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6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



25th September 2017

Gedung Natya Mandala and

Citta Kelangen,

Institut Seni Indonesia

Denpasar-Bali



Proceeding

6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

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

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



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

**INSTITUT SENI INDONESIA
DENPASAR
2017**

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THE 6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



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

GREETINGS

HEAD OF STEERING COMMITTEE GREETING



Praises we extend to God Almighty, Ida Sanghyang Widhi Wasa, for His abundance of blessings has help the launching of the 6th International Seminar on Nusantara Heritage held on Monday, September 25th, 2017 at Natya Mandala and Citta Kelangen Building, Institut Seni Indonesia Denpasar Bali. The theme of this year's Seminar is **“Nusantara’s Cultural Arts Diversity as Inheritance Source of Tolerant and Inclusive Society’s Development Value.”** Diversity of Nusantara Art Culture, is a beauty that is worthy to be appreciated and developed. This latent knowledge can be a source of inspiration and scientific development to establish character into Nusantara in Southeast Asia as a

tolerant allied nations.

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

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

Denpasar, September 25th 2017
Head of Steering Committee,

Dr. Anak Agung Gede Rai Remawa

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



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

Assalamualaikum Wararahmatullahi Wabarakatuh.
Salam sejahtera,
Om swastiastu.

First of all we would like to welcome you, glad to meet you again, and welcome to join the annual event "*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 25th 2017

RECTOR OF ISI DENPASAR GREETING



I kindly extend my special regard and warm greeting to all people and all parties who have made this event possible. Special thanks and gratitude as well is addressed to the organizing committee of The International Seminar on Nusantara Heritage. It is a great delight to bring six outstanding keynote speakers to this wonderful International Seminar on Nusantara Heritage. Namely: Prof. Setiawan Sabana of the Bandung Institute of Technology, Prof. Madya Dr. Abdul Halim Husain of Sultan Idris Education University (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 6th INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE



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

THE MEANING OF NATURAL LIGHT IN CATHEDRAL CHURCH DENPASAR IN BALI OBSERVED BY THE PERCEPTION OF ITS COMMUNITY

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ABSTRACT

The existence of light in the church area should be able to accommodate all the activities of its community at the time of worship and communicate the religious meaning through its psychological function and symbolic function. The lighting in the service room of Cathedral Church Denpasar (CCD) has been designed to accommodate all religious service activities done by its community and convey religious meanings. However, the diversity of people with different socio-cultural backgrounds leads to differences in perceptions between the church and the people. This research has the aim to find out how far the influence of natural light presence in the religious service room is in delivering religious and cultural messages which are thought by its community. This qualitative research is delivered descriptively through evaluative study done by using differential semantic measuring scale. In analysing the meaning of light presence in the service room of CCD, it uses the inductive reasoning method. The research indicates that the concept of Catholic Church and the concept of Balinese Culture have the similar basic understanding about Almighty God as the Creator, the Almighty God regarded as Immanent figure (Personal God) and transcendent (Impersonal God). That's why, the religious and cultural meanings which are going to be delivered by the party of church can be successfully understood by its community through the natural light presence in the service room of CCD.

Keywords: Balinese, Catholic Church, Culture, Light, Meaning

1. Introduction

The role of light has evolved in function, especially the light in the church as a place of worship for Christians. At first light has a practical function, but different from the existence of light in the church when viewed from psychological functions and symbolic functions that can form the atmosphere (sense of place) and ambiance for people who interact in it through the presence of light as a divine manifestation (transcendent and immanent). Cathedral Church Denpasar (CCD) in Bali is a religious building for Catholics with a mixture of two different cultures, Western culture represented by Gothic architecture, while Eastern culture (Balinese) is represented by Balinese Traditional Architecture as a form of inculturation. The diversity of CCD people comes from various regions such as East Nusa Tenggara (NTT), Java, Bali and ethnic Chinese always coloring the church space that displays its religious meaning through the existence of light, especially natural light as a representation of two different cultural combination in a worship building.

The light in the teachings of Catholic is portrayed as a symbol of Christ's presence amongst the worshiper to illuminate human life, while the light in Balinese culture derived from Hinduism is described as the manifestation of the God of illumination in the dark, in addition to giving spirit to this universe (Bawa, 2011:5). Both cultures have similar understanding and essence to the existence of light that is spiritual and sacred in religious and cultural point of view, but its application is different so that it can be perceived by people differently also.

Natural lighting in CCD space is designed in such a way by the church to accommodate worshipping activities and convey religious meanings to meet the emotional needs of each of its people. However, the diversity of CCD people with different socio-cultural backgrounds can lead to differences in perception between the church and the people towards the existence of natural lighting that dominates the worship space in CCD. So the perception of the people formed from the experience and atmosphere of the space felt by each people will affect the interpretation of their religious meaning, especially in Bali which has strong local culture patron and based on philosophical values that trigger the occurrence of multicultural interaction.

This research seeks to answer the problem of how the role of natural light in the CCD worship space in Bali in communicating the meaning of religion and cultural meaning to be understood by its worshipper. Therefore, an evaluative study of the existence of natural light in the religious and cultural point of view of CCD is required in conveying the message of religious meaning and cultural meaning in terms of the perception of its people, especially the worshipper that regularly follow worshipping activities and are domiciled in Bali, both ethnically Bali (5%) as well as non-Balinese (95%) so that the worshipper have strong enough room attachment.

2. Research Method

This qualitative study that is presented descriptively uses inductive reasoning because it emphasizes the acquisition of meaning. The data collection technique is done by observation, interview, and questionnaire then analyzed based on the meaning related to the lighting obtained from the first source (visitor), then the data is tabulated in the form of statistical table by using Differential Semantic measurement scale. The measurement scale is used to obtain interval data through the use of bipolar adjectives derived from several references and the distribution of questionnaires addressed to Catholics with Balinese ethnic and non-Balinese Catholics randomly in order to represent a meaning both religious and cultural to be conveyed by the church and understood by its people through the existence of natural lighting in the CCD worship space in Bali.

3. Discussion

Lighting is defined by Pile (1988) as one of the important aspects of interior design that provides benefits, comfort as well as positive emotional reactions for someone who interacts in it. Therefore, light is one aspect to consider in the interior of the church as a place of worship because it acts as an important medium for shaping the experience of religious space through a meaning that can be interpreted by its worshipper. In the religious viewpoint, Stemp (2010:108) states that the existence of light is described as a symbol of Christ that is a God recognized by Catholics. The statement is reinforced by the exposition of a sentence in the New Testament (John 8:12) which states: "I am the light of the world, whosoever follows me will not walk in darkness, but he shall have the light of life" which means Christ is the light of the world who is present in the midst of the

people to illuminate the lives of men who are in darkness. This view is a solid foundation for a philosophical basis for understanding light in Catholics. Whereas in Balinese culture originating from Hindu teachings, the meaning of light is shown to his manifestation in the form of gods as suggested in the Vedas scriptures. God comes from the word 'Div', in Sanskrit means light. God is the embodiment of the holy light of God Almighty who has no concrete form, but is described as a brilliant ray of abstract and eternal nature that gives power to every creature (Suhardana 2011:44).

In the discussion of this study, the existence of light is viewed from several points of view, including science, religion and culture. Based on this study, it can be concluded that basically the meaning of light from the point of view of religion and culture has a similar essence, but its application is different so it can be perceived by people differently. Perception is the process of receiving information directly or indirectly influenced by the physical and non physical side. Information is received by the individual through stimulation on the senses so that the individual can give meaning to an object which he observes differently depending on the social background, culture, thought patterns and experiences of the individual.

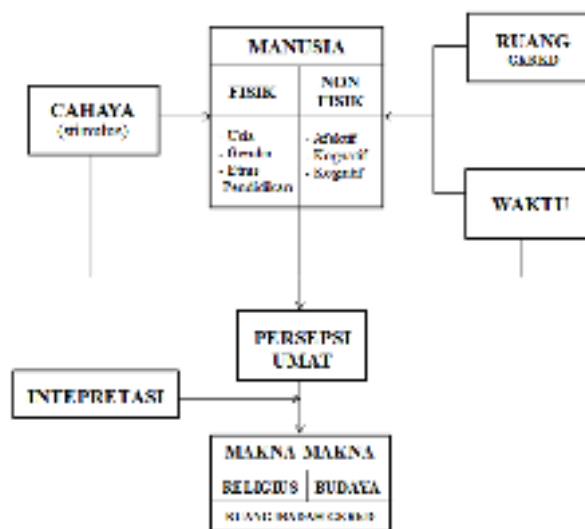


Chart 1. Chart of Formation Meaning of Light in the Worship Room Cathedral Church Denpasar in Bali

In Chart 1. it is shown that the presence of light in specific CCD worship space and time, act as a stimulus will be perceived by the human physical and non-physical aspects. These aspects will help humans in perceiving and interpreting the existence of light to produce symbolic meanings of religious meaning and cultural meaning. The study of literature in the form of theoretical study of the variables studied in the form of light, culture, religion and architecture is needed to know how far the existence of natural light in the space of worship can convey the meaning of religious and cultural significance. This is done because it can strengthen the understanding of the object of research and became the basis of a strong foothold in dissecting the meaning of the existence of natural light in the CCD space in terms of the perception of its people. The assessment is performed using a pair of adjective bipolar as a forming variable of meaning obtained through perception and representing Catholic values ie sacred, friendly, harmonious,

holy, and beautiful; while the Balinese Culture is peaceful, holy, crowded, pleasant, supporting liturgy.

CCD building has the building orientation facing East-West with altar facing East according to provisions of Catholic religion which follow direction of sunrise movement. These conditions led to the existence of lighting in the CCD worship space during the morning mass dominated by natural lighting that illuminate the area located on the first floor and second floor (balcony). Although the existence of natural lighting in the worship room can accommodate all worship activities well when the morning mass takes place, but the presence of artificial lighting is still needed (Figure 1).



Figure 1. Natural Lighting in CCD Worship Place in The Area of Altar and Worshipper
Source: Personal Documentation

The CCD worship room has a lot of openings, especially openings on the North and South side of the building. Openings on the church building using roster and glass are arranged in two layers, the melton glass with images of religious symbols and ordinary glass as a buffer of melton glass so it won't easily broken because of the influence of air pressure.

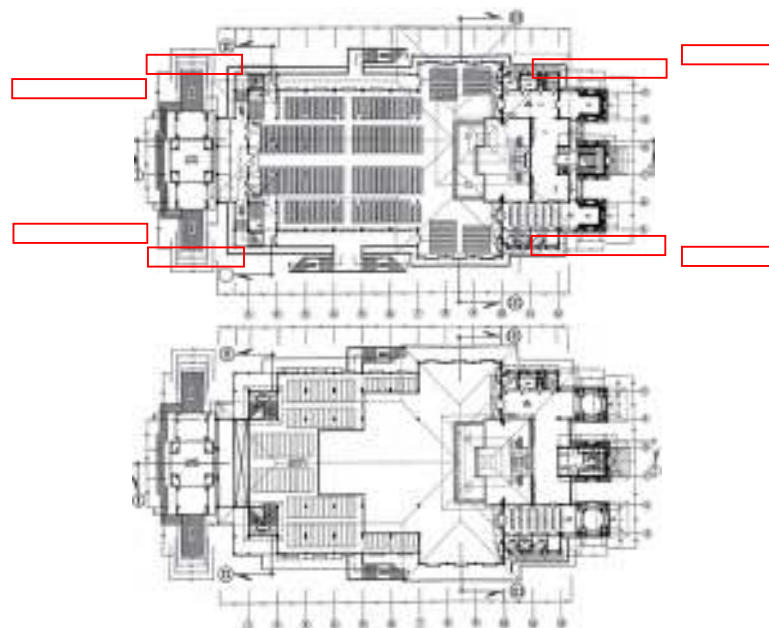


Figure 2. Wall Opening on the North and South of Church Building
Source: Writer's Reconstruction

Worship activities in the morning (morning mass) are dominated by natural lighting, but the presence of artificial lighting in the worship space is still needed, especially in the area of Altar that can provide symbolic functions. The existence of artificial lighting in the altar area (Figure 2), applied to the backwall-shaped mountains/*kayon* by using light type T5 warm white color. The application of artificial light to the *kayon* aims to communicate the meaning of religion by presenting a contemplative atmosphere to give sacred impression to be interpreted by the people through visual perception. The natural light in the CCD worship space is designed to accommodate every morning mass. Before entering into the meaning analysis of the natural lighting existence in the CCD worship space in Bali will be presented some data obtained from the questionnaire about the existence of natural lighting in the CCD worship space in Bali in terms of the perception of his people obtained from 34 speakers, with the following disclosure:

TABLE 1. WORSHIPPER PERCEPTION ON NATURAL LIGHTING EXISTENCE IN CCD BALI WORSHIPPING AREA

No	Notes	Worshipper Perception	Category	Assesstment	Concept	Meaning
1.	Sacred	5,82	Very Sacred	Fit Balinese Concept	Balinese	Culture
2.	Friendly	5,76	Very Friendly	Fit Balinese Concept	Balinese	Culture
3.	Harmonious	5,62	Very Harmonious	Fit Balinese Concept	Balinese	Culture
4.	Holy	6,12	Very Holy	Fit Catholic Concept	Catholic	Religious
5.	Beautiful	5,91	Very Beautiful	Fit Balinese Concept	Balinese	Culture
6.	Peaceful	5,97	Very Peaceful	Fit Catholic Concept	Catholic	Religious
7.	Pure	6,03	Very Pure	Fit Balinese Concept	Balinese	Culture
8.	Crowded	5,56	Very Crowded	Fit Catholic Concept	Catholic	Religious
9.	Pleasant	5,88	Very Pleasant	Fit Catholic Concept	Catholic	Religious
10.	Supporting Liturgy	6,06	Supporting Liturgy Strongly	Fit Catholic Concept	Catholic	Religious

The following is the explanation of the meanings contained in the existence of light in the CCD worship space in terms of the perception of its worshipper:

Table 2. The Meaning of Natural Light in the CCD Worship Room in Bali from the Perception of the Worshipper

No.	Adjective	Natural Lighting	The Meaning of Natural Light in the CCD Worship Room in Bali
1.	Sacred	Cultural Meaning (5,82)	<p>A noble awareness in man to create a harmonious relationship between the macrocosmos and the microcosmos.</p> <p>The existence of lighting in the space of worship aims to communicate that human beings as noble virtuous beings through their noble consciousness. Humans should be able to give good influence by protecting and maintaining harmony of the environment so as to create balance and harmony in the life of all living things.</p>
2.	Friendly	Cultural Meaning (5,76)	<p><i>Brahman Atman Aikyam, atman and brahman is one.</i></p> <p>The existence of light in the space of worship is a representation of human relationships with each other in facilitating the activities of worship for Christians so as to create harmonious togetherness, aims to build communication between people to run well so as to strengthen the formation of the church community.</p>
3.	Harmonious	Cultural Meaning (5,62)	<p>The harmony of relationships created between humans and their environment is interdependent, reflected through the concept of harmony <i>Manik Ring Cecupu</i>.</p> <p>The existence of light in CCD worship space is considered to have a harmony that can create a harmonious relationship and atmosphere between spaces as a container (macrocosmos) that can support the activity of each individual (microcosmos) is in it, because the atmosphere of a suitable space of worship is a spatial atmosphere that can support all activities inside it.</p>
4.	Holy	Religious Meaning (6,12)	<p>The experience of mystery refers to the transcendental reality of divine holiness of pure or intrinsic nature can be communicated to His people.</p> <p>The existence of lighting in CCD worship space can communicate a pure mysterious experience through the religious meaning that its people can experience through the transcendent experience of every liturgical procession, so that God's transcendent figure can be felt by the sacred atmosphere formed in the CCD worship space.</p>
5.	Beautiful	Cultural Meaning (5,91)	<p>The beauty of Balinese culture refers to <i>Satyam</i> (honest), <i>siwam</i> (true) and <i>sundharam</i> (beautiful), ie beauty is created when there is honesty and truth. The presence of art as one of the media to embody the values of Vedas <i>satya</i> (truth) and <i>siwam</i> (holiness of God).</p> <p>The existence of lighting in the CCD worship space according to the perception of the worshipper can be interpreted as an art that can go hand in hand with the <i>dharma</i> in people's</p>

			lives by carrying the sacred mission through truth (<i>satyam</i>) and honesty (<i>siwam</i>)
6.	Peaceful	Religious Meaning (5,97)	<p><i>Gaudium et Spes</i> 78: Peace is born of loving kindness to fellow human beings as the mirror and fruit of Christ's peace, derived from God the Father manifested by living side by side in peace.</p> <p>The existence of light through its religious meaning can present and cultivate an atmosphere of space for the mutual love of fellow believers as a reflection of harmony and trust and communication among fellow parishioners, thus strengthening the formation of church communities and peaceful coexistence.</p>
7.	Pure	Cultural Meaning (6,03)	<p>Pure, the human relationship with the Creator is based on a genuine sense of sacrifice through offerings arranged with the intermediary of <i>yadna</i>.</p> <p>The existence of light in the worship space is one of the efforts to glorify the greatness of God Almighty in giving life to every creature by emitting His eternal light and communicating that every human being must be inwardly sanctified in building harmony relationship with His Creator who is immanent and transcendent.</p>
8.	Contemplative	Religious Meaning (5,56)	<p>The dogmatic meaning of God's image as a close figure (immanent) is based on the paradigm that God so loves His people that He wants to descend and approach His people.</p> <p>The existence of light in the space of worship through its pragmatic function, should be able to trigger and encourage emotional responses of the worshipper to create a dramatic atmosphere and space experience so that people can feel and interpret the presence of the Divine through a calm and solemn atmosphere when worship activities take place.</p>
9.	Pleasant	Religious Meaning (5,88)	<p>Communicating the dogmatic meanings, related to the nature of the Divine Providence by means of assembling before God, is present fully and fully inward without emphasizing the aspect of rationality or intellect.</p> <p>The existence of light in the space of worship can create a friendly and comfortable atmosphere so as to create togetherness, the participation of people in all communities and the establishment of strong and deep fraternal relationships.</p>
10.	Solemn (Supporting Liturgy)	Religious Meaning (6,06)	<p>Revealing the dignity of the liturgical dignity of the Church, through the arrangement and implementation of the best by paying attention to the harmony atmosphere/nuance that supports the liturgy and trigger the involvement of the community so that there is a unity of people and religion strong.</p> <p>The existence of light in the worship room has an important role in expressing a strong sense of togetherness and brotherhood among the people, and supporting the delivery of religious meaning that the church wants to convey to its people with solemnity, because it can trigger</p>

			the involvement of the ummah so that there will be a unity of people and strong religion.
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Table 2. shows the results of the questionnaire concluding the people's perception of the natural light existence in the CCD worship space. The meaning of culture and religious significance has the same amount of results as each of 5 (five) adjectives. The existence of light in the CCD worship space can communicate the cultural meaning represented by several adjectives including sacred, friendly, harmonious, beautiful, and pure. While the religious meanings communicated through the existence of natural light in the CCD worship space, represented by several adjectives include holy, crowded, peaceful, pleasant and supportive of the liturgy. Based on these results, it can be concluded that the existence of natural light in the CCD worship space can communicate meanings that want to be conveyed by the church to its people well.

The cultural meaning communicated by the existence of natural light in the CCD worship space aims to glorify the greatness of God Almighty who gives life to every creature, communicates that every human being builds harmonious relationship with his immanent and transcendent Creator, its natural environment and its fellow who can strengthen the formation church community to support every activity in worship activities. While the religious meaning through the existence of natural light in the CCD worship space has an important role in communicating the mysterious experience that can be felt by the people, expressing a sense of togetherness and strong brotherhood among the people, and supporting the delivery of religious meaning which the Church wishes to convey to its people with solemn, because it can trigger the involvement of the ummah so that there is a unity of the people and a strong religion.

The existence of natural light in the CCD worship space is seen as a manifestation of God that provides illumination in the dark as the guidance of the people and its presence can be felt by every people through their faith and religious experience. Thus, the conclusion that religion and culture go together, mutually supportive and complementary to one another. The statement is reinforced by the opinion of Gelebet, *et. al*, (1985:19) states that culture is a relationship with the natural environment, and its birth is motivated by religious norms and based on local customs.

4. Conclusion

Light is a symbol of things related to religiosity. The concept of the Catholic Church as well as the Balinese Culture Concept when viewed from a religious and cultural point of view has a similar basic understanding, that light is symbolized as the God Almighty and is seen as the figure of Immanent (Personal God) and transcendent (Impersonal God). Overall, the existence of natural light within the CCD can communicate the religious meaning and cultural significance that the church wants to communicate. All these meanings can be well communicated and the CCD people can grasp the meanings contained through the existence of natural lighting in the CCD worship space.

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