VERNACULAR INCULTURATION ON THE ARCHITECTURE OF THE CHURCH IN BALI, INDONESIA (CASE STUDY: PNIEL BLIMBINGSARI CHRISTIAN CHURCH, JEMBRANA, BALI)

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Abstract - The existence of the Christian community with its church architecture in Bali, seems to be adjusting to the local culture of Bali through the inculturation process of Balinese vernacular architecture. The purpose of this article is to investigate the extent to which the essence of the architectural concept of the church cultivates elements of Balinese vernacular architecture by taking the case of the Pniel Blimbingsari Christian Church in Jembrana, Bali, Indonesia. The method used is descriptive, explorative and qualitative method, through direct observation of church objects in Jembrana, conducting historical study and interviews with religious leaders with snowball techniques to obtain more in-depth information related to the inculturation process of church architecture in Jembrana, Bali. The study resulted that the architectural concept of the Church in Jembrana Bali adopted the local concept of vernacular architecture of the temple reflected into the look of church buildings, function, form, materials, as well as the use of its meaning.

Keywords - Vernacular, Inculturation, Architecture, Church

I. INTRODUCTION

The church in Jembrana, Bali, especially the Pniel Blimbingsari Christian Church is one of the buildings that has been influenced by the local culture of Bali through the process of inculturation [5][6][7][16][17]. The local concept, Asta Kosala Kosali, has become a standard that Balinese people continue to maintain in building a worship building [13][14][19][20][21][24], while the church building also has its own grip on meeting the needs of its building functions. This happened in the Pniel Blimbingsari Christian Church complex which has a unique and interesting architectural form compared to other church complexes on the island of Bali [26][27].

The results of the study of the form of architecture and cultural aspects of factual conditions show that the Pniel Blimbingsari Christian Church undergoes a process of inculturation in the architecture of the building as a whole. This encourages to trace back to the blend and adaptation that occurs between local culture and foreign culture. The study of cultural and architectural inculturation that influences physical and non-physical formations will be interesting to be appointed and reviewed.

The linkages between local cultural and environmental contexts make a form of architecture have its own character traits in each region [1][11][18][23][31]. Aspects of function, form, and meaning certainly cannot be separated from a composition of architecture [15][29][25][36]. These three aspects become a reference in investigating existing phenomena. The building is examined in terms of physical (form) and non-physical (function) related to the meaning as a result of the observer's interpretation [28][32][36][41]. The results of this interpretation imply the dominance that occurs in the form of the Blimbingsari Pniel Christian Church architecture as a result of inculturation [2][3][4].

In this case, domination refers to a concept that has a strong influence in the form of the architecture of the Church. The object examined specifically is a form of the Pniel Blimbingsari Christian Church architecture in Blimbingsari Village. The aspects of local and immigrant culture, namely culture and religion in the Christian concept, are also one of the things observed considering the occurrence of inculturation on meticulous objects [35][37][39][40]. The building is analyzed in more detail based on the elements of the building, outlining the building elements based on their basic concepts in order to get the basic essence of the building's character to reveal the inculturation that occurs in its architecture [9][10][18]. The placement of each ornament becomes complementary and has a meaning that is not contradictory [8][12]. This research is qualitative in that it reveals one of the inculturation phenomena of culture and architecture that occurs in religious sacred buildings [33][34][38].

II. RESEARCH METHODS

The specific object of research is the Pniel Blimbingsari Christian Church complex located in Blimbingsari Village, Jembrana Regency, Bali. This church is the oldest church in Blimbingsari Village as a village with a majority of its Protestant Christian population [27][28][30]. The uniqueness found in the Pniel Church draws attention to researching how the spatial structure, the rules of the church. As the preparation of the Blimbingsari church building was largely adapted from the procedure for establishing a temple. The Blimbingsari gets a touch from the Asta

Kosala Kosali Bali Concept. The touch of ornaments and carvings found in the church building, as well as the layout of space in the interior of the church reflects the occurrence of inculturation with local culture (Bali), namely the Concept of Asta Kosala Kosali [20][21][22].

Analysis in the study begins with the initial analysis through examining its physical aspects, namely aspects of the architectural form that encompasses orientation, mass order, architectural form (facade), architectural elements, spatial patterns in buildings, and ornamental variety [25][29][34]. The next analysis is carried out by reviewing its non-physical aspects, namely aspects of the functions within it and the religious rituals of the Church. The final stage analysis of the physical and non-physical aspects of the Blimbingsari Pniel Christian Church is aligned and mutually integrated to understand aspects of meaning as part of a diagram of aspects of function, shape and meaning in architecture [29][42][43]. Thus, it can easily understand the dominant aspects in the form of the Pniel Blimbingsari Christian Church architecture as an interpretation of the aspects of meaning contained.

III. RESULT AND DISCUSSION

A. Physical Aspects Analysis: Mass, Orientation, Architectural Elements and Ornaments

Mass Orientation

Based on the orientation of the building, the architecture of the Pniel Blimbingsari Christian Church complex applies an orientation concept that starts from the concept of Asta Kosala Kosali (see on Fig. 1 and Fig. 4). The application of this concept does not violate the standards of the church. Emphasis on orientation towards a particular axis is not emphasized in the concept of church architecture.



Fig. 1 The architecture of the Pniel Blimbingsari Christian Church
Source: Observation, 2018

Mass

From the point of view of the masses, church architecture applies the principle of Tri Angga zoning which is in harmony with the orientation concept [26]. The use of the barrier wall was done to reinforce the existence of the church complex to its environment. The use of the fence (penyengker) and Kori Agung barrier walls (see on Fig. 1 and Fig. 4) is adjusted to the traditional Balinese architectural concept using Balinese decorative carvings, (does not change the essence/meaning). The mass structure of the building in the Main Zone applies the concept of traditional Balinese architecture by dividing the building into its respective functions (see on Fig. 2). The mass of buildings placed in the Main Zone is only for the function of sacred buildings and centers of worship. This is in accordance with the concept of the temple mass arrangement in Bali.

The church building is in the highest position in the church complex site. This is because the function of the church building is the center of the place of worship and has the most sacred value. Church buildings, Bale Gong, and the three consular spaces have an important role in the continuity of worship or at church banquets and services (see on Fig. 2 and Fig. 3). Bale Gong functions as a space for church art. Intermediate zone of church complex applies the concept of Asta Kosala Kosali and is equipped with supporting buildings (Bale Kul-Kul and Bale Bengong) whose functions in accordance with the needs of the church are also inseparable from the concept of traditional building itself.

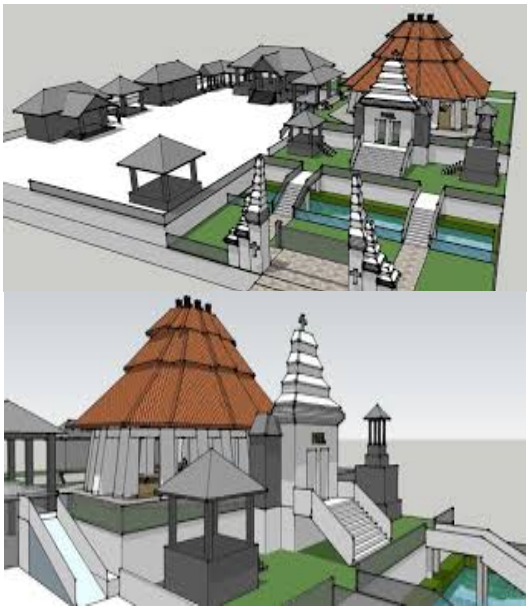


Fig. 2 The architecture of the Pniel Blimbingsari Christian Church
Source: LPPM UNPAR, 2014.

The Madya Zone (middle zone) has a function of supporting religious activities in the concept of traditional Balinese architecture. The building in the Middle zone is Bale Bengong and Bale Kul-kul is also Kori Agung as the entrance to the Main Zone. The Madya Zone is bordered by a penyengker wall and also features Bentar Temple as the entrance to the Madya Zone which is directly adjacent to the road. The aling wall is equipped with Balinese carvings and

this has a function in accordance with philosophy as an antidote to negative energy that will enter the Pniel Blimbingsari Christian Church complex. Nista Zone church complex applies the concept of Asta Kosala Kosali and is complemented by other supporting buildings with functions such as church architecture. The Nista Zone in the church complex still has a similar meaning to the Nista Zone on the Bali Temple concept (see on Fig. 2 and Fig. 3).

The location of the Nista Zone in the Pniel Blimbingsari Christian Church complex is directly adjacent to the two Main and Middle Zones on the left side. The mass of buildings in the Nista Zone of the church complex is slightly different from the mass of buildings in the Nista Zone of the Bali temple complex. This is due to the need to support the church's mass and its function. The difference in function and number of building masses in the Nista Zone does not necessarily eliminate the essence of this zone. The mass of the building is divided based on the level of sacredness as well as its main or supporting characteristics. Buildings with the main function for places of worship namely the church as well as a consistory and art room (Bale gong) are placed in the Main Zone. The Intermediate Zone in the Pniel Blimbingsari Christian Church Complex is an intermediary zone that is filled with landscape arrangements and is equipped with Bale Kul-Kul as well as Bale Bengong. Other functions include meeting halls, pastor's houses, church offices and service buildings placed in the Nista Zone.

Form of Mass

The shape of the building mass or figure of the Blimbingsari Pniel Christian Church is influenced by traditional Balinese architecture, in this case the Wantilan building. Wantilan is one of the traditional Balinese buildings. Overall, the building of the Blimbingsari Pniel Christian Church has a shape similar to Wantilan. In ancient Balinese language Wantilan means open hall. Wantilan can be interpreted as a building open in all directions that has an overlapping roof (see on Fig. 3). The form of church architecture is inseparable from the symbolization of Christianity and other things that put forward the scale of the God great, sacred, holy, magical, and religious in the overall architecture of the church. The church at the beginning of its appearance did not have a certain standard regarding the shape of the building.

The mass of other main buildings has traditional Balinese ornament applications on their roofs and columns. The facade of the church building generally adopts the form of Balinese Wantilan architecture without changing the meaning contained in it (see on Fig. 3).

This can be seen from the use of high roofs and overlapping, semi-open with surrounding columns, and as public facilities. The concept as a shared worship space is still felt and integrated with the surrounding environment.

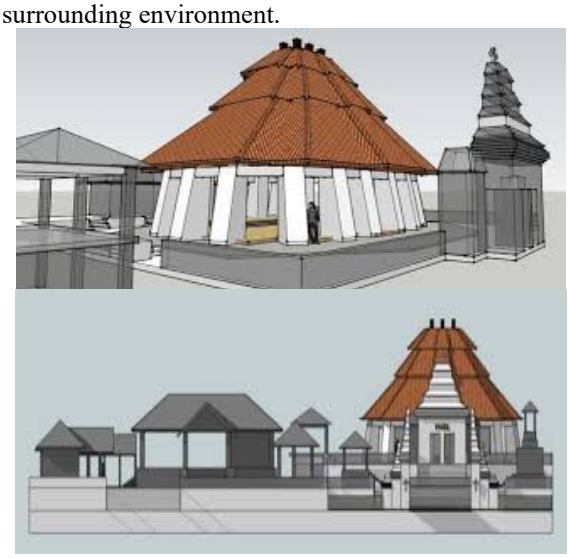


Fig. 3 The architecture of the Pniel Blimbingsari Christian Church
Source: LPPM UNPAR, 2014.

Architectural Elements

The three elements discussed in the church building, the church building carried out the adoption process and adaptation to the local traditional architecture, namely Bali [6][7]. As is known in Christianity, namely the process of enculturation, namely the combination of culture without eliminating certain standards, also the delegation blends with the local elements (Bali), and contextualization of the entire elements of the church building on the local culture and environment. center. The columns are arranged in a row around the space plan in the place of worship. The Wantilan building typology applies the concept of separation of outer space and inner space without the use of a dividing wall. The space in the church building generally adopts the form of the Bali Wantilan architecture without changing the specific meaning/structure of the church that is still maintained, namely the altar zone and the people which clearly also the arrangement of the church seats that follow the church plan (see on Fig. 3). The concept as a shared worship space is still felt and integrated with the surrounding environment.

Variety of Ornaments

Around the Penyengker or the barrier wall of the Pniel Blimbingsari Christian Church complex there are Balinese carving ornaments in the form of flora or also called Balinese ornamentation ornaments (see on Fig. 1 and Fig. 4). This also happened to the Aling-Aling Wall, a wall filled with Balinese carvings in the form of Balinese pepatraan equipped with carved stone agreements on the front side. The Bentar temple in the Balinese concept is a symbol of the mouth of the mouth (see on Fig. 2). This mouth symbol symbolizes Candi Bentar as the entrance to the Blimbingsari Pniel

Christian Church complex, Bali. Bentar Temple in this Church has a cross ornament as a symbol of Christian Religion.



Fig. 4 The Kori Agung (Balinese Traditional Gate) serves as the main entrance to the Pniel Blimbingsari Christian Church complex
Source: LPPM UNPAR 2014 and Observation, 2018

This Kori Agung serves as the main entrance to the church building (see on Fig. 1 and Fig. 4.). The Kori Agung building has two openings for access. These two gaps are decorated with doors and carvings that have their own meaning. At the top of Kori Agung there is also a carving cross which confirms the function of the building inside. At this Kori Agung there is a carved broken cross symbolizing the position when Jesus was on the cross.The figure of the Pniel Blimbingsari Christian Church itself does not have an ornamental ornament on its interior. Ornaments are widely applied to the exterior of the building, namely on the walls of Penyengker, Aling-Aling, and other traditional Balinese buildings (see on Fig. 1 and Fig. 4.). The use of the same material as traditional Balinese buildings in general (stone and red brick). the outer space of the church building generally adopts Balinese ornament details by eliminating the Kala Element and only applying the Balinese flora projection only equipped with carved crosses on certain parts.

B. Non-Physical Aspects Analysis: Religious Ritual, Local Dress, Language and Music

The Pniel Blimbingsari Christian Church has not changed from the function of its religious liturgy. The sacraments, the procedures for praying, baptism, and liturgical gender are a series of religious rituals carried out by other Protestant Christian Churches in general. There is no difference in the general set of religious rituals.



Fig. 5 Inculturation in the religious rituals and blending with local culture, by using the Balinese dress, language and music for the Jama'at in the Blimbingsari Pniel Christian Church
Source: Observation, 2018

Differences occur in several things in the worship service and banquet held by the Blimbingsari Pniel Christian Church, Bali. This difference is only the implication of a thick culture on the island of Bali without changing the meaning contained in the religious rituals of the Church. This was applied by the Blimbingsari Pniel Christian Church in the use of clothing for the Jama'at, the language of instruction (Balinese) in banquets and services on certain days, and Balinese music (see on Fig. 5).

CONCLUSION AND RECOMMENDATION

Based on the results of the analysis of the physical and non-physical aspects of the Blimbingsari Pniel Christian Church, Bali, it can be concluded that the concept of Asta Kosala Kosali and Church Architecture significantly influences the form of the Blimbingsari Pniel Christian Church architecture, Bali. Both of these concepts are mutually acculturated

to form a new identity for the building of the Blimbingsari Pniel Christian Church, Bali. The building of the Pniel Blimbingsari Christian Church adapted the Asta Kosala Kosali Concept starting from: site and building orientation, building mass layout based on Tri Angga zoning, facade of Church buildings resembling Wantilan, elements of architecture as a whole adopting the Wantilan concept, as well as some Balinese ornamental ornamentation in the landscape Blimbingsari Pniel Christian Church, Bali.

Furthermore, it can also be concluded that the concept of traditional Balinese architecture (Asta Kosala Kosali) has a dominant role in shaping the Pniel Blimbingsari Christian Church without changing the liturgical standard and the need for the function of a Protestant Church complex. The aspect of function (space requirements) as a building of Christian worship cannot be changed (is defensive) while aspects of architectural forms are adaptation to local culture (changing nature). Ideally, as an architect, the designer of a period that practices local culture becomes a part of him, both the original culture of the region and the culture of inculturation. The number of cultures from outside that enter into traditional architectural culture should be an addition to cultural knowledge in the wealth of traditional Indonesian architecture. Architects as hands that shape the face, the shape of a building period to the face of an area should have a deep understanding of the character of the local culture or where the designed building will be established, so that the work produced is not just a 'sculpture' but has a profound meaning in terms of architectural culture local.

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