

## THE DEVELOPMENT OF OGOH-OGOHO MAKING WITH KINETIC ART'S TECHNOLOGY IN DENPASAR CITY

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### ABSTRACT

*Ogoh-Ogoh* is a three-dimensional kind of sculpture made at the time of *pengrupukan* in Bali, which is very closely related to the celebration of the Nyepi day of the Hindus in Bali as the new year, which comes once a year. In welcoming this celebration, there is something called *tawur sange* or the *pecaruan* ceremony, which means purifying the earth, carried out the day before the Nyepi celebration. The purpose of this celebration is to neutralize the forces of power of the negative that often interfere with human life, known as *Bhuta Kala*. It is what in *Somia* (neutralize) to be a good force (positive) and become the power of God.

During this celebration, *ogoh-ogoh* are made that resemble the shape of *Bhuta Kala* or negative power whose shape is made very scary according to the imagination of the artists/young people who make it. The shape and appearance of the *ogoh-ogoh* today have progressed very rapidly. The development of making *ogoh-ogoh* today is very rapid and has experienced a very amazing increase, and it is because young people (*yuwana*) are developing creativity and innovation in making *ogoh - ogoh*. The innovation made is by incorporating elements of technology, namely *Kinetic Art technology*, into the manufacture of *ogoh-ogoh*, so that *the ogoh-ogoh* seem alive because they move.

This research was conducted in Denpasar City with qualitative methods in data collection and has the purpose and benefit of knowing in depth about the development of *ogoh-ogoh* in the present.

Keywords : Development, *Ogoh - Ogoh*, *Kinetic Art*

## PRELIMINARY

*Ogoh-Ogoh* is a form of a statue carried on the day before the celebration of the Holy Nyepi day for Hindus, especially in Bali and Indonesia. This celebration is held on the day of *penggrupukan* or *mebuu-buu* which is interpreted as neutralizing (*Nomia*) of the *bhuta kala* which is known to have the negative force to become positive qualities or the nature of God. The shape of the *ogoh-ogoh* is generally scary, like a giant form that has greed, thirst for power, envy, jealousy, and others. It is what to neutralize into tolerance, humanism, and others.

The beginning of the making of *Ogoh -Ogoh* in Bali is when there are kings or priests during the cremation ceremony. *Ogoh-Ogoh* is made *and* placed in the front, usually holding baked pork, which is symbolized by having neutralized greed (Denpasar City, 2014: 3). Also, some say farmers make *ogoh-ogoh* called *lelakut* (*coward*), which is a scarecrow in the fields, this is placed in the middle of the rice fields when the rice begins to bear fruit, the goal is to repel birds (Denpasar City, 2014:4).

Recently, the development of the shape of *ogoh- ogoh* is very interesting, so researchers want to examine more deeply the development of innovation in the form of *ogoh-ogoh* and incorporating elements of technology in *ogoh-ogoh*, whether made small, often called mini *ogoh-ogoh*, or large ones, so that the *ogoh-ogoh* seem alive because they are given the elements. The technology to move it is called in the Art of kinetic Art. This definition is commonly mentioned in works of Art that can move because of the element of technology in it (machines). From this development, researchers are interested in conducting further research. The installation of the machine is not arbitrarily adjusted to the purpose of the parts to be moved.

There are even *ogoh-ogoh* that are driven by remote control. It can be controlled by the one holding the remote control so that *the ogoh-ogoh* now seems alive. This progress is interesting to examine more deeply the development of form, the use of materials, and the technology used to move *the ogoh-ogoh*

### 1. Formulation of the problem

After observing the development of making *ogoh-ogoh* today, there are several problems, such as:

- 1). How is the development, use of materials, manufacturing processes, and kinetic art technology in *ogoh-ogoh* today?
- 2). What are the shapes of *ogoh ogoh* that use kinetic art technology in making *ogoh-ogoh* today?
- 3) What innovations are there in making *ogoh-ogoh* today?

### 2. Research purposes

This research has objectives, among others, namely:

- 1) Want to know more about the development of materials, *and kinetic art technology* in the manufacture of *ogoh-ogoh* today?
- 2) Want to know more about the shape of *ogoh-ogoh* made today so that the wider community can understand.
- 3) Want to know the innovations found in making *ogoh-ogoh* today ?

### 3. Benefits of research

The development of making this *ogoh-ogoh* in its manufacture is very beneficial, including:

- 1) Including technology in the development of making *ogoh-ogoh* can generate creativity, especially among young people, and greatly influences students who can innovate and be creative in society.
- 2) Very useful for the world of education, especially fine arts, and society in general in the making of innovative *ogoh-ogoh*
- 3) Incorporating elements of *Kinetic Art technology* can provide its challenges for young people in making *ogoh-ogoh* and can provide opportunities for students to be involved in making it.

## THEORETICAL BASIS

### Definition of Catur Berata

The splendor of the celebration of the holy day of Nyepi, precisely at the time of Pengrupukan or *mebuu-buu*, is where the *ogoh-ogoh* procession is staged, whose face shape is *bhuta kala* (space and time) which is very scary. The form of *ogoh-ogoh* cannot be separated from the imagination of its creator, so *ogoh-ogoh* in its embodiment is not the same. *ogoh-ogoh* comes from the word *ogah - ogoh*, which means swaying when the procession is shaken. So, the statue of *ogoh-ogoh*, which means a statue made with a light material that can be shaken when carrying it (Denpasar City. 2006: 5). *Ogoh-ogoh* was originally made to neutralize a growing epidemic (*miserable*), then a *pecaruan* ceremony was held at crossroads (*Catus Pata*) (Sudita in Denpasar City, 2011). Also, *ogoh-ogoh* are made and carried out during the *Ngaben* ceremony among the *Puri* or Hindu priests carrying out the *Pengenan* ceremony (Idrayana in Denpasar City. 2011)

Covarrubias (1937) said that he could see an *ogoh-ogoh* with a *barong landung posture* (a *barong* that is tall and large, but its head is in the shape of a *Bhuta* when walking at the front in a cremation procession (Isla de bali, 1937).

#### 1. Definition of Ogoh Ogoh

*Ogoh-Ogoh* has the meaning of a three-dimensional statue made of light material with a specific purpose whose shape resembles a *Bhutakala* which is paraded during the *yadnya* ceremony of giving kings, Hindu priests during the *Ngaben procession* and *pecaruan*. *Cracking* (Denpasar City: 2016).

#### 2. Kinetic Art

Kinetic art is a technology that recently emerged as a driving machine that can move the components in a work of art. The installation of this technology is now becoming popular among young people who like the manufacture of movable *ogoh-ogoh*. Kinetic art can be attached to movable two-dimensional or three-dimensional works of art with a driving engine.

## **METHODS**

### **1. Research methods**

This research is qualitative, in which the overall data obtained in the field are analyzed and then described according to what is found. (Maleong. 1998: 34). Data obtained from observations, interviews, and documentation results

### **2. Data collection technique**

Data was collected by several methods, such as a direct survey in the field where people make *ogoh-ogoh*. This interview was conducted with *ogoh-ogoh* practitioners about forming *ogoh-ogoh* and installing a driving machine called kinetic Art. Documentation is carried out during the manufacturing process from sketch to finished and documentation during the *ogoh-ogoh parade*.

### **3. Research sites**

The research was conducted in the city of Denpasar, precisely on *ogoh-ogoh* practitioners, young people making *ogoh-ogoh* in the banjar such as banjar gemeh whose practitioners are Marmar's brothers. At the time of the *ogoh-ogoh* competition was held in Banjar Yangbatu Kangin Denpasar.

## **DISCUSSION**

### **1. Development, use of materials, manufacturing process with kinetic Art technology on *ogoh-ogoh* today.**

#### **a. Material use**

The development of making *ogoh-ogoh* in terms of materials shows a very rapid development, initially using simple materials such as straw, cement paper, newsprint, or paper or baskets. Improvements to Styrofoam cork, then to wove bamboo, some use wire netting, then coated with paper until it is covered, then coated with clay, paper pulp mixed with glue, cardboard pulp mixed with glue, there is car putty, lastly rubbed and colored finishing using a compressor machine, the color is adjusted to the character of the character that is made

#### **b. Manufacturing Process with Kinetic Art technology**

The manufacturing process with kinetic technology is where young people start to innovate so that their *ogoh-ogoh* seems alive, which can move, which initially moves around the hand holding a weapon or something, but later the head, waist, and legs. Recent developments are that the whole *ogoh-ogoh* has been able to move. The movement of the *ogoh-ogoh* is driven by a dynamo associated with electricity. Now it uses a large dynamo engine that is often used in workshops. It is adjusted to the needs of *the ogoh-ogoh*. Even now it has innovated again in the development of *ogoh-ogoh* movement. It moves ruled by the remote control. They can move *the ogoh-ogoh* from a distance of 5m from the *ogoh-ogoh* position with the commands sent from the remote control.

Several technologies are also included, namely a fan engine that emits wind to create the impression of a blazing fire, namely paper in the form of a flame that is sprayed with wind from below or from the mouth so that it seems to emit fire. Likewise, to create the impression that there is big smoke coming out of the

*ogoh-ogoh*, in the past, wood or sawdust was burned, or some incense was burned, but now they have used Ice Dray which fishermen use to go to sea to preserve the caught fish and big companies for fishing. Preserve food to last a long time is also often used to preserve corpses. It is now placed under the *ogoh-ogoh* using a tightly closed container to prevent it from melting. To open this dry ice smoke and rinse it with just a little water, it will emit thick smoke like *ogoh-ogoh* emitting smoke.

## **2. The shape ogoh-ogoh using kinetic Art technology in making ogoh-ogoh today.**

*Ogoh-ogoh* uses kinetic technology art, are generally *ogoh-ogoh* who are or will do battle, and machines are installed on the central characters. The installation of the machine is a bit complicated and requires people who are familiar with electricity also understand the driving motor—generally the figures of Gods, giants, great teachers, beasts, et cetera.

## **3. The innovations contained in the manufacture of today's *ogoh-ogoh*.**

The making of *ogoh-ogoh* has made much progress in terms of shape, proportion, and anatomy. It is also the use and processing of materials so that *ogoh-ogoh* seems to live like real. Young people now in making *ogoh-ogoh* continue to experiment. One of the reasons for increasing innovation and creativity in making *ogoh-ogoh* is because it is contested. Moreover, their work will be exposed at the city, sub-district, village, and group levels. It is a pride that they try to make the best. There are several advantages to be gained, namely: with the busyness of young people, whether at school, college, or work, they can gather and share experiences and foster a sense of togetherness. This meeting is the emergence of new ideas for stories, including technology and other innovations to make fire, smoke, sound, lighting, dance, and movements that can support the appearance of the *ogoh-ogoh*.

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**Attachment**

**1 Picture(s)**



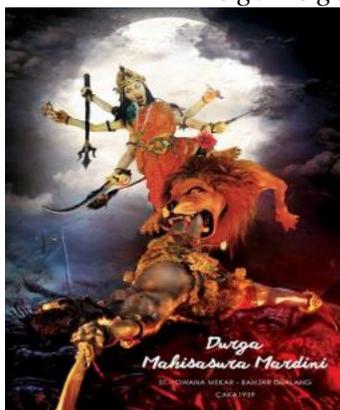
Picture No.1 and 2

The big *Ogoh Ogoh* using machinery (kinetics art)



Picture No 3 and No 4

*Ogoh Ogoh* using machinery ( *kenetic Art*)



Picture No.5. *Ogoh-Ogoh*  
The moving component are able to  
spraying a smoke

Picture No 6 *Ogoh-Ogoh*  
*Ogoh-Ogoh* Mini using *kenetik art*  
technology



Picture No. 7  
The scoring of *Ogoh-Ogoh* which  
use kinetics art technology



Picture No.8  
*Ogoh ogoh* mini during contest of  
kinetics art criterium



Picture No.9  
The scoring of *ogoh ogoh* at Br Yangbatu Kauh in the kinetics art  
criterium