique and beautiful ceremonial items. People always try to get the latest variant of ceremonial items with a strong Balinese identity to place their offerings.

This has become a wide-open opportunity for ceremonial facility makers to produce new creations with high artistic values. Various shapes and types of ceremonial items emerged, either those made of woodcuts, webbing, prints, or assemblies. What most interesting is the use of joining ornaments assembled into a dominant artistic shape applied either to carvings, prints, batiks, or *Sunggingans*.

Gianyar is one of the craft centers for ceremonial items, spread across several districts of Tegallalang, Sukawati, Blahbatuh, and Tampaksiring. Various shapes and types of crafts for ceremonial items were created in those places. They include *wanci*, *tokasi*, *pemuspan*, and *bokoran*, made of wood, rattan, palm leaves, with wood carving, weaving, molding and *sungging*. It is interesting to study such a phenomenon and to explore further the effect of *Ajeg Bali* discourse on the development of craft arts, especially those created for ceremonial items in Gianyar. The study will focus on various shapes, types, and techniques of creating art craft for ceremonial items, especially those made for placing the offerings. In addition to enriching the ideas for creation, it is also intended to provide teaching reference resources for teaching and learning process on campus.

## II. LITERATURE REVIEW

### A. Review of *Ajeg Bali* Resource

Efforts to preserve Balinese culture is one of the important things to do through various activities. This not only about preserving certain traditions in Bali, but the culture of Bali on the whole. Good Balinese people are those that concern and preserve Bali culture, as well as promoting the sustainability of the respected culture of Bali (Beratha, 2004: viii).

*Ajeg Bali* refers to upholding of the practices and teachings of Hinduism in Bali, or to preserving Bali culture and its treasure of natural beauty. Such effort, however, will be meaningless without the Hinduism teachings that are fundamental in realizing *Ajeg Bali* (Titib, 2004: 1).

The people and culture of Bali are both Hinduistic in nature. Hinduism functions as the foundation, the root and, at the same time, the soul of Balinese culture. Discussing *Ajeg Bali* means also discussing *Ajeg Hindhu* (upholding Hinduism). As long as Hinduism is steadily practiced in Bali, with a dominant influence, the culture of Bali will remain preserved. On the contrary, if Hinduism was no longer dominant, the steadiness of Balinese people and culture will become questionable (Pitana, 2004: 36).

Being steady or *ajeg* doesn't mean that Bali has become stagnant, static, withered away, or susceptible, nor does it means that Bali has become unproductive or

conservative. By *Ajeg Bali*, we mean Bali that is holistic, democratic, intact, secure, united, equitable and prosperous, physically and spiritually healthy, in accordance with Hindu teaching: "*Moksartham Jagadhita Ya Ca Iti Dharma*", the realization of which is a communal work (Karepun, 2004: 47).

*Ajeg Bali* means Bali (Sekala-Niskala) that is supported by the Balinese with advances in science and technology that rest upon hinduistic values. For that reason, a steady Bali (or *Ajeg Bali*) can also mean a Bali that develops in line with the advances in science and technology, as well as in the mindset of Balinese inspired by hinduistic values. In effort to maintain the steadiness of Bali, it is appropriate that *ajeg Bali* advocates base themselves on Tri Semaya: *Atita* (the past), *Wartamana* (the present), and *Nagata* (the future).

Some of the views above elucidate that Mengajegkan Bali means preserving the culture of Bali by exploring and revitalizing some virtually endangered elements (*atita*), preserving what we have (*wartamana*), and develop them in accordance with the place, the time, and the object (*nagata*). Some of the above views are relevant to the dynamic of art craft for ceremonial items in Gianyar.

### **B. Review of Art Craft Resources**

In general, craft works can be understood as any work that use regular tools, require particular skills, meant for basic home industry, and functionally serve to fulfill daily economic needs. Craft work is strongly reflecting the cultural and geographical environment in which the work was created. The process of its creation reflects the aesthetic, ethic, and logical values as well as the natural environment and local socio-cultural resources (Rohidi, 1999: 41).

In such a situation, it turns out art crafts can be dynamically developed in accordance with the interest of customers, as evidenced by the development of certain craft objects that are considered as having a lucrative market opportunity. Craft arts made of wood, bamboo, rattan, and leather began to attract investors (indigenous and foreign) to invest in the development of small-scale industries and handicrafts (Gustami, 1991, 8).

Indonesian art craft has three advantages that include abundant raw materials, skilled workers, and unique and diverse cultural potentials to produce distinctive craft products. In an effort to successfully enter a wide market network, these products need to be tailored to match the latest trends in the community. They should be made appealing to the target customer segments. For that reason, the aspirations and needs of society should be thoroughly understood. Proper product design in terms of shape, function, technique and material used is highly necessary (Anas, 1999: 5).

In art craft, design plays a very important role in an effort to actualize the production representation, which must be accepted openly to achieve optimal product quality. The design refers to the idea of modern production by considering the function, shape, material, manufacturing techniques, and marketing efficiency. To address the issue requires the intensive role of designers with a far-reaching vision to direct production to acceptable quality standards for global markets (Nuarta, 1999: 2).

Handicraft production activities that based themselves on natural resources and laborers are among the options to increase foreign exchange. This will have a double effect on skills improvement, employment provision, and increased local revenue. Increased handicraft exports have also play a more significant role, under a new policy of regional autonomy, in supporting local revenue (Danusastro, 1999: 1).

The above description makes it clear the importance and the significant role that art craft plays in supporting all aspects of community life, either as a means in various

activities, as a medium in supporting the economy of society, or in increasing foreign exchange. Art craft for ceremonial items is among Balinese art works that is highly potential today to be developed amid the increased public interest in spirituality in their daily life.

### **III. RESEARCH METHOD**

The present study employed a qualitative research method that includes observation, interview, and document analysis. Among the reasons for using this method are easier access to what actually happens, immediate representation of relationship between the researcher and the respondents, more sensitive and adaptive to the encountered values (Moleong, 2013: 10).

The research has been conducted in the region of Gianyar regency because the art craft centers can be found in several sub districts of this regency: Tegallalang, Sukawati, Payangan, and Tampaksiring. Various shapes and types of the art craft for ceremonial items are made in those places with particular materials, techniques, and appearance.

The study population includes all types of art craft for ceremonial items found in Gianyar Regency. The samples were collected from 3 art craft centers and 3 craft vendors for each sub district that is considered to be representative. The sampling was based not on the number, or random sampling, but on the purposive sampling technique for the reason that each region has its own distinctive art craft products.

For optimal data collection, we conducted literature review, observation, interviews, and documentation.

The data analysis process includes the following steps: First, data identification, i.e., collecting verbal and visual data, either through literature review, observation, or interview. Second, data classification: selecting or classifying data that have been identified based on data types and characteristics. Third, data selection: sorting the data considered to be irrelevant and lacking in contribution to the discussion. Fourth, data analysis conducted on the basis of the adopted technique, i.e. qualitative data analysis technique. The qualitative data will be presented in a description.

### **IV. DISCUSSION**

It is something to be proud of that along jalan pariwisata, which used to be the center for various art craft items, now has popped up art shops selling various shapes and types of art crafts for ceremonial items. In traditional markets we found also many stalls that offer art craft items for ceremonial items with their own uniqueness. In addition, what's more interesting is the many mobile kiosks offering those art craft items. Among those are pick-up cars that stop and parked upon any public street to display and sell items for ceremonial items. This indicates that many art craft items for ceremonial items have been produced by artisan crafts and are easily found in the local areas of Bali province. Creativity and innovation of craftsmen in creating highly varied works has led to a dynamic development of craft art items for ceremonial means. This can be seen from the varied shapes and styles of the items, offering advantages in model, function, appearance and packaging. Product advantages are managed carefully by artisans to attract potential customers to buy their products. Many of these craft items serve a very practical function and therefore the customers can easily and immediately utilize them. Trays or pans to place gebogan offerings, that used to be available only in the form of base tray, have now

been enriched with several bases to place fruits or traditional foods. They can be installed easily, quickly, and neatly, as well as healthily, because all of the offering items are stacked, not pinned down.

Technically, the development of craft items for ceremonial means is strongly facilitated by the existing modern technology. The existence of a new technique to reproduce art craft items makes it possible to produce them in a large scale easily and quickly. While, so far, craft products are made by hand from wooden materials, now they can be reproduced from fiber glass. In addition to easier and quicker to manufacture, the advantages of using this material provide lighter weight and longer lasting, as well as termite proof. Ornament motifs can be displayed neatly with high details, almost exactly similar to those in the model.

To build a very strong Balinese identity, all products are decorated with very unique and intricate ornaments. Most of the space is filled with very prominent carvings and finished with gold foil that wrap out all the ornaments, so the items look very luxurious and elegant. People will feel very happy and proud to bring offerings to the temple by means of a very luxurious and elegant-looking offering tray. They feel they have offered all the best and the most beautiful they have to God the Almighty.

The finishing layer can also applied by directly spraying gold paint, without polishing. Spraying technique can be applied especially for basic color or product finishing in one color. Brushing technique can be applied for certain details in ornaments, or for items that require multicolor application. It requires a very high skill to make finishing with polishing techniques to get a soft and neat result. *Sunggingan* technique with color gradation is one of the proper finishing techniques applicable to the existing carvings or ornaments carved directly on the product.

Bright colors characterize the craft items made for ceremonial items, leaving an impression that those are luxurious and glittering products. Bright colors also leave us happy, cheering, and joyful impressions that represent the feeling of a person who have made a sacred offering to God the Almighty. In the presentation of offerings, it is not allowed to feel sad or sorrow that will render the devotion to be untrue or insincere. Visually, the bright colors show us that the ceremonial items are indeed look elegant, luxurious, and beautiful, symbolizing that they present the best and most beautiful offerings.

In addition to reproductive techniques with prominent engravings, ceremonial items are also widely created with other techniques, depending on their model, type and function. The webbing technique is also widely used in the art craft created for ceremonial items, especially the types used to place closed offerings, called *Tokasi*. The ceremonial item is used to place the offerings for people who intend to perform the devotion of prostration in the temples located far from their place of residence. These days, an increasing number of people carry out religious tour, locally referred to as "*Rekreasi Religi*," to express devotion to God the Almighty. They are very happy not only because they can visit a certain area, but also perform religious devotion, as well as getting together with their family members. *Tokasi* is the most appropriate ceremonial item to bring with during the religious tour.

Increased spirituality among local people today represents the implementation *Ajeg Bali* discourse to preserve Bali culture based on Hindu teachings. People feel obliged to participate in preserving Balinese culture. All events related to religious traditions are carried out by upholding the unique and original local cultural values. *Ajeg Bali* discourse

has a positive effect on the improvement of art works for ceremonial items in Gianyar, Bali.

## V. CONCLUSION

The discourse of Ajeg Bali has a significant effect on the development of art craft for ceremonial items in Gianyar. In an effort to take part in Ajeg Bali implementation, local people have increased the number of traditional and religious events by performing various ceremonies and prayers in various sanctuaries, either those located in Bali or outside Bali (religious tour). To support the implementation of such events, various ceremonial are made available in a number of shapes and functions. The increasing need for ceremonial items among local people has supported, either directly or indirectly, the rapid development in their creations.

Various types and shapes of ceremonial items have been created by offering beautiful motifs and practicality in their use. The materials used are also quite varied with either manual processing techniques or technology-assisted techniques. With the discovery of reproductive technology, the creation of art craft for ceremonial items developed very rapidly with unique and interesting shapes. Woven technique is also strongly dominating the creation of art works for ceremonial items, either made of bamboo or rattan materials. In addition to the interesting shapes, aesthetic value is also added by carving the ornamental motifs on the product, which is done by technique of engraving and *sunggingan* techniques.

Ceremonial items serve not only practical function, but also social function to designate social status in the community. Many people opt for luxurious and elegant ceremonial items, because in addition to dedicating the best to the Almighty, they also want to show their identity as rich persons among community members. Local people will be very confident when they present offerings using luxurious and glittering ceremonial items as a sign that they enjoyed a well-established life.

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