



MEDIUM SHIFT AND EXISTENCE OF ORNAMENTS ON PELINGGIH OF SACRED BUILDINGS (TEMPLES) DUE TO THE VOLCANIC IMPACT OF MOUNT AGUNG

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Abstract

The study of the existence of ornaments on the pelinggih (temple) buildings that utilise the black stone material of Mount Agung is considered to be only a tiny part of the ornamental manifestations applied to the black stone pelinggih building of Mount Agung when compared to the application of pelinggih ornaments using solid stone materials in general. It is done as an economic production that needs to be sold to the public, especially for Hindus in Bali. To explore this, the researcher uses socio-cultural and aesthetic approaches. The presentation of this article aims to describe (1) The form of the pelinggih temple building that has been used in the community as a place of worship. (2) The existence of ornaments, which are applied to the parts of the pelinggih building, according to the existing parts, such as the feet, the body and the top. (3) Factors influencing the creation of pelinggih with black stone material of Mount Agung, featuring ornaments with minimalist patterns. It is hoped that this research can also be used as a basis for future research to find solutions in developing techniques for sculpting or carving ornaments that utilise the black stone material of Mount Agung, using modern tools.

The research approach used was descriptive qualitative. Data were collected through field surveys, literature studies, observations and interviews. Data can be collected, processed, classified and reduced, then analysed using textual and contextual analysis and interpretation. Descriptive qualitative research method that describes situations or events to make a description systematically, factually, and accurately about the facts and the characteristics of the population or sample of a particular area (Suryabrata, 2005: 76). Data in verbal form is often contained in different words with the same meaning and long and wide sentences.

In conclusion, the description of ornaments on pelinggih (temple) buildings that use the black stone material of Mount Agung is related to the dominant factors that influence the embodiment of decorations. Although the structure and form of the pelinggih in the preparation have followed the ethics or the existing rules, the application of ornaments in detail is minimal, only in the form of basic patterns, both at the bottom feet, body or middle and head or top. There is still a lack of reliable and professional Gunung Agung black stone carvers.

Keywords: shift, ornamentation, pelinggih, volcanic, Mount Agung.

INTRODUCTION

In the structure of Balinese society, art is an integral part of the whole society. Every member of the community participates in art activities. They jointly erect temples and dance for the benefit of religion. Art cannot be separated from community life and faith. Between the artist and the community, there is a lively communication. Art functions in society, and its social position is highly respected. Art can be seen as an element that fosters a sense of nobility. It is a tribute to traditional culture in bringing society towards modernity (Mantra, 1996: 68). This must find a middle way, as a solution towards

harmony and compatibility between art and culture with technology and science are two things that are both needed for progress.

As an adage of Balinese society, the concept of village, kala, and Patra shows in the customary arrangements and ceremonial system that must be maintained. Therefore, artistic creativity for devotion is born; on the other hand, artistic creativity is a professional activity in society and creative activities for economic needs. Changes in the mindset of the community are very dynamic. Culture is constantly changing, in line with time and space. Change can come from new experiences, new knowledge, new technologies and the result of adjusting to new ways of life, new technologies and habits in new situations. In such a situation, the values that develop in society become the key to accepting the new culture. Kuntjaraningrat in Sachari (2005: 87). The cultural value system is the most abstract level of custom, a conception that lives in the minds of most people who are meaningful and alive).

Art expression is dominantly driven by the spirit of ngayah, a form of offering as a manifestation of bhakti and faith. The artworks produced by Balinese maestros are always oriented towards the formation of spiritualistic offerings and representations to Sang Hyang Widhi Wasa. Presenting the beauty and artistic layout of the spiritual dimension through visual forms, carving styles, ornaments, and symbols typical of Hinduism. It was done long before Bali became a tourist destination and known to the world. Ranang Agung Sugihartono, at. All (2019: 679). In the East Java-style Indonesian-Hindu culture, the theme of liberation and freedom originating from India has entered life initiation, and mysticism joins the ancient conception about penance after death, so that mystical local rituals seem to have a special place in Hindu rituals at that time. When the influence of Hindu culture at the end of the Majapahit era began to subside its power, the statue's shape increasingly resembled a human form. In contrast, the body of the animal is increasingly weakened.



Figure 1: The process of cutting the Black Stone of Mount Agung

The use of Mount Agung's black stone can be traced back to the construction of Padmasana Tiga at Penataran Agung Besakih Temple. The current padmasana sacred building is a padmasana that was built to replace a padmasana that was damaged due to the eruption of Mount Agung in 1963. The explosion that year destroyed most of the sacred buildings in Besakih Temple. The padmasana that was built, according to the pedanda, was different from the existing regulations, which should have been three steps. Therefore, a padmasana building was rebuilt that was considered by the indications of padmasana. The three steps of the padmasana building follow the concepts of anantasana, singhasana, and padmasana. The triangular anantasana is Bedawang Nala, Naga Anantabhoga and Naga Basuki;

singhasana is the Aishwarya chess, consisting of dharma, jnana, wairagya and aiswsrya; padmasana with eight lotus petals, and at the top is the protist God as the sthana of Sanghyang Siwa (Agastia, 2002: 170). Hierarchically, it is called sanghyang padmasana, above Sanghyang Catur Aiswarya, and Sanghyang Catur Aiswarya is above Anantasana. What Aiswarya chess singhasana, which is depicted as a rectangle, padmasana is a circle, and anantasana is a triangle S.

The style and form of art narrated through the exploration of wayang forms and several religious and historical narratives are depicted unrealistically, not anatomically, ornamentally, and tend to represent Hindu beliefs by depicting mythical creatures (winged lions, gods and giants) depicting supernatural creatures from Hindu mythology. In its development, especially after the art of sculpture, carving or ornamentation, is no longer solely for the needs of temples or traditional houses but is used for the consumption of the tastes of tourists, the form and style have changed.

Historically, the Balinese have realised social order, religion, and tourism changes. Everything is bound to change with place, time and human will. In the context of decorative art on temple buildings, at first, temple complexes with lush ornamentation decorated with flora, fauna, and heavenly creatures were very detailed, like baroque art. The embodiment echoes the mountain as the palace of God, the Gods and the ancestors on high. The ornaments in the temple buildings were built with soft, solid stone material, which is very quickly damaged, so renovations are often carried out. Then, it shifted to using materials to make reliefs, using moulded concrete.



Figure 2. (a) Bentar Temple using Mount Agung Black Stone, (b) Chunks of Mount Agung Black Stone Material

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Primary data in this study was sourced from informants directly involved in pelinggih-making workshops in the Ida Bagus Mantra Street area. Secondary data was obtained from documents related to the learning system regarding creating pelinggih in the area. To obtain the information needed in this study, the researcher selected several competent, influential informants with authority in the world of pelinggih building and traditional ornaments.

METHOD AND PROCEDURES

In conducting research, using a qualitative descriptive approach to describe situations or events to make a systematic, factual, accurate description of the facts and characteristics of a particular population or area (Suryabrata, 2005: 76). Data in verbal form is often contained in different words with the same meaning and long and wide sentences through data processing before the data is analysed. The determination of informants as data sources is determined by consideration of social reality, meaning that the selection of informants is carried out by purposive sampling, namely, the selection of informants based on specific criteria who know and are involved in the subject of this research. Primary data in this research comes from informants directly involved in pelinggih-making workshops in the Ida Bagus Mantra Street area. Secondary data was obtained from documents related to the learning system regarding the process of pelinggih creation in the area. To obtain the information needed in this study,

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RESULTS

1. The Form of Pelinggih as a Sacred Temple Building

The phenomenon of the late 20th century has become an essential feature that aesthetic values are shifting in line with the world discourse shaped by the global vortex of superpower culture. This symptom has appeared in the form of cultural "outer skin" adopted by thinkers, artists, and designers in the country in the last decade; as a visual example in architecture, during the colonial period, European-style houses grew, such as Raden Saleh's house. Later, the architectural image of public housing was characterised by various styles, and the primary materials were brick and plaster. (Sachari, 2005: 96 and 98). The architectural style adopted the image of a temple with a mix of traditional nuances with a modern touch.

This interconnectedness and interdependence in the global universal system, both economic and socio-cultural, positively and negatively influence the modernisation process. This constellation makes clear the need for us to examine the nature and purpose of Indonesian culture, which is rooted in regional culture (Dharmayuda, 1995: 81).

Pure traditional architecture or traditional buildings such as traditional houses and temple buildings that still purely use the rules of Kosala and other this architecture is supported by undagi who know this building knowledge, for example, the Jagatnata temple in Denpasar, Kiduling Kreteg Temple in Besakih. Pseudo-traditional architecture, which is old architecture that is willing to accept modern architecture so that its form is an eclecticism in the past century (Bandem, 1996: 66). In line with the thoughts of Jean Couteu (2017:2 and 6), that change can occur by chance. Still, it can also be pursued rationally and systematically that art is a product of the contemporary society concerned. Artists can passively accept their situation and become less creative.

From the aspect of materials, many discoveries are offered in architecture, from the raw materials used are soft to hard, black stone (Mount Agung) granite stone, marble stone, white cushion stone, grana cushion stone, Krobokan cushion stone, on batik, taro cushion stone, mixed cushion stone (artificial cushion stone), technically using sophisticated machine tools (Jana, 2005: 43). Besakih Temple as the most significant temple for Hindus in Bali, has now used volcanic black stone material, which should be used limited to the environment/area of Besakih temple only, but now the use of Mount Agung black stone material is widespread in Balinese society. Of course, this is a reference for the Hindu community in Bali; in making pelinggih, using the black stone material is a gift and blessing.

The ancient order derived from Hindu culture, and the process of westernisation began only a few decades ago; as a reaction to tourism, the Balinese have attempted to limit the demand of tourists to some meaningless performances, which are scattered, contain no improvisation and are not spontaneous, but can be repeated at will. And in the form of buildings with the black stone material of Mount Agung or other types of stone material used to reinforce Balinese cultural identity; when entering another region/village or entering Bali, the border is marked by a "Candi Bentar" on either side of the road.



Figure 3. (a) Bakalan/ Karang Asthi designs made in the form of geometric/simple patterns, (b) Celedu (scorpion) ikuh patterns and paksi/simbar coral patterns.

Padmasana is generally single-seated, and this type is spread throughout Bali, although many temples, including some significant ones, do not have padmasana. Only in the residences of the Brahmins and aristocrats are padmasana found in their pemerajan. The location of the padmasana is always in the kaja-kangin (north-east) corner, with its back to Mount Agung, mimicking the legitimacy of the padmasana at Besakih. Padmasana is a pelinggih that does not follow the orientation of the temple (Stuart-Fox, 2010: 95). The central role of the padmasana is an attempt by an institution of Balinese Hinduism called Parisadha Hindu Dharma that the padmasana is very important but does not override the crucial roles of the rituals in Besakih temple. It has a positive impact on the harmony of Hindu life throughout Bali. This dimension can form a deep identity for the supporting community, namely the Hindu community in Bali.

The function of padmasana is to worship God. Padmasana symbolises the playing of Mandara Giri, which stirs the water of Segara Susu (Ksirarnawa) in search of Tirta Amertha. The figures that play a role in turning the mountain are embodied in the parts of the padmasana building, such as Bedawang Nala, Naga Basuki, Anantaboga, and Garuda bird as the vehicle of Lord Vishnu. Lord Vishnu has an important role and task, such as the following excerpt: All glory to you, O Lord of the universe in the form of a turtle. When the sea of milk was stirred, you became the wick under Mount Mandara, leaving an excellent impression on your back" (Ranchore, 2006: 53). On the third step of the padmasana building, following the concept of anantasana, singhasana, padmasana. The triangular anantasana is Bedawang Nala, Naga Anantabhoga and Naga Basuki; singhasana is the aiswarya chess, consisting of dharma, jnana, wairagya and aiswsrya; padmasana with eight lotus petals, and at the top is the pratistha God as the sthana of Sanghyang Siwa (Agastia, 2002: 170). Hierarchically, it is called sanghyang padmasana, above Sanghyang Catur Aiswarya, and Sanghyang

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Ida Bagus Sudirga et al. (2010: 171) states that Padmasana, based on rong (space) and palih (level), is classified into 5 types: (a). Padma Anglayang, a padmasana with three rooms, uses the Bedawang Nala base, using three palih. (b). Padma Agung, a padmasana with two rooms, uses Bedawang Nala and palih five. (c). Padmasana, is a padmasana that has one room, uses dasa Bedawang Nala, uses palih five. (d). Padmasari, is a padmasana that has one room, does not use the Bedawang Nala base, uses three palih, namely palih taman, palih sacak and palih sari. (e). Padmacapah, is a padmasana that has one room, does not use Bedawang Nala, uses palih two. Padmasari and padmacapah buildings can be placed separately and functioned only as penyawangan or appreciation. The pedagingan used for padmasari and padmacapah, generally the basic pedagingan (bottom). At the same time, other padmasana buildings use three pedagingan: the base (bottom), the middle and the top.

2. Existence of Pelinggih Ornamentation

Bali's lavish figurative ornamental art is applied mainly to temples and palaces, gates, and walls of shrines, from the bottom to the top, which are built using relatively soft solid stone materials, constantly needing renovation (Holt, 2000: 246). As we entered the mid-20th century, there were significant changes in art and community life following the Dutch occupation of Bali in 1905 (Holt, 2000:241). The direction Bali's artistic life may take in the future is evolving in its art forms, inventions, and the skills of its artists and craftspeople. They promise new surprises to come (Holt, 2000: 266). Balinese art branches are receptive to outside cultures and adapted to Balinese culture's religious norms, ethics, logic and aesthetics.

Agastia (2002: 170) mentions that the padmasana sacred building that stands in the Penataran Agung Besakih temple today is the padmasana that was built before the Panca Wali Krama Great Works in 1999, replacing the previous padmasana, which was built after the eruption of Mount Agung in 1963. The eruption in that year destroyed most of the sacred structures in Besakih Temple. David J. Stuart-Fox (2010: 439) mentions that Padmasana is the only sacred building that is very important in the Penataran Agung Besakih Temple for the Hindu community in Bali. The current Padmasana was built on 1 October 1967 and carved at the base of the right staircase, while on the left is a relief depicting four figures taken from the Sutasoma-Sutasoma (1) elephant (8), snake dragon (8) and cave (9) indicating the Saka year 1889, or 1967. The Pedagingan (offerings buried as the basic foundation of the building) of the pre-1917 building was reburied in its replacement.



Figure 4. (a) Padmasari in people's houses, (b) Padmasari, (c,d) Pelinggih Penunggun Karang, (e) Padmasari Pelinggih

Pelinggih is constructed directly related to traditional values derived from Hindu religious teachings, related to the creation or birth of a work of art, which is superior, valuable and beneficial to human life or society throughout the ages, based on village, kala, and Patra. How are the efforts made by individuals/artists/undagi/sangging or society so that every creation of superior cultural/artistic works can be preserved? Balinese people consciously address that everything created by humans is not eternal. As a work of culture/art/design, it has a time limit, can be weathered, obsolete, or a work of art, architecture or pelinggih can be out of fashion/age and even a destruction by nature called "rta" (natural law).

The current Bentar Temple, made of black volcanic stone with a hard texture (tabas stone), was built in 1982. At the same time, the Kori Agung was also built. Kori Agung, a substantial protective gate, is the main road to the second temple courtyard area, the central ceremony place. In the process, the gods and goddesses exit and enter the temple area through the kori agung. Each side is flanked by smaller entrances (kori betelan), added in 1982-83 to facilitate traffic in and out of the temple during ceremonies. The Kori Agung itself was rebuilt in 1982-1983 from the foundation of the building to the top, obviously in the same shape as before. The building is made of black volcanic stone with a hard texture (tabas stone) around a concrete core (Stuart-Fox, 2010: 433).

Every time a pelinggih building such as a padmasana is built, a ceremony of cleansing, purification, melaspas and mendem "pedagingan Pelinggih" called "Panca Datu" is performed. Panca Datu means panca means five, and datu means "holy". Panca Datu means five means as the basis for the purification of sacred buildings, including Miah / Pudi; three needles (gold, copper and silver needles); Pripian (gold, copper, silver and iron pripian); Wewalungan / pande furniture (elbow shape, saw, hoe, and others); Sindrong jangkep (Sudarsana 2000: 40). This Padmasana is associated with the Brahmanical tradition in Bali which is dedicated to Danghyang Nirartha, the founder of the Shiva brahminical descent group, during the heyday of the Gelgel dynasty, namely Dalem Waturenggong. Danghyang Nirartha profoundly impacted Hinduism, the divinity and rituals in Bali. It shows that padmasana became the main temple in Besakih Temple in the early 19th century (Stuart-Fox, 2010: 95). The triple padmasana in Besakih is the most complete padmasana in Bali.

This padmasana consists of a base on which there are three padmasanas, each standing on Bedawang Nala, wrapped around two cosmic dragons, Naga Basuki and Naga Anantaboga.

The ornaments applied to the padmasana are abstractions of natural forms, which reflect the natural environment and are adapted to the life and social life of Hindu society in Bali, namely taking natural elements that exist in the Mandara mountain, such as fauna, flora as a form of decoration to beautify the building. For example, the elephant coral called Karang Asti is a stylisation of an elephant; the bentulu coral is a combination of a one-eyed bird's head without a nose and a lower jaw. Acwin Dwijendra (2008: 183) states that the role of undagi is to make a dimensional design called gegulak using bamboo slats with tabikan dimensions for each side, such as width, length and height of the building. Meanwhile, the role of the sangging is to make ornaments, design and wear decorations through a ritual process. The undagi and sangging can work together and, in the following process, are assisted by craftsmen based on the guidelines given by the undagi and sangging. In general, the ornamental motifs applied are classified into four, including: (1) Geometric shapes in their expression are straight lines, curves, breaks, circles, triangles, semicircles, rectangles; (2) Keketusan, taking the form of kakul (snails), pae ganggong (water plants), tendrilsolakan in the form of three lines of creeping stems woven repeatedly; (3) Kekarangan, ornamental motifs that take animal forms, by taking certain parts without leaving the character of the animal, for example the shape taken from the head of an elephant, the head of a garuda bird, a human head (tapel) and so on; (4) Papatran, compositions from the leaves of natural plants by displaying aspects of beauty following existing patrons, which are called fixed patrons, such as patra punggel, patra sari, patra wangga, patra banci, patra olanda and so on which are developments; (5) Imaginary motifs, revealing imaginary forms of mythology, such as Garuda, turtle (bedawang nala), dragon snake, winged dragon, winged lion, and depicting heavenly creatures.

The grouping of motifs above technically can be added in the depiction of a motif is also determined by dividing into the central motif and its variations, among others: (1) the central motif, as the main story that becomes the centre of attention of the depiction of the story as a whole; (2) the extras motif as a supporter of the main story depicted; (3) the motif of filling: can complement the overall form of depiction to achieve the perfection of the object. The depiction of ornamental motifs, referred to as the central ornament in padmasana, takes the theme of the story of the playback of the Mandara mountain in Ksirarnawa, then is complemented by other supporting motifs such as fauna and flora as an extra motif, applies to the shape of the padmasana building so that it can support the meaning and meaning contained in it and provide guidance regarding life issues related to the teachings of goodness or religion. The depiction of ornamental motifs applied to padmasana in the form of the above story is described narratively, so it will be straightforward to understand. Eka Dasa Dewata (Empu Kuturan's concept) is realised into kahyangan jagat in Bali.

And in Besakih, there is a place of worship of Padma Tiga (from Danghyang Nirartha), as the stana of Sanghyang Tri Purusa, namely, Siwa, Sadhasiwa and Siwatman (Wiana, 2000: 20). As a devotion to the rsi, in the sense of honouring their services in teaching the truth, a place of worship was made.

In the concept of making pelinggih, the structure of the concept is understood to function as a rule to elaborate the simple pattern, and this rule is consciously applied. The imaginative behaviour of an undagi has found itself in the presence of an object, which presents itself as an analogue to the objects that have appeared in the perception of the content of decorative elements on the shrine. This object moulded as an object (flora, fauna, human) is correlative knowledge, i.e. knowledge (empirical, psychic or biological) to mould the object as his devotion to religion and society. Empirical knowledge emphasises experience; it believes the ratio is derived from experience. Therefore, experience is the fundamental foundation of knowledge. Martin Suryajaya said that daily habits determine the empirical reference of the taste concept. The concept focuses on human nature, which discusses the "sense of art" as "innate from birth" for each individual. It is always related to taste and imagination (Suryajaya, 2016: 297).

The pepalihan and lelengisan decorations on the bebaturan pelinggih building, with stone masonry. The stone profiles have been shaped according to decorative patterns installed in an arrangement that embodies the shapes of the bebaturan. The stones are installed bare, showing their natural colour. The smoothly levelled connection areas are assembled with an acceptable liquid adhesive, so the ray lines look thin and smooth. Traditional adhesives use fine clays for solid stones. Brem (leavened glutinous rice water) is used for smooth white sea coral masonry. For fine masonry, tuak (coconut flower water) is used. Brem and tuak are generally for drinking as body warmers (Acwin Dwijendra, 2008: 180). In developing technology and construction techniques, traditional masonry also uses liquid cement for masonry adhesive. Traditionally, beauty comes from the prominence of the masonry stones, composed of similar stones.

3. Factors for the Use of Mount Agung Black Stone Material in Pelinggihs

In the teachings of Siwa Sidhanta, there are various views about the theory of evolution, karma, akasa, jiwatman, purusa and others. Regarding karma or action, it is the nature of budhi. Kala or time is not eternal because it is soulless and many, such as past time (atita), present time (wartamana), and future time (nagata). Aspects of Shiva in the saguna/sekala level, distinguished in murtinya as sthula or supernatural body three aspects of the lowest to the top among others: Shiva, Sadasiwa, Paramasiwa embodied in the form of Ang, Ung, Mang (AUM) script pronounced Om means Hyang Widhi. Manifested as Om (Ong-kara) because it includes the essence of Utpatti-sthiti-pralina, three constantly repeated processes, namely birth-life-death. About srada/belief, Ngurah Nala said that viewed from the implementation applied in daily life by His people, every Siwaism or Siwagama in Bali is divided into 4 parts, namely: Adnyana, Yoga, Kriya, Carya or events (Nala, 2006: 77) namely: (1) Adnyana, associated with the efforts of the people to explore tattwa, darsana,

philosophy including metaphysics, epistemology (philosophy of science) and ethics, (2) Yoga, associated with the implementation of yoga, errata, tapa, samadhi. All these activities aim to guide the mind to calm and peaceful peace. (3) Kriya, the activities of the people in the implementation related to building a place of worship or temple (pelinggih) along with skills in carving, sculpture, painting (citradewata, images of gods and goddesses, and statues placed in pelinggih buildings, temple buildings. It includes the application of asta-kosala (vertical) and asta-kali (horizontal) in the size of the height and width of the building, and as a bumi the size of the distance between one building and another, (4) Carya or event, related to activities in the implementation of upakara and ceremonies, complete with banten and other supporting facilities, such as mantras, tirtha, fire and other additional upakara materials (tedung, kober, lelontek, umbul-umbul).

The Buana Kosa discusses the process of utpatti or creation, in this case, Sang Hyang Prenawa OM as the creator, starting from the niskala, which gave birth to nada. This tone then gave birth to Windu. From Windu comes ardhacandra, then wiswa. In the process of pralina, tirobhawa or dissolution, starting from wiswa that melts in ardhacandra. Then ardhacandra melts into Windu. Then Windu melts into Nada, and finally, Nada melts into Niskala.

Change happens every time or era. In this case, humans are faced with creative thinking, having a forward-looking perspective, always looking for new things, and using intelligence to eliminate the former creations of the past. The following is the concept of Trikona (birth, life and death), among others: (1) Utpatti, the ability to create, to create from nothing into existence. The so-called Utpatti, Shiva, in the aspect of creation, is Lord Brahma, who creates the universe and everything in it, such as humans, plants, animals and other creatures such as taksu. Taksu means genuine creativity, a pure cultural creativity that gives spiritual power to an artist. Ida Bagus Mantra (1996:26) says that an artist can be said to have taken if he can transform himself entirely by the role performed. The artist performs with a stunning stage presence so that with that appearance, he can unite with his supporting community in hard work, dedication, and surrender to their respective fields in a pure state. (2) Sthiti, the ability to maintain and develop what has been created. As a caretaker, he is in the form of Lord Vishnu, whom Lord Brahma has created.

Therefore, creation as an artefact of cultural work (pelinggih) requires full awareness for the implementation of the task of conservation and restoration, both immovable and movable relics (artefacts), so it is necessary to study traditional practices or to find and test the use of new engineering materials to protect or to strengthen objects or artefacts that are in danger of decay or destruction. (3) Pralina, the omnipotence of periodic creation or destruction of the physical realm called "Samhara", causes natural ageing or weathering. Nothing in creation is eternal. All will undergo a process of change. All will decay and disintegrate. The earth and all its contents, such as humans, animals, and plants, are not immune to ageing, weathering and destruction. Then, the

emergence of new creatures that adapt to the new environment, forming new ecosystems. Happens because none of the creation is eternal; everything will change, experiencing a natural process called *tirobhawa* (Nala, 2006: 64-66).

In this development, some aspects need to be created (*utpatti*), aspects that are still strong must be maintained (*sthiti*), and some obsolete aspects should be abandoned (*pralina*) and replaced with new ones. *Palinggih* or sacred buildings are the *sthana* of the gods, not homes for unholy human beings to live in. Therefore, it is not natural for residential buildings or other buildings that are not temples of gods or *Batara* to use palm fibre as a roof (Nala, 2006:90). Starting a *peinggih* building, *padmasana* as the centre of the world or cosmos, Balinese Hindus always use an *upakara*/ tool called "*dasar bama kerti*". This device has a meaning as a magical power. It is the basic *pasupati* of a building, which is a symbol of the power of *Lingga-Yoni* (Sudarsana, 2000: 37). The means referred to for sacred buildings, such as *Padmasana*, include: 1) a red stone (brick) *Ajah Bedawang Nala* filled with *kwangen* containing 33 *bolong kepeng* money (as *Yoni*) is a symbol of mother earth (*Brahma*); 2) one *bungkak* (young coconut), or ivory coconut that has been steamed, in the *bungkak* filled with *Padma* images, "*Ongkara*" filled with fragrant flowers of 11 colours and *kwangen* containing 11 *bolong kepeng* money.

Furthermore, the *bungkak* is wrapped in white cloth and at the end of it is tied a *kwangen* containing 3 *bolong kepeng* coins. This device is the power of water (*Hyang Wisnu*). The materials used for this shrine/building are classified as primary wood grade materials, especially for the top/flower as for the body material/layout or *bebaturan*, both as decorative and constructive elements using masonry, solid stone, volcanic stone (black stone) *Karangasem*.

In its development, not only black volcanic stone, but many variants of natural stone are used for *peinggih* buildings. The decoration of traditional Balinese buildings generally shows the original colours of the natural materials. For the forms of *lelengisan* and *pepalihan*, the beauty of natural colours is its own highlight. The texture and colour of the stones support the ornamental forms' softness and harmony. The combination of several colours of natural stone is a way of displaying the beauty of ornamental patterns. Buildings constructed from artificial stone can be varied in texture, colour, and size of the stones. Variants in natural stone materials have been widely developed, including the black of basalt stone, the red of brick, the red of lava stone, the grey of solid stone and the white of sea coral, being the primary colours that can be varied in various combinations.

Variants in the use of natural stone materials have been developed, such as the blackness of basalt, the redness of brick, the redness of lava stone, the greyness of solid stone and the whiteness of sea coral, to become colour points that can be varied in various combinations. Therefore, aesthetic sensibility and skill are required for the *undagi* and *sangging*, who the stonemason assists.

There are two influential factors in creating ornaments that utilise the black stone of Mount Agung, namely the material factor and the tool factor. Material factors: the use of Mount Agung

black stone material, of good quality, processed with sophisticated machine tools, technologically can be made into products that are useful for the community, such as pelinggih Trajan, as well as for pelinggih in temples. The strength of the material is guaranteed as a form of prestige for pelinggih users who use black stone. Gunung Agung black stone material is processing it into components or forming elements such as pepalihan; the structure is almost the same as the installation of solid stone material, bricks with a softer texture.

The Tool Factor, considering the form of the pelinggih building, uses more modern tools, such as cutting machines, Grinde machines, jagshow machines and several other tools. Thus, most pelinggih produced are only in "lelengisan" patterns. In this case, the tools/machines used by the pelinggih makers are limited to the realisation of the pelinggih only, not the engraving process. There are not many carving tools for the black stone of Mount Agung. So far, there are not many carvers who are involved in carving the black stone of Mount Agung. The carving chisel for the black stone of Mount Agung is very different from the carving chisel for solid stone and similar stones. The technique of carving on the black stone is also far different from that of the solid stone. Therefore, special knowledge is needed about the technique of carving the black stone of Mount Agung.

Traditional art does not recognise novelty and the creativity accompanying it; it does not highlight novelty but highlights the depth of content and technical perfection of its work towards perfection of form, which leads to a beautiful form. Depth of content relates to rasa, intuition or the whisper of the heart and the inner eye, as self-control, meaning looking within oneself. The community's daily life is filled with rules (hasta kosala), which is a way of life behaviour; even in Bali today, it continues implementing the rules, such as building a house, temple or merajan/sanggah. The beauty of traditional art cannot be separated from goodness, meaning that beauty is related to "taste", to the inner eye or intuition (Soedarso SP, 2006: 171).

The existence of pelangkiran is a logical consequence of recognising humans as inhabitants of the great buana (Ardana, 2007: 114). Therefore, the use of pelinggih building materials, from solid stone to the black stone of Gunung Agung, is a human will or a demand of the community that has gained legitimacy for sustainability and the development of the times and increasingly advanced technology. Technology cannot be separated from the capitalist system that utilises artistic creativity as a social machine.

Ari Dwipayana (2001: 260) states that the lifestyle and ideology of the new middle class adopt the old culture, building based on economic ability. This phenomenon is inseparable from the culture of capitalism, which justifies that only classes with economic capabilities can occupy the dominant class in the new economic class. Still, the traditional middle class takes advantage of this and incorporates the old feudal culture. It changed the class structure but not the dominant culture. There

is only a new face in the old cultural hegemony determined by cultural capital (education) and money capital.

In line with the above, the current use of traditional materials (old buildings) has changed based on the increasing economic level of the Balinese people. Aesthetic factors are also a consideration in the changing use of these materials. (Dwijendra, 2008: 150). Of course, this is also an expression of the increasing economic level of the community. Visually, it can be seen in the use of ornaments.

CONCLUSION

The basic patterns of ornamentation on the pelinggih have one meaning, namely an imaginative image in the form of a system of various conceptual relationships captured when the undagi and sangging look at the pattern as a relationship between data related to the five senses, imagination appears. At this time, undagi and sangging understand ethics and norms until they find understanding in them, which is an effort to understand simple ornamental patterns (lelengisan) derived from Hindu literature. The patterns constructed simply in the pelinggih will likely be transformed from imaginary forms to visual forms of flora and fauna (such as the example of the elephant head pattern, composed/distilled to become decorative ornamental forms).

The application of detailed ornamental carving techniques, such as carving a pelinggih using solid stone material, cannot be done because the carving of the black stone of Mount Agung is not the same as the process of carving solid stone. If this is done, the ornamentation must be designed before the elements that make up the pelinggih are built into a regular arrangement. Groupings of principal motifs and their variations include (1) the central motif, as the main story that becomes the centre of attention of the depiction of the story as a whole; (2) the extra motif as a supporter of the main story depicted; (3) the fill motif: can complement the overall form of depiction to achieve the perfection of the object with the use of the best material.

There are two influential factors in creating ornaments that utilise the black stone of Mount Agung, namely the material factor and the tool factor. Material factors: the use of Mount Agung black stone material, of good quality, processed with sophisticated machine tools, technologically can be made into products that are useful for the community, such as pelinggih merajan, as well as for pelinggih in temples. The strength of the material is guaranteed as a form of prestige for pelinggih users who use black stone. Gunung Agung black stone material is processing it into components or forming elements such as pepalihan; the structure is almost the same as the installation of solid stone material, bricks with a softer texture. The Tool Factor, considering the form of the pelinggih building, uses more modern tools, such as cutting machines, Grinde machines, jagshow machines and several other tools. Therefore, most of the pelinggih produced are only in the form of "lelengisan" patterns. In this case, the tools/machines used by the pelinggih makers are limited to the realisation of the pelinggih only, not the engraving process.

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