

# Visualization Change of Symbol Tradition in Pelinggih Form as Process of Today's Visual Communication in Bali

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## Abstract

The phenomenon of cultural change is the result of the process of shifting, reduction and addition of cultural system element due to interaction process with environment. In Bali occurred the visualization change phenomenon of symbol tradition in the *peelinggih* form. Its physical form changed, outside the form that has local identity of Bali, but its essential function as a place of worship did not change. Society in Bali can accept such phenomenon in today's social life, as process of interaction and communication that became the identity of cultural heritage. Through qualitative research that is interpretative, regarding the process of interaction and communication that can be the identity of cultural heritage, it is tried to be understood a 'creative process' outside 'the context of self' in communicating the message through visual communication media. From this research it can be stated that the visual form of *peelinggih* is not only the result of the expression concerning of beauty but also an effort to communicate the message that contains elements of cultural system acculturation of today's society to interact with the surrounding social environment. The understanding of visual concept change of symbol tradition can prevent shift of meaning and function and be able to deepen the understanding of the 'self-concept' of community in Bali.

**Keywords:** Symbol Tradition, Visual Change, Communication Process, Cultural Identity of Bali

## 1. Introduction

Bali is an island full of cultural values which are expressed through a message in which that message visualized in the form of symbol. According to Cassier (Triguna, 2000: 3), symbol is part of the human world of meaning which functions as designator. The symbol is not only cognitive constructs, but also emotive. So that it can be said that human uses symbolic activity in the process of acculturation. Hinduism in Bali is very rich in symbols, their visual form is impressive, so it can cause a response to try to understand the meaning behind those symbols. Every religious activity cannot be separated from symbols, even those symbols are medium for Hindus to 'get closer' to the Creator, to hold a 'dialogue' with the Almighty God and 'beg' protection and *Wara Nugraha* of *Ida Sang Hyang Widhi Wasa* (Titib, 2003: 1). The understanding of the Hindus to the process of interaction and communication to a symbol visually would be able to prevent or avoid the misuse of the function of the symbols, because if it is not well understood, then it can lead to misinterpretation which can lead to degradation of religious values.

If it is only observed visually, then it can be said that in Bali there has been a 'shift' of form of symbol representation as a medium for communicating a message visually. That visual form of the symbol tradition is a form of a sacred building called *peelinggih*. As it has been understood by Hindus in Bali, that *peelinggih* is one of the symbols of the universe which is believed to be the place or *sthana* of *Ida Sang Hyang Widhi Wasa* or the sacred ancestral spirits (Titib, 2003: 103). The laying concept of *peelinggih* is in the form of *Tri Mandala* they are *kanistama mandala* (outside area), *madhyama mandala* (middle area) and *Uttama mandala* (the main area). *Peelinggih* is an 'image' of Hindu as the media to 'get closer' to Almighty God. The existence of *peelinggih* in Bali actually is a means to achieve harmonization with God, other human beings and nature. The phenomenon of the 'shift' visually on the concept of *peelinggih* materialization intended here is just as the existence of 'unique' *peelinggih* in the area of South Bali, namely Nusa Dharma temple, Nusa Dua. Its form is 'lotus' shaped and there are five symbols of five religions on its top.

Any change of symbol visualization in the *peelinggih* form where the existence of 'unique' *peelinggih* is not so getting any conflict or issue in the long term by the surrounding community, so it can be received up until now. Through research on the process of interaction and communication that can be the identity of this cultural heritage, it is tried to be understood a 'creative process' outside 'the context of self' in communicating the message through visual communication media. The understanding of visual concept changes of symbol tradition, can prevent a shift in meaning and function and be able to deepen the understanding of the 'self-concept' of community in Bali and may provide an additional insight of knowledge in the field of visual communication regarding the existence of another concept in visualizing the symbol tradition of Hindu in Bali through *peelinggih* form. Through an understanding of the phenomenon of cultural acculturation system in Bali related to the process of interaction and communication, so it is believed that the Hindu community in Bali from time to time

can still accept other cultures, but still work in harmony without any issues or internal and external conflicts. In addition, through the process of understanding the 'state of mind' of today's people in the surrounding area where the visualization change took place, so this research is expected to be able to discover an 'up to date' pattern of communication in involvement of symbol tradition that can be applied in the process of communicating message through visual communication media at the present time in Bali. This research will be very useful in the scientific field of visual communication design, because the discussion is more focused in an attempt to uncover the value of interaction and communication pattern that is done by people in Bali in a holistic manner to a visualization of symbol tradition in *pelinggih* form.

## 2. Balinese Culture and Symbol 'Communication'

The process of communicating the message in Bali is visualized by a symbol. Hinduism in Bali is very rich in symbols. Those symbols give a value and encouragement to try to understand the meaning behind their visualization. Symbols in the Hindu religion is much related to and cannot be separated with the teachings of divinity (Hindu theology), because those symbols are an expression of the human to get closer to the Almighty God. Those symbols are in the form of *arca* or *pratima* for god and goddess, *vāhana devatā* or the vehicle of god and goddess and sacred building (*pelinggih*) such as *padmasana* as *sthana* to worship *Ida Sang Hyang Widhi Wasa*, the *Devatas* or sacred ancestral spirits. Other symbols are in the form of *mantra*, *mudrā*, *yantra*, *rarajahan*, *huruf – huruf* or sacred letters, also holy offerings in the form of *sesajen* or *banten* in their wide variety of visual form. Each symbol has a certain meaning, so that by understanding the meaning, could ultimately improve *sraddha* and *bhakti* of Hindus. It will be a guidance of Hindus behaviour in their daily life. The understanding of religious adherents toward a symbol of tradition would be able to prevent or avoid malfunctions of the symbol, because if it is not understood properly then it will make other people from other religion offended, because the misuse of symbols can be interpreted as an act of harassment toward the sacred symbols of certain religion.

Seeing the materialization or the existence of 'unique' *pelinggih* in the temple area in South Bali region, certainly has a different background because of the time difference or the context of the times when the temple was built. Temple in South Bali area, namely Nusa Dharma temple, Nusa Dua was built on June 10, 1948. Initially local people worried about misunderstandings that might arise due to the change in visual form of the *pelinggih* and have an impact on a wide scale. However, another opinion says that it is said to be a concept of hybridity of religion, art, culture and customs. However, authors see there is an element of art image (aesthetic), which dominate the 'unique' *pelinggih* form in Bali. The materialization of the *pelinggih* is certainly not an act of harassment toward Hindu religious symbol. The intended hybridity above means a term that refers to the creation of new transcultural forms. Hybridization is not only understood narrowly as in horticulture, but also can occur in various forms, such as linguistic, cultural, political, racial, and so on (Ashcroft, 2001: 118). Understanding that opinion, would not be considered right or wrong from a different understanding, so it is necessary to understand its meaning in depth toward more complex context because the 'truth' of the relevance between the symbol of religion and a work of art (image) as an expression of 'love' toward God.

## 3. The Process of Symbol Interaction and Communication

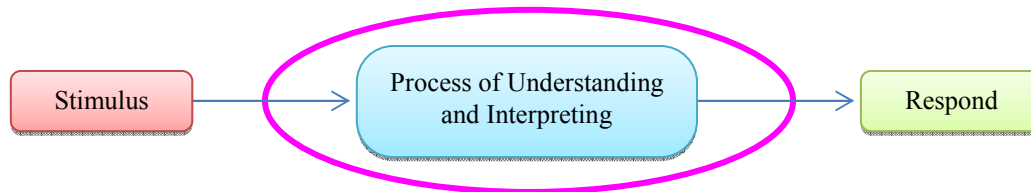
Visualization change of symbol tradition in *pelinggih* form as a medium in the process of communication and interaction will be 'self-concept' of community in Bali. The 'artifact' which is the result of 'creativity' will be 'The identity heritage' of Balinese culture in the future. To discuss that phenomenon in order to produce the analysis as new viewpoint of thinking about involvement of symbol tradition in *pelinggih* form that experience a change in its visualization, therefore the following will be described further about the basis of thinking in doing analysis.

### Identity in Symbol Interaction

Identity is formed by a social process that is determined by the social structure, then that identity is maintained, modified or even reshaped by social relationships. On the contrary, the identities which are generated by the interaction between organisms, individual consciousness and social structure react with the structures that have been given, maintain, modify or even reshape them. At the technical level, the definition of identity merely show about a habit to understand the identity with the word "identical", for example, stating that "something" is alike to each other (Liliweri, 2007: 69). Identity is symbolization of characteristic that contains differentiation and represent the image of an association or region. Identity can be divided into three forms, they are (Liliweri, 2007: 95), cultural identity, social identity and self-identity.

### Positional Of Symbolic Interactionism

The theory of symbolic interactionism evaluate, actor when there is a stimulus would not directly respond to the stimulus. The actor will first need to understand and interpret the stimulus to be responded in the form of action. If illustrated in schematic form, it will look as follows.



Symbolic Interactionism

Scheme 1. Positional Of Symbolic Interactionism  
(Source : Umiarso, 2014: 62)

In the process of understanding and interpreting, the actor uses symbols as a medium in this context is commonly referred to language to bring out meaning through social interaction. The approach theory of Symbolic interactionism follows the approach of Max Webber (approach that try to understand the meaning that underlies and encircle the social and historical events) in action theory which stated that the actor choose, assess and evaluate the action that will be done, being done and has been done. The theory of symbolic interactionism more interpret the action of the actor as a process of symbol understanding (translate each other and define action).

The symbol became a very effective medium in the interaction made by the actor, even a symbol is media used by the actor to convey his thoughts or feelings, intention or purpose to others. Symbol as the primary media in the communication process that could be language, cue, image, color, artifact and so on. However, the most widely used in the communication process is a symbol in the form of visual language. The theory of symbolic interactionism focuses on the process of interpretation and understanding if in the language of Max Webber is an attempt to interpret and understand (interpretative understanding) the symbols so that the actors can mutually adjust their actions. If so, humans are the main actors in the theory of symbolic interactionism which is to exist in social reality requires a symbol as a medium.

#### 4. Symbol in Understanding 'Self Concept' and 'Today's' Communication Process

Seeing a distinction or 'shifting' in visual form of a symbol in the form of *pelinggih* in temple area of South Bali region namely Nusa Dharma temple, Nusa Dua, of course it is unique and at the same time it can be root of problems. If it is related to context of the meaning of *pelinggih* in temple area in Bali in general, where *pelinggih* is *sthana* of *Ida Sang Hyang Widhi* (as *Tri Murthi* or *Tri Purusa*) and as a place of worship of sacred ancestral spirit, so this can give rise to different understanding or interpretation as a result of a process of interaction between the audience with the *pelinggih* as an object (visual communication medium). That different value is specifically reflected in the presence of a *pelinggih* which has physical form outside of a form that has a local identity of Balinese culture in general. What is meant here is the existence of a *pelinggih* which is experiencing a 'shift' only in its visual form, which is in the lotus form (there are 5 symbols of 5 religions), but without being followed by a change in the function or essence as a *pelinggih*.

It certainly will be a question for everyone who saw it, it can even lead to a variety of interpretations because the visual form can be said to contain the principle of paradox and hybridity. But the visual form 'outside' the identity of Balinese culture is remained stated as a *pelinggih* that has the same function and meaning with other type of *pelinggih* that have been stated to have the identity of Balinese culture. The *Pelinggih* that have identity of Balinese culture are already having 'pattern' of interaction and communication that has lasted since the *pelinggih* started to be built in Bali. But it cannot be denied if the change of visual form of the *pelinggih* is said to to be just as an action of artistic creativity in an effort to represent a 'sacred' symbol into a form that is more aesthetic and look modern visually (according to context of its time). The paradox that is previously mentioned is a statement which seems contrary (opposite) to public opinion or the truth, but in fact contains element of truth. Therefore, the assumption would certainly need to be understood and analyzed more deeply.



Figure 1. Pelinggih of Padmasana Kencana, Nusa Dharma Temple  
(Source : Documentation of the Authors)

In the existence of a *peelinggih* at the Temple (figure 1), where the *peelinggih* is an identity symbol of physical form of religious culture of Hindus in Bali, there is a form of cultural acculturation which is the result of cultural action of the Hindus, Muslims, Christians, Buddhists and Jews. That is reflected by the existence of those symbols visualization in one media in the form of *peelinggih*. The concept of symbol visualization in the form of *peelinggih* can be said as a meaningful medium and try to communicate a message creatively. That visualization is not simply an expression of beauty, but implicitly contains a cultural message which is filled with elements of cultural system acculturation of corresponding communities to interact with the surrounding social environment. Even in another point of view, it can also be said to be a pattern that has undergone hybridity.

All phenomena of symbols visualization change in the form of *peelinggih* above is acceptable in the lives of people in Bali until today, it would be a very interesting thing to be understood. That change of *peelinggih* visualization has also been known by *Kelihah Adat* (community leader), *Kelihan Dinas*, *Pemangku* at the temple and PHDI. Therefore, the authors believe that the Hindu community in Bali has a pattern or distinctive characteristics in the process of delivering a message through a visual communication media. This is proven by the acceptability of phenomena mentioned above until today, without any debate and issues between Hindus living inside and outside of Bali Island. Not all Hindus are able to understand the meaning behind the symbols, so that so many questions arise and they feel the dissatisfaction with the explanation that is not sourced from Vedic scriptures or other Hindu literature. Efforts to understand the visualization of symbols tradition in *peelinggih* form with lotus-shaped as a creative communication process. The following will be elaborated further on the analysis of visualization change concept of symbol tradition in *peelinggih* form as today's 'creative' communication process, based on critical thinking which is interpretative.

#### **The Analysis of Symbol Visualization Concept in *Pelinggih* Form Based on Critical Thinking**

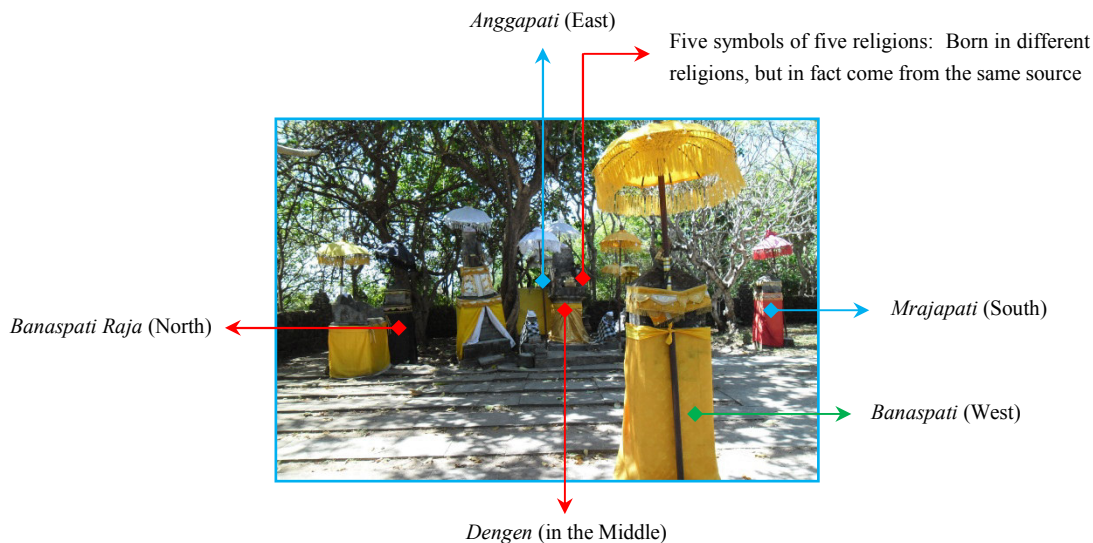
The materialization of *peelinggih* at Nusa Dharma temple, if it is understood based on the idea (ideal form) so it can be stated as the representation of the teaching of *Kanda Empat Rare* (Yendra, 2010: 30), which means *Sang Catur Sanak* and baby. *Catur Sanak* means four 'siblings' while *rare* means baby. So it can be said that *Kanda Empat Rare* means the four 'siblings' of the baby. From the definition above can be stated that every human being has 'four siblings'. The understanding is that when humans still a fetus in the womb, these four 'siblings' have concrete form, visible and can be seen with the naked eye. They are *Yeh Nyom* (amniotic fluid), *Getih* or *Rah* (blood), *Banah / Lamas* (the fat on the skin), *Ari-ari* (placenta). That were the name of 'four siblings' that accompany the baby in the womb of the mother. All four were a real form and can be seen when a mother gave birth. However, in abstract form, four 'siblings' cannot be seen, and its name was changed in accordance with the growth of the baby. According to mythology, the baby has promised not to forget the four 'siblings', so that when the four 'siblings' were forgotten then they will not take care of the baby anymore. The promise was made in the hope that by the time the baby is born there is help to find a way out, the one who opens the door (*Yeh Nyom*), carry from left and right (*Getih/Lamas*), and escort from the back (*Ari-ari*).

In the *Lontar* of *Madu Kama* (Yendra, 2010: 35), is mentioned that the behavior of a mother who just started *nyidam*, with the '*Manik*' in her womb who is eating the essences of the food. This '*Manik*' is a mating result of father and mother, who dwells in the womb. The '*Manik*' formed the letter of *wong* (*Ong*) like *Kanu* then comes out '*Catur Kanu*'. The word *Catur* means four, while *Kanu* means 'siblings' so '*Catur Kanu*' means four 'siblings'. The names of these four 'siblings' are: *Abra*, *Kered*, *Ugyan* and *Lemana*. Furthermore, after the fetus is 20 days old, the names in '*Catur Kanu*' will be changed to: *Anta*, *Preta*, *Kala* and *Dengen*. *Anta* refers to *ari-ari*, *Preta* is *banah/lamas*, *Kala* is *getih* (blood) and *Dengen* is *yeh nyom* (amniotic fluid). Whereas the name of the baby is *I Pung*. After the baby was born, those names changed again into *I Makair*, *IMokair*, *I Jelair / I Salahir* and *I Salabir*. Whereas the name of the baby is *Legaprana*. After the baby *kepus pungsed* (umbilical cord is detached), the name will change again to *I Tutur Menget*.

After the child able to call Mom and Dad and can walk, then from that moment they began to forget the

fraternity and parting. They go to their respective places, *I Salahir* go to the East *I Jelair* go to the South, *I Makair* go to the West and *I Mokair* go to the North. After they are in their respective places, then they receive the gift from *Ida Bhatara*, they become powerful and their names changed. In the East called *I Anggapati*, *I Mrajapati* in the South, *I Banaspati* in the West, and in the North called *I Banaspati Raja*. After that they all 'come back home' to the body of their 'sibling' named *I Legaprana*. *I Anggapati* enter through the eyes and then housed in *pepusuh* (heart), *I Mrajapati* enter through the ear and then housed in the liver, *I Banaspati* enter through the nose and then housed in the spleen, *I Banaspati Raja* enter through the mouth and then housed in the bile. Therefore, it is expected that one should not forget *Sang Catur Sanak*: “*yan sira lali asanak ring sanakta, sanakta lali asanak lawan kita, ika kengetaken sai – sai*”, which means: if someone forgets his/her four 'siblings' (*Sang Catur Sanak*), his / her 'siblings' are also forget to him / her, it should be remembered continuously.

From the above understanding, it can be said that *Sang Catur Sanak* is a magical powers of *panca mahabhuta*, as a basic material for the formation of the human body. Like the magical power of wind, fire, soil, water and space. Therefore, when all of it is not understood, then its magical power also not be obtained. These elements are spread in the four corners of the world, become an intangible creatures who are waiting for their perfection. They were given the task by *Ida Sang Hyang Widhi Wasa* to safeguard human life, to make real what is thought. *Anggapati* that take care of the body has the power to bring as his will. *Banaspati* has the power to protect every step, in order to actualize what is aspired. *Mrajapati* has power every day, both day and night to help create what is desired. While *Banaspati Raja* has the power to notice any movement, fulfill what is wanted, so the intended four 'siblings' have been completed. For the fifth is *Dengen*, which is already integrated himself into human being. All of them can be a friend wherever we go and cannot be separated. The understanding of this *Sang Catur Sanak* when related to the explanation from the *pemangku* of Nusa Dharma temple that many *pemedek* who is *tangkal* or pray to the temple to get descendant and the healing of certain diseases. It was also said if *pemedek* who is *tangkal* or pray to get blessing, then magically there will be *Tirtha* (holy water) in *sungkuh* that can be taken. Based on the description above and confirmed with the result of interview with *pemangku* of Nusa Dharma temple and understand a brief history of the construction of the temple, so it can be explained in detail through the following scheme.



Scheme 2 Relation Between Pelinggih and The Concept of Sang Catur Sanak  
 (Source : Documentation of the Authors)

### Discourse of 'Creative Concepts' in Symbol Tradition

The emergence of creative discourse in the visualization of a symbol tradition cannot be separated from the involvement of an 'actor' (visual communication designers) because in delivering information or message through visual form of his design, will be able to construct a new 'mindset'. The presence of this 'local genius' cannot be separated from the scientific instinct that is still pure in doing reinterpretation, where it is owned by the 'local' designers in the 'creation' of their design work. 'Local Genius' is meant here is the ability of a designer of visual communication to develop his potential in an environment where he lives and must 'produce' an idea that contains 'creative' concept based on surrounding 'image'. 'Reinterpretation' can be defined as the process of reinterpret the 'creative mindset' of a designer in understanding the development of science of visual communication design and visual form design toward 'creative concept'.

Understanding the audience in seeing the visualization of symbol tradition in the temple area, as shown in Scheme 2, it can be said that 'the creative concept' offered something controversial. But it made a designer feel

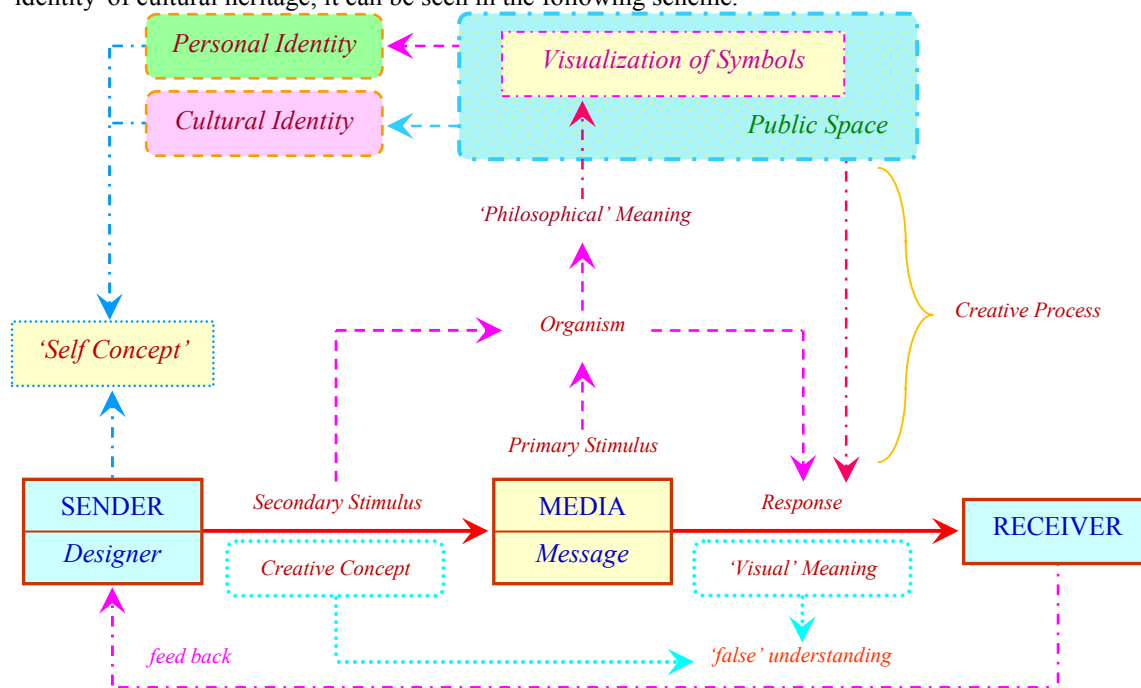
happy and conduct experiment to do 'think more buildless' (thinking a lot about the concept of something that should not be built), the presence of absence or the absence of presence, in order to build, you must not build and to construct is deconstruct. Such experimental concepts (thought) is beneficial to enrich the inner and spiritual experience of the designers through explorative and contemplative approach without targeting whether the object will be realized or not. The 'creative' concept can be a meaning in doing an action to 'criticize' and illustrate a critical point that suggest an alternative way in running thing. It can also be 'seen' to be interpreted as an ironic level that contain the impression of 'humor' and when the subject becomes mundane, often like looking for God. The use of correct creative concept should be done through a process of reflection first to seek an understanding of the depth of its meaning (deep-inside), full of accuracy and circumspection, so very demanding route to creativity based on prejudice or preconceived notions about something true and noble to gain eternity and immortality (a channel to immortality). An actor (designer) must have innovative ideas with articulateness of meaning, talent and a strong education (talent and education), hard work, and continuous persistence.

Understanding further of reinterpretation of 'creative concept' on visualization of symbol tradition, as shown in Scheme 2 above, it will be understood that the concept has several stages, they are 1) An eclectic or quotation, it means search for and select the repertory of shapes and design elements from the past time which is considered to have potential to be presented again. Eclectic makes the design of the past time as its starting point, not as an ideal model or a design model that has passed through the process of stylization. The basic assumption in using the symbol of the past time is a result of established code and meaning that have been received and understood by community. On the other hand, the quotation is picking out a small portion of element or part of a design work that has been existed before. What is meant in case study of this *pelinggih* form is the use of the past time symbol in the form of *pelinggih* which is shaped like a lotus and is made of natural stone. The completion of this stage is applying five symbols of five religions on top of *pelinggih*. 2) Manipulation and modification are the elements or quotation results which are then manipulated or modified in ways that can shift, change or distort the meaning that has been existed before. What is meant here is doing 'modification' on the *pelinggih* form by applying the identity of lotus and on its top there are five symbols of five religions that exist in the present time into the visualization of a *pelinggih* which has sacred value. 3) Merger (combination or unification) is the union of several elements that have been manipulated or modified into a design where the concept of visualization design has been determined before. This concept aims to arrange a meaning from the established and manipulated codes in such a way so the meaning can be changed or shifted from its original meaning and enables the creation of rich meaning because it comes from some codes that have been established. Codes that have an established meaning are codes that come from the history and tradition which the meaning has been understood by the community, in this case *pelinggih* as *sthana* of *Ida Sang Hyang Widhi Wasa*. In addition, it is in the form of symbols of religion that has had an established meaning. Code that comes from the present time concerns of the reality of today's life which in this case is the existence of five symbols of five religions on the top of the *pelinggih*. Code is a form with character, rule or certain pattern so the thing to be aware is if the code is changed its character, rule form or pattern while maintaining its essence, the codes have undergone a shift in meaning. However, if the visual change accompanied by the change of its essence the meaning will be unclear, so it is not easy to understand and can cause the high value of 'ambiguity'.

From the understanding on relevance of 'creative concept' through a medium in an effort to communicate the message with the 'level' of audience understanding visually, then further will be understood about relation between communication and media, in which the visualization of symbol tradition (design) as an interaction instrument and communication (communication process) toward 'creative' and has sustainability as a heritage of identity of Balinese culture. As for the pattern which contained a process that has a value of creative communication on the media of visual communication design is a medium that can communicate the message impressively and provide an experience that is hard to forget (memorable experience). The response generated by the audience in understanding and interpreting a symbol of tradition, is arise from the stimulus created by the media that have been materialized, not from the 'concept' which is visualized into a medium. This makes the audience will understand the meaning philosophically of 'material' form so that the meaning and essence from the visual form of symbol tradition has not changed or shifted. As a result, the audience will understand that symbol of tradition as a representation of *sthana* of *Ida Sang Hyang Widhi Wasa* in His certain manifestation and function.

This creative process will certainly experience a wide variety of 'results', because it depends on how the experience of the mental representation of an audience. If understanding a creative concept which is visualized into a medium as something unique, interesting, and deconstructive, then there will be a 'wrong' understanding of meaning, so the understanding will be on meaning which is attached to 'material' visualization of symbol tradition. In this case visually the form of the *pelinggih* seems to have similarity of concept of *Sang Catur Sanak* as an identity of human beings who were born in this world. So when people are at this temple area, they are expected to recognize who they are and how they should always be introspective or remember the 'siblings' who are born with them (*Sang Catur Sanak*).

The visualization of *pelinggih* either referring or not to the identity of Balinese culture, will eventually be heritage of Balinese culture. That visualization of symbol tradition becomes the identity of Balinese culture, which is generated from personal identity (individual or a group of areas) that within in the period up to now can be well understood because it has undergone a process of 'controlled' communication or 'filtering' process automatically as a result of its interaction on public space. This process can be referred to as 'creative process' because it needs 'blend' of intellectual experience between symbolic message messenger with audience as 'connoisseur' of the message. The phenomenon can be accepted as one of the visualization 'concept' of symbol tradition with 'creative concept'. Although if it is analyzed in the realm of theology or spiritual, it is stated that it is born through various understanding of the conditions of spirituality, such as from a ritual process (trance) or '*niskala* demand' or from the intuition of religious leader, so it must produce a form of *pelinggih* as it looks, which is shaped like a lotus which contains five Symbols of five religions with their function as 'reminder' that every human comes from 'one source'. Understand both points of view in understanding the symbol tradition visualization in *pelinggih*, from the side of 'the creative concept' with 'spiritual concept'; it would seem having contradiction in 'meaning'. To better understand the relation between communication and media towards 'the creative process' in an effort to communicate the message visually through the symbol of tradition, as the 'identity' of cultural heritage, it can be seen in the following scheme.



Scheme 3. Relation between Communication and Media :  
 'symbol visualization (design) as instrument of interaction and communication'  
 (Source : Documentation of the Authors)

### 5. Conclusion

Understanding the concept and giving the meaning from a symbol visualization (design work) which is stated contain 'creative concept', seem highly subjective. It was affected by the differences and similarities of 'thinking space' between the designer (communicator) with the audience (communicant) in a communication process. But the most important thing is situated on the experience of the mental representation of an audience. From the side of actor (designer), the concept may be born but it did not rule out the possibility that it may unthinkable at all. Designer is a subject that has a mental representation of his own and may not always be the same with his readers. So it can be stated that the process of understanding the 'creative' concept of symbol visualization is the result of 'negotiation' between mental representation of the doer of representation and mental representation of 'the reader' or 'connoisseur' of the visual symbol. The relation between communication and media, where visualization of symbols as form design (design concept), as instrument of interaction and communication, resulted in construction of a stimulus which is the authors stated as a primary stimulus. That is because a stimulus actually begin 'to be created' or happened when the visual communication media has been materialized, not at the time when the design start to be 'conceptualized' or when the concept of a design will be visualized, in this case visualization of symbol tradition in a visual communication media. Creative concept take the audience closer to the real object visually, but in visualization of a symbol tradition, it is really required the 'intervention' of perception, imagination and intuition of the artist (designer).

Whereas the 'creative process' is an understanding in building 'anchor' of scope of the problem through a branching of mind that is created in the form of analysis with a variety of viewpoints. The value of cultural heritage can be seen smaller as a result of the inclusion of 'creative concept' in the 'knowledge' of a designer in the process of visualizing a symbol of tradition into a visual communication medium. It is intended that the value of 'art' can affect 'identity' of heritage as heritage of identity of Balinese culture. The process of understanding a visual representation of a symbol of tradition, should be understood as cultural heritage on 'philosophical value' so that the message conveyed refers more to the guideline of philosophical meaning rather than on the meaning of what it looks visually only.

It can be concluded also that the visual form of *pelinggih* not only the result of an expression of beauty, but also the meaning that can increase the value of interaction in communicating a message visually in Bali. The ritual principles of a *pelinggih* will be retained but can synergize with aspect of communicating visual message through a medium. So that 'creating' a pattern in communicating a message in the utilization of public space as a medium and based on the value of interaction communication which is memorable experience and able to change the state of mind of the audience, so in its materialization does not construct a new medium because the environment in which the media 'is born' is part of the media of visual communication design itself. The new viewpoint of thinking about the involvement of the symbol in the *pelinggih* form which is changed in its visualization will be 'self-concept' of community in Bali, where the 'artifact' which is the result of 'creativity' will be 'a heritage' of identity of Balinese culture in the future.

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