

Cosmology Design Products Wears to Pura in Bali

I NYOMAN DANA

PS. Kriya Seni, Faculty of Art and Design, Institut Seni Indonesia Denpasar, Bali, Indonesia
ybb_denpasar@yahoo.co.id

Bali adalah salah satu daerah di Indonesia yang masih menjunjung budaya adat dan budaya kesenian yang masih dikagumi oleh masyarakat dunia. Produk adat tradisional ke pura merupakan bagian dari perjuangan untuk menjaga kearifan lokal. Desain kosmologi adalah dimensi transendental yang memiliki eksplorasi yang sangat kompleks. Gaya dalam desain merupakan cerminan dari perilaku dan sikap budaya manusia pada waktu tertentu, sejalan dengan dinamika kehidupan, seperti dinamika sosial, perkembangan budaya dan nilai. Desain bisa menjadi cerminan zaman di setiap periode. Gaya perancang bisa menjadi tren jika ia mampu memenuhi kebutuhan dan selera konsumen. Anadai mengatakan, desain akan dibuat untuk memenuhi kebutuhan masyarakat atau orang yang akan melakukan kegiatan adat dan budaya, maka draf konsep harus dimulai dari siapa dan kapan akan digunakan disain, hal ini perlu dilakukan. Disajikan sebagai pertimbangan yang cukup matang oleh seorang desainer, Sehingga apa yang disain mereka dapat diterima oleh pengguna desain.

Kata kunci: Desain Produk Kosmologi, Pakaian Adat ke Pura

Bali is one of the areas in Indonesia that still upholds the customs and arts of traditional culture and is admired by the world community. Customary products to the temple are part of the struggle to keep local wisdom. Design cosmology is a transcendental dimension that has a very complex exploration. Life is deep, also full of uncertainty. Ideas, creativity, passion, and ideals, creativity, concepts that overlap, whether intangible or not. The style in the design is a reflection of the behavior and attitude of human life at a certain time, and in line with the dynamics of life, such as social dynamics, cultural development and value. Design can be a reflection of the times in each period. Designer style can be a product trend if he is able to meet the needs and tastes of society. If the design word would be made to satisfy the needs of the community or the person who would carry out a customary and cultural activity for example, then the draft concept should begin from who and when it will be used, it should be considered as a considerate consideration by a designer, so that what they are designed to be acceptable to users of the design.

Keywords: Cosmology Product Design, Customary Clothing to Pura

Peer Review : 1 - 20 September 2017, Accepted to Publish : 22 September 2017

INTRODUCTION

Human mind that consists of logic-rationality, creativity, intuition cohesively will produce a new design. The conflict between rationality and creativity is sometimes unavoidable. This is often the case between the difference between a designer's way of thinking with a person who pursue engineering. For example, a student majoring in mechanics has

a structural and aerodynamic approach in designing a car, while a design uses functional, ergonomic, production and esthetic approaches. The one concerned with the process, and the one concerned with the outcome. Both of these phrases are common. Cooperation between the two must exist because they together to process the needs of human life.

The design concept includes, functional, safe, skilled,



Figure 1: The design of the exterior & inside of the car.

Figure 2: The design of clothing to the temple.

economical, aesthetic, attitude (ethical dimension). The design process starts from; For what the design was made ?, Who is it ?, is how the problem ?, What are the requirements ?, Got what tool ?, how to character ?, Got the characteristic ?, How to make it how ?, How to care, how much production costs ?, Impact How economically ?, From these questions will come the idea. For what and who is a reflection of needs .. who needs ?. To answer the many questions mentioned above, should start from an approach. It is also important to approach by observation or survey so that the result can be a feasibility study.

With regard to the professional role of a designer, this step is usually used as a basic concept in creating a new design. These steps can be started by reviewing the consumer / user attitude of the design especially in relation to perception, values and beliefs. After that it should also be observed about the age, biological type, and ethnic user designs that will be created. Basically the design is intended for something purpose, for what design was created ?. If it is a necessity and needs it a lot, therefore the type of needs that must be emphasized. The need for what and who the design was made ?. Anadai said the design will be made to meet the needs of the community or the person who will perform an activity of custom and culture for example, then the draft concept should be started from who and when will be used the design, this needs to be presented as a consideration mature enough by a designer, So that what they design is acceptable to the design user.

And there are two things that need to be observed that is Biologically and Psychologically or or both at once. Psychologically related to the fulfillment of security, senag, comfortable, happy, peaceful, and so on. Biologically related to the fulfillment of things related to the touch of the senses of taste, touch, penlilhatan, hear and the safety of the human body .. After the meaning of the philosophy is clear, about

the design we will make. The next step we determine the function clearly. For example designing a vehicle, then the sense of its function must be clear, namely the human scope as a user and various activities, both drivers and passengers. Just then the vehicle was for what ?. For public transport? Or Personal, or special vehicles.

Design cosmology is a transcendental dimension that has a very complex exploration. A deep life that is also full of uncertainty. Ilham, Cipta, Lust, Ideals, Krativitas, Galau and overlapping salaing, whether intangible what. The style in the design is a reflection of the behavior and attitude of human culture at a certain time, in line with the dynamics of life, such as social dynamics, cultural development and value. Design can be a reflection of the times in each period. Designer style can be a trick if he is able to meet the needs and tastes of consumers.

Because there is a reflection of the era, then the needs of human life today can be without limit, especially related to the fulfillment of a particular goal. For example how to meet the needs of clothing to the temple when there is something ceremony, so that this is often used as an excuse to meet the tastes for a moment and often changes the fulfillment of the needs itself. The development of clothing for Balinese especially those who embrace Hinduism is often associated with the economic capacity of the Balinese themselves. So we will try to trace the development of clothes design to the temple for the Balinese who will be reviewed in terms of; Colors, Shapes, Functions, Benefits, Cultural Aspects, Economic Aspects and Aesthetic Aspects Design.

DISCUSSION

A. Colors

An object usually looks more beautiful after the color; this is usually referred to the aesthetic function of color, for example, white as a symbol of purity and red color is a symbol of courage. With the

development of the era, the color undergoes a very advanced production development. But in the midst of the advancement of the artificial color of the factory, in Bali is still very well known and uses traditional colors, which can be viewed as a wealth of local culture. Traditional colors come from their own environment and are processed very simply. While the colors applied to the dress to the temple usually use the color of the factory, except the clothes (clothes) are created traditionally, such as woven fabric Tenganan Village Pegringsingan created using traditional colors (Figure: 3)



Figure 3: Customary clothing for tumbling

Traditional colors are characteristic when compared to factory-made colors. The use of traditional Balinese colors is commonly used for art objects such as clothing, in fine arts (painting, sculpture, printing, textiles, temple ornaments etc.), this has been known since the Neolithic era, or in Indonesian civilization.

The colors in the design of the Elementer (Aming Prayitno, 1971) are Color in terms of physical science is the impression caused by light on the eyes. English Dictionary also mentions the color as follows "Color Sensation Products By Effect Of Light Striking The Of Eye" (Thondika English Dictoriry, 1949) color

is the resultant sense of light waves that attract the attention of the eye terina.

Albert Munsell's theory is closely related to traditional Balinese colors, as mentioned in the book "Traditional Painting Process of Kamasan Wayang" mentions traditional colors that come from rocks (pere stone), pig bones, horn deer, tarum leaf, mangsi, Kencu and ancur (I Made Kanta, 1977/1978). Medium I Ketut Ginarsa in the book "Meaning of the Symbol" says that the color can symbolize a certain symbol, such as the direction of the wind symbol, the symbol of goodness, the symbol of divine attributes and so forth. Balinese people who embrace Hinduism or are more famous with Hindu Dharma, is a society that prioritizes religious customs. For Hindu Dharma people in their daily life, it has become a reality, that upholding dharma is generally carried out by the intermediary of yadnya (sacrifice) as well as various kinds of upakara and ceremonies (Utarayana, 1993). The understanding of color is divided into two parts based on the nature of colors, among others, as follows:

1. Color according to the science of physics. Is the nature of light that depends on the wavelength of the reflected object. Things that reflect all wavelengths look white, objects that do not reflect at all appear black. Dispersion occurs when sunlight passes through a glass prism in the form of a spectrum and its velocity depends on the wavelength. The main colors of light or spectrum are blue, yellow and red with combinations that can form any color.
2. Color according to Materials science. Is any given substance that gives color. Pigments give color to plants, animals, as well as to paints, plastics and other production goods except to textiles that use the term dye to color them. A colored pigment is typical because it sucks some wavelengths of light and reflects the other. Pigments are widely used in industry, such as plastics, rubber inks and lenolum. As part of the shirt element, color plays a role as a means to further reinforce and reinforce the impression or purpose of the use of the shirt.
For example clothes that are used for traveling concept of several types namely; Clothes to the temple, usually dominated by white colors, yellowish-yellowish; clothes to go to ceremonial place of cremation dominated by the colors

blue, blue black, and black. In corporate identity planning, color has a function to strengthen the identity aspect. Furthermore, it is said by Henry Dreyfuss, that color is used in certain symbols to reinforce the intent of the symbols. An example is the use of red on the security triangle, the colors used for traffic light red to stop, yellow to get ready and green for the road.

From the example turned out the influence of color is able to give a quick and strong impression. The ability of color to create an impression, capable of causing certain effects. Psychologically described by J. Linschoten and Drs. Mansourur about the following colors: The colors are not a symptom that can only be observed, the color that affects behavior, plays an important role in aesthetic valuations and contribute to determine the likes of us will be various objects.

From the above understanding can be explained that the color, in addition can only be seen with the eyes was able to influence one's behavior, affect the aesthetic valuation and also determine the likes of someone on an object. Here we present the potential of color characters that can give the impression on someone as follows:

- A. Black, as the oldest color (dark) by itself becomes a symbol for darkness and darklife (also in terms of emotion).
- B. White, as the brightest color, represents light, difficulties and so on
- C. Gray, is the most neutral color in the absence of properties
- D. Red, conquering, expansive (widespread), dominant (in power), active and vital (life).
- E. Yellow, with its inner light, is representative of things or things that are light, momentum and impressive.
- F. Blue, as a color that gives the impression of something deep (dediepte), that nature Infinity and transcendent, besides it has the nature of challenge.
- G. Green, has the nature of balance and harmony, generates tranquility and Where to collect new power.
Of the many colors, can be divided into several

sections often called the Prang System color system found by Louis Prang in 1876 include:

1. Hue, is the term used to denote the name of a color, such as red, blue, green and so on.
2. Value, is the second dimension or about the darkness of the color. An example is the level of color from white to black.
3. Intensity, often referred to as chroma, is a dimension associated with bright or gloomy colors.

In addition to the System Role there are several other color systems namely, Process Color System, Munsell Color System, Ostwald Color System, Schopenhauer / Goethe Weighted Color System, Subtractive Color System and Additive Color / RGB Color System. Among the various color systems above, now widely used in the visual media printing industry. Process Color System which divides its basic colors into Cyan, Magenta, Yellow and Black. While the RGB Color System is used in the industry of visual media electronics.

1. Types of colors
The colors we can see are divided into:
 - A. Primary colors, ie colors that can not be made by using other colors as the material. These primary colors are Red, Yellow and Blue.
 - B. The secondary color is the color of the second stage, ie the colors that can be made with a mixture of two primary colors; Red with yellow to orange, blue with yellow to green, and blue with red to purple.
 - C. The tertiary color is the color of the stage
3. Color properties
Almost all colors have a fundamental nature that determines perception (impression) that occurs to us after the stage of catching (sensation) by the eye. They are:
 - A. This style (hue), it states the type of color itself, such as "red", "blue", "orange yellowish". About this there may be many differences of opinion, because the style is something that has been agreed by the general term.

- B. Tone (tone), this refers to the quality of old or young of the color, such as “pink”, dark red “. The red color will be dark red tone when mixed with black, and pink tones when mixed with white. Here happens phasing (gradation) of the color quality, there are impressive older and younger impressed, depending on the number of black or white color that is mixed. The impression of his young or old age is also influenced by the tastes and tendencies of each person who sees it.
- C. Bright, strength (intensity), this is largely determined by the degree of saturation of the dye that is in that color. More color material is dissolved, more saturated solution and can be brighter color. If more water or solvent is used, more or less color saturated substance, weaker or will fade impression of color. Substances coloring the flag cloth for example can be reduced slowly because of frequent rain, can also be erased by the sun, so impressed faded.
- D. Impression of temperature (temperature), each color gives the impression of temperature / temperature of its own. Red gives the impression of heat, green and blue colors give the impression cool, purple gives the impression of cold.
- E. Atmosphere (mood), Directly any color can be influential by creating a sense that is typical of humans. Although the feeling of the atmosphere also depends on the observer’s own (sense of) sensitivity, there are properties of some colors that generally give the same atmosphere to most people. The happy atmosphere is generally created in yellow, gold, silver, orange, and pink. Angry atmosphere created with bright red and dark red. The atmosphere is calm: green, light blue, and light gray. Holy atmosphere: white and yellow. Dreary atmosphere: black, dark gray, purple and dark brown.
- F. Impression-distance (distance), in addition to the power of origin, each color gives the impression-distance. In general, objects that are colored stronger, brighter, give the impression of being closer to the audience than the colored weaker or faded. The warm colors are felt closer to the audience than the

cool colors even when measured with the same distance meter. The tone of each color gives the impression of a different distance, the color of the old tone gives the impression of being closer to the audience than the pitched young.

4. Harmony, and Color Balance

The combination of colors that according to their features are suitable or harmonious, as is the case with two complementary colors, may not necessarily produce a balanced composition. This is because each color has its own power-origin. This inherent strength is irrespective of the strong or bright nature of the color in question. This brightness is determined by the degree of saturation (color) in the solution used. The nature of the origin-power lies in the pattern or type of color itself. The so-called strength is more nampa in the combination of two or more colors, where the most powerful type of color from its origin will dominate (more strikingly) than the color of its under-power. As if in all color combinations there is competition between the colors we wear. Therefore, it is necessary to know the comparison of the strengths of origin-owned by their respective colors, regardless of the brightness. Comparative strengths of origin are very important because to achieve a balance for example a large color (strong-original) should be given a smaller field than a strong color-the original is lacking. Conversely the weaker are given a wider field than a strong one to achieve a color balance.

B. Review Of Forms

The development of the design of clothing to the temple for the Balinese we can consider starting from the clothes made of the simplest materials and colors such as, the material from the fabric of the blacu, the color using the colors, traditional colors and formnyaapun still very simple, unlike dekada lately. The material uses materials of good quality, Color is using the colors made by the factory, and the shape has been meyesuaikan with the development of the era.

If you look at picture 4.A there indicates that, custom clothes to the temple worn by the people of Bali at that time, still in shape and color is not much different from the shape, type and color of everyday clothes, especially on the clothes worn. In figure 4.B here has



Figure 4: A, B and C. The development of custom clothing to the temple for men.

shown the shape, color and type of clothing worn is a uniformity and the clothes (clothes) will only be used at the time to the temple alone, because the shape, color and type is very different from the clothes that are used everyday. Similarly, the clothes (clothes) worn by Balinese children at the time to the temple (figure 4.B), here to note is the ways to use clothing / clothes among them there must be not the same, it shows that the development of forms, The type and mode of dressing shown by the children.

Understanding the form according to Lexicon Graphic is a kind of shape or form something, such as circular ellipse, round rectangle and so forth. From the definition can be described that the form is a form of something, ordinary form of rectangular, triangular, round, elip and so on. In the design process, form occupies a position that is not less important than other elements, given the usual geometric forms are symbols that bring certain emotional value. It is commonly understood, because in form or rupa has a visible impression.

As Plato expressed, that form or form is a world language that is not impeded by such differences as in the language of words. But Plato's theory is not necessarily applicable. There are other aspects that result in form language not always effective. Such as the application of international forms with traditional target or vice versa. In other words, if the target is not familiar with the traditional foreign language, use the foreign language as well as vice versa.

From the example above, then the theory of frame of reference and field of reference explains that the receipt of a message form is influenced by several aspects of the five senses, mind and memory. So as an example of the above problem, the shape of the logo will be more effective and communicative

when aimed at the armed forces of the Republic of Indonesia, and not with the Dominican Republic because they have no frame of reference and field of reference about kris or mandau in their memories. Here we present some examples of the forms and associations they generate based on Clarence P. Hornung's Handbook of Design & Devices.

1. Triangle, is a symbol of the concept of the Trinity. A religious concept based on the three elements of the universe, God, man and nature. In addition, the triangle is the embodiment of the family concept of father, mother and child. In the world of triangular metaphysics is a symbol of the body, mind and soul. While in Egyptian culture, the triangle is used as a symbol of femininity and in Hieroglyphs letters describes the triangle of the moon.
2. Yin Yang, is a form that belongs to the Monad type, ie a form consisting of geometric figures of a sphere divided by two shapes intersecting with each of the center points facing each other. In China this form is called Yin Yang, in Japan called Futatsu Tomoe while the Koreans call it Tah Gook. Yin Yang is the image of two natural principles, The symbolizes the brightness ☯ Yin symbolizes the darkness, The symbolizes the nirvana ☯ Yin symbolizes the world, Yang as sun Yin as the moon, Who has an active position, masculine ☯ Yin passive, feminine. They represent the basic principle of life, balance.

In geometric typology, some techniques of converting forms into basic energy in the creation of an ultimate form, namely:

1. Translation (shift): a form can be shifted in such a way against a particular axis.

2. Rotation (rotation): a form can be rotated by a certain rotation angle to a particular axis.
3. Reflection: a form can be reflected on a particular axis.
4. Stretching (stretching): a form can be stretched to become larger.
5. Shrinking: a form can be compressed into smaller ones.
6. Scale (scale): a form can be changed into larger or smaller scale
7. Twisting (twist): a form can be such that it can create a form other than the original.

D. Authentic Aspect

Aesthetic science is a science that studies everything related to beauty, learns all aspects of what we call beauty. For example, what is a beautiful meaning? What is it that fosters that wonderful taste? What causes one thing to be beautiful and the other not? What makes a person's sense of beauty different from that of others? Is it beautiful lies in the beautiful thing or thing itself or is it just our perception?

Such questions have stimulated humans to think and then conduct investigations and research. More and more people are encouraged to think about the beauty of things more and more questions arise that need to get answers.

The pictures (A, B, and C) above show that the development of the Shape, Type, Color and way of dressing (Clothes) to the Pura for Balinese women. Kalai in figure A how to dress in the sixties they have not used the type of kebaya clothes, so the chest on the top still looks open, so aesthetically, there still shows an anatomical value of the body for those who wear clothes / clothes. While in the pictures B and C already using kebaya cloth, so it no longer shows the upper chest, it shows that aesthetic values have started to no longer on the anatomy of the body, but has been more based on the shape, color, type and how to use clothing / Baju kebaya.

This proves that the design of clothes / clothes to the temple of the Balinese people evolved in accordance with the needs. More about the content of aesthetic values that should be contained in the form, color, type and manner of dressing, will be disclosed as below.



Figure 5: Development of Shape, Type, Color and way of dressing (Clothes) to the Temple for Balinese women.

It has been argued that the wonderful experience takes place through the five senses, especially through the sense of view and the sense of hearing, thanks to the ability of the senses to capture the rays and sounds and to continue the stimulation that occurs in its adalamnya to be impregnated in certain parts of the human brain. In essence light and sound are physical events. It consists of vibrations of air in sound, and electromagnetic vibrations in rays. The nature of the vibrations is wavy. The capture of waves by our senses is a physical event that is passed into our body while processed into physiological and biological events. It is not surprising that physics and physiology (faa) and biology can bring results to aesthetic science by giving understanding of the process of capturing and absorbing the waves into our bodies.

The properties of the rays as well as the sound or sound properties are highly dependent on frequency (= number of waves in 1 second) and amplitude (= magnitude of wave). Both can be measured quantitatively with a particular tool. Apparently, in many ways, the element of quantity can affect the element of sound quality and light. Thus, it can affect the capture and impregnation more deeply, so it can affect the less or more beauty that is enjoyed.

Furthermore, biological science can provide answers about how our senses are captured, what changes occur or our sense and anatomy and functions (eyes and ears) that can affect their perceptions. The science of psychology can help to trace the processes that occur after sensory capture and deeper absorption into our brains, tracing the mental processes that take place in the human psyche while enjoying the

beauty and the factors that can influence the process. But to understand what happened at the last moment so that we can experience that beauty and then be able to judge the nature and quality of that wonderful experience requires other sciences, especially from humanities such as history, literature, social sciences, theology, Archeology and others. But there are still many aesthetic problems that can not be answered by all branches of science. Therefore aesthetic science requires another approach, which is wider in scope than a scientific approach, that is philosophy.

With a philosophical approach can be attempted to understand the establishment of an opinion and the norms used by an observer in assessing the work of art. Such an approach, although it can provide answers to certain questions, can also be confusing. Different from the answers obtained with the scientific approach, the philosophical approach does not always give only a single answer; But can provide a variety of answers that all contain the truth, depending on what point of view is taken to review it or the flow of philosophy it embraces.

The assessment of artwork is an activity where there can be many differences between scholars, writers, culturalists and even artists themselves. However, the effort to study the complex philosophy of beauty is no less important than a scientific aesthetic approach. Scientific approach is very useful in the process of observation (observation) and for the discussion (analysis) what resulted from that observation. Other approaches complement our understanding through reflection, apply our ability to synthesize, formulate and formulate an integrated, integrated view covering all aspects of the problem.

From the above description can be concluded that the science of aesthetics contains two aspects:

1. Scientific aspect (scientific aspect) In its scientific aspect of aesthetic science, its research uses methods of work (methodology) similar to other science in general, consisting of:
 - Observation (observation)
 - Experiment (experiment)
 - Analysis (discussion)

In this activity aesthetic science can seek the help of some other science, such as physics, mathematics, physiology, biology, psychology, psychiatry, and so forth.

2. Philosophical aspect (philosophical aspect) In its

philosophical aspect, aesthetic science uses a rather different methodology. In addition to observation and analysis comparative (comparison), analogies (accentuating elements of equation), association (association), synthesis (merging), and conclusion (inference). In this highly complicated activity aesthetics can be aided by humanities such as social sciences, anthropology, literature, political science, economics, theology and others. The scientific aspect of aesthetic science can be said to be objective because it uses a real measure, clear to all observers - regardless of their philosophical standpoint. The measurement of beauty levels will bring comparable results between beautiful objects with each other as if using a measuring instrument or instrument to determine the level of beauty. This section, in aesthetic science, is also commonly called instrumental aesthetics. Please note, this instrumental design has absolutely nothing to do with instruments or musical instruments such as gamelan used in the arts. Also, it has nothing to do with the study of musical instruments, sounds or colors with sophisticated instruments (tools, tools), although measuring the frequency of sound or light can help to perfect musical instruments or gamelan. What is meant by the word instrument in this instrumental aesthetic design is the abstract notion, which refers to the intellectual ability of an observer to perform the measurement and then the interpretation of the aesthetic quality of an object or an art event. The philosophical aspect of aesthetic science can also be called a subjective aspect, since it directly relates to the personality, stance and philosophy of the observer concerned - that uses individual philosophical norms. The philosophical aspect of the aesthetic is also called normative. Furthermore, because the approach of aesthetic problems in a philosophical way is often preceded or accompanied by reflection or contemplation, the philosophical aspect of aesthetic science is also called contemplative aesthetic.

3. Harmony Something contrasting in clothes / clothes can appear between an order. This contrast can be present in shape, color, tone or texture. The understanding between harmony and disharmony on Balinese clothes / clothes especially for traveling to the temple depends on the nature of the interaction between the elements. Harmony can be said to succeed when a separate part has a clear identity and direction and can be analyzed



Figure 6: Application of harmonization on clothing to the temple

separately between form, color, type and mode of use, a good balance between the whole and the division is in the joy of harmony

But the true aesthetic wealth depends on the degree of interaction between clothing characteristics and the autonomy disagreement between its finite elements and the interrelationships between the elements that appear in it. Aesthetics can be realized when more unified elements than cracking elements. Aesthetic success depends on the success of unity, but only if it reaches a certain value.

The functional aspects of the modern movement philosophy inspire designers / designers to give purpose to the parts of a garment that contradict the rules of certain people. Movement because the building becomes a complex function, then the disagreement between the whole unity and the effects of disunity as a result of expressing different elements becomes more extreme. In the search for designers to find contrasting shapes, sometimes they can not find the appropriate shape. Each element of the composition has its own integrity and has good proportions and details. In research to design clothes always arise desire that follows fashion. The designer failures in this contrasting juxtaposition can be seen in the absence of rhythm, no co-ordinated principle, the unclear dominant element as well as the frequent occurrence of clothing / shirts to the temple for Balinese, there is rarely a marking of certain things.

So it can be drawn a conclusion, to be able to obtain a design of clothes / clothes clothes are complex and contradictory but still have the impression unity need to be considered several factors, among others: The use of materials. Use of shape, Composition forms a



Figure 7: Application of composition and dressing for Balinese people.

good overall. The presence of rhythmic relationships and coordinated principles. There must be an interconnection. The success of unity is achieved because of strong affirmations.

In making a complex and contradictory design / design we must also consider the determinants of aesthetic success. These factors include: Rhythm, Emphasis, Unity, Scale / Proportion, Composition. To be able to know more clearly, it will be described each understanding of the points above. The rhythm is the illumination of the elements, in this case the much talked about the presence of iraman with the suffix and prefix, horizontal or vertical features and others. Emphasis, Pressure or emphasis is the center of attention and able to provide certain characteristics that contain ideas, goals and contents. Unity, Unity is an organization between several elements of each other inseparable. When one element separates one another then the unity will not be achieved.

Scale / Proportion, Scale or proportion can create aesthetics by considering the designation of a clothing / clothing element such as various buttons, for example, which are quite organized and in accordance with their function. For example the scale to the wearer and others. If all these principles can be applied properly it will create an aesthetic success on a design / design clothes / clothes that interesting and liked people.

Composition, Composition is a processing element and principle in an effort that creates conditions that unity both contrast and harmonious. Successful composition of these elements is the key to unity's success against the diversity of different shapes, colors, types and ways of wearing clothes. It should also be considered about some principles of aesthetic form. According to Monroe Beardsley these principles are:

1. Unity (Unity), means that the aesthetics are well arranged and perfect Shape.
2. Complexity (Complexity), meaning aesthetic objects are not simple
3. Altogether, but rich in content or elements that are opposite or contain subtle differences.
4. Intensity, means a good aesthetic object must have a prominent quality, not just something empty.

It does not matter what qualities it contains, such as a gloomy or joyful atmosphere, gentle or coarse nature, etc. as long as it is intensive or genuine.

An arrangement in the absence of variation, as well as certain rules can lead to monotonous or boredom and even chaos. Therefore, to create an arrangement in a good composition of clothing it is necessary to rule principles as a visual tool that enables diverse forms and colors to coexist concepts and perceptions into a unified whole.

CONCLUDE

From the above description can be concluded that the development of clothing / clothes To Pura Bali community plays a very important role in the life of the people of Bali, especially utilization is always associated with the implementation of Hindu ceremonial upakara and ceremonies. An object usually looks more beautiful because the shape is very interesting after the color, this is usually referred to the aesthetic function of color on the clothes / clothes to the temple, for example the white color as a symbol of chastity and yellow color symbolized as silence. With the development of the era, shape, color, type and way of wearing clothes / clothes experienced a very advanced development. Because the Balinese society has a very unique, solid and fundamental life structure inspired by the Hindu cultural spirit.

BIBLIOGRAPHY

1. Made Jelantik, AA., Aesthetic An introduction, STSI Denpasar, 2000
2. Aming Prayitno; Design Elementer, STSRI-ASRI Yogyakarta, 1971
3. Gustami, SP, Journal of Knowledge and Art Creation, BP ISI, Yogyakarta, 1992.
4. I Ketut Ginarsa, Image of Symbol and Its Meaning, CV. Kayu Mas, Denpasar, 1979
5. Wayan Karja, Jurnal Seni Rupa, ISI Denpasar, Vol. II Year 2000
6. Sidik, Dawn and Aming Prayitno, Elementary Design, ISI, Yogyakarta, 2000.
7. Utarayana, Pengider Bhuwana, PT. Bali Post 1993
8. Thondika English Dictoriry; Color Sentation Products By Light Of The Striking Of The Eye, 1949
9. Parisada Hindu Dharma, Upadesa: On the Teachings of Hinduism, 1978.
10. I Made Kanta, The Colors In The Bhuwana Pengider, CV. Kayu Mas, Denpasar, 1977/1978