

**ORNAMENT AT “UTAMA MANDALA”
PURA AGUNG WIRA LOKA NATHA, CIMAHI-WEST JAVA
Spatial Relation of Ornamentation Applied at The Building in Utama
Mandala,
Pura Agung Wira Loka Natha, Cimahi- West Java**

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Abstract : Ornament is one of element that can not be separated from the Balinese traditional architecture, especially temples. Than as a means of worship, the temple also contains a spiritual value which contains the teachings of Hinduism implicitly on the ornaments.

This study examines the spatial relation that exist in the ornaments in the temple with the research object on the ornament Pura Agung Wira Loka Natha, Cimahi, West Java. The ornaments which are researched devoted to the ornament applied to *pelelinggih padmasana* buildings and complementary building that falsifies ceremony because these buildings have a symbolic relation related to the procession of praying people centered at *padmasana* building. Complementary buildings that falsifies ceremonies such as *kori agung* and *aling-aling*.

With descriptive analysis method, the existing ornaments on *padmasana* buildings and complementary building that falsifies ceremony read as visual language that has the space and time dimensions based on symbolic meaning. Thus, the relation of space and time contained in ornament form spatial relation, and become a reading system which after analyzed contains the basic teachings of Hinduism. The result of this research is the discovery of the teachings about the nature of *atman* (man soul) and the nature of *Brahman* (God Almighty / *Sang Hyang Widi Washa*) contained in the ornament is applied to *pelelinggih* buildings and complementary building that falsifies ceremony at Pura Agung Wira Loka Natha.

Keywords: ornament, temple, symbolic, spatial, religious

1. Introduction

Pura Wira Agung Loka Natha is one of the *kahyangan jagat* temple built outside of Bali island that is in Cimahi, West Java. This temple is a temple dedicated to worship *Sang Hyang Widi Washa* (God Almighty). The architecture concept refers to a pattern of Balinese Hindu community rationality related to the values of Hinduism. According to Sutama (watchman of Pura Agung Wira Loka Natha) reference to the construction of the Pura Agung Wira Loka Natha, they are *asta kosala* and *asta bumi*.

Pura Agung Wira Loka Natha is divided into three areas, namely *nista mandala*, *madya mandala* and *utama mandala*. Activities on the worship centered at *utama mandala* area is located on the inside of the temple. In this area, people perform a prayer procession to worship *Sang Hyang Widi Washa* through *pelelinggih padmasana* building. Before performing the prayer procession, people entering *utama mandala* area through entrances in *kori agung* building, then the flow of people circulation spread due to the presence of *aling-aling* building which is located in front of *kori agung* building.

In these buildings applied ornament that varies with the typical form on every steps of the building. The ornaments characteristic can be seen from the size and the way the ornaments displayed. Based on the observations, there are ornaments that have high religious significance for Hindus, with the systemized placement. The presence of ornaments can be the identity of a building, even has strong links with other ornaments. To analyze the spatial relation between ornament is applied to buildings in Pura Agung Wira Loka Natha, used the traditional value language readings with RWD system (Flat Time Space) proposed by Tabarani (2012) and then linked to the basic teachings of Hinduism

A: *kori agung*
 B: *aling-aling*
 C: *padmasana*

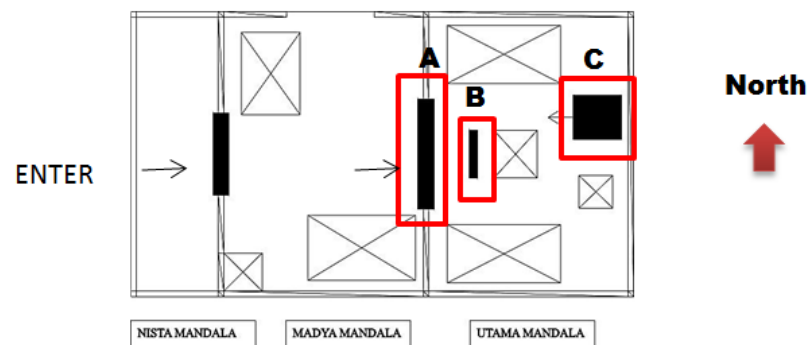


Figure 01. Plan of Pura Agung Wira Loka Natha
 Source: Writers Documentation

2. Materials and Methods

2.1 Basic Teachings of Hindu Religion

According to Gelebet (1982:11) the appearance of traditional Balinese architecture, the alignment of human life and nature, is the balance between *bhuana agung* and *bhuana alit*. *Bhuana agung* and *bhuana alit* concept also reflected in the basic teachings of Hinduism, which is *bhuana agung* as representation of *Sang Hyang Widi Washa/Brahman*, and *bhuana alit* which is a representation of the human / *atman*. According to Tejo (2011:25) the basic teachings of Hinduism consists of:

- **The doctrine of *Brahman***

Brahman is the origin of all creation and all the creatures that exist. In the human body, there is a soul which is a part of *Brahman*, which is called *atman*. Essentially, *atman* must return to *Brahman*.

- **The doctrine of creation**

According to Hinduism, the world comes from *Brahman* through the communion between *purusa* (element that is psychiatric) and *prakrti* (element that is material). *Macrocosm* consists of 7 upper nature and 7 lower nature. Upper nature consists of: *bhurloka*, *bhuwahloka*, *swahloka*, *mahaloka*, *jataloka*, *tapaloka* and *satyaloka*.

- **The doctrine of man**

According to Hindu religion, man is composed of body and soul. In Sarasamuccaya book 1.2 (Tejo, 2011: 33), humans have the ability to melt the bad deeds into good deeds, so the reward becomes human

- **The doctrine of salvation**

In the Hinduism, the ultimate achievement of any human life is moksa, where *atman* united with *Brahman*. Enterprises achieve deliverance or salvation (*moksa*) in Hinduism can be achieved by running yoga, namely: do their utmost to do spiritual practice, which causes the soul of man can separate the mundane material. By releasing things that are earthly human life can return to his God.

2.2 Space and time in temple building

Balinese traditional architecture and decoration are regarded as the embodiment of the human and natural beauty. According to Gelebet (1982: 331) Bali decoration has meaning and purpose, such as: for the beauty, the symbolic expression and the communication tool. By applying ornament or decoration, a building looks more beautiful. In addition, the decoration also has a ritual function which are used as the basis thinking of philosophical symbols. Decoration also quoted from various legendary tantri stories for the Bali people, with the intent to educate people through art. On the basis of aesthetics, ethics and logic, ornament applied to any area of the building in the temple. Space on each temple building can be referred as the steps field separated by *pepalihan*. This is because each of the steps of the building in the temple is a symbol of the universe space layer. According to Darmawan (2011: 43), in human life, space can be either physical or non-physical space. Physical space which is meant is a room that has restrictions on empirical and measurable, while non-physical space is a space that can't determine its limits, but has limitations in terms of value. In this case the values contained in the culture of a group can form a symbolic space. While the concept of direction and time are related to each other, according to Tuan (2007: 34) the fundamental principles of spatial organization consists of two kinds of facts, namely: posture and structure of the human body, and the relation between human beings (near and far). Space projected from the human body is more inclined towards the front and right side, the future lies ahead and above, while the past is behind and below. In Webster's New World Dictionary of the American Language is meant by time is: indefinite, unlimited duration in which things are considered as happening in the past, present, or future; every moment there has ever been or ever will be. Based on the above analysis, the concept of space and time on the ornament is read using Flat Space Time system (Tabrani, 2012).

2.3 Ornaments contained in *kori agung*, *aling-aling* and *padmasana*

- **Ornaments on *kori agung***

Kori agung is a building used as a grand entrance to *utama mandala* area. At religious ceremonies, people are required through this door. Symbolically, the door is a barrier between the earthly and spiritual life. So after going through this door, people's thought had to leave their earthly life and focus on worshipping *Sang Hyang Widi Washa*. The structure of *kori agung* building is divided into three parts, namely: the foot (*bhurloka*), the body (*bwahloka*), the head (*swahloka*, *mahaloka*, *jataloka*, *tapaloka* and *satyaloka*). Ornaments found in *kori agung* are:

- The legs: *karang asti*

- The body: *patra mesir, karang simbar, karang tapel, patra punggel, patra wangga, karang bhoma, karang sae*
- The head: *karang tapel, karang manuk, bunga teratai, yogin*

The symbolic meaning of the ornaments on *kori agung*

- Papatraan and kekarangan ornaments (flora and fauna) are symbols of *Sang Hyang Widi Washa* creatures (Dwijendra, 2008: 24)
- *Karang bhoma* ornament is demons antidote symbol who tried to enter *utama mandala* area. *Karang bhoma* is also identical with the earth/world/worldly. The open paws had meaning for Balinese Hindus. According to I Putu Yasa (head of Banjar Cimahi), there is a term *Raksasi Suppamaka* meaning nails. *Karang bhoma* along with sharp nails has meaning that the characters giant in human should be disposed / "*dirokeh*" using nails. The giant characters meant are negative traits that exist in human, namely the nature of envy, jealousy, greedy and so on. While Peters (2013: 42) explains that: "*Bhoma, son of the forest, whose fanged face appears above the inner temple courtyard gates to prevent evil spirit from entering.*"
- *Karang sae* ornaments are ornament in giant bat head form with a horn and pointy teeth (Gelebet, 1982)
- Ornaments in human form, revealing gestures in meditation/yoga (the spiritual journey of human)

- **Ornaments on *aling-aling***

Pragmatically, *aling-aling* serves as a barrier/partition which limits the people's viewing area entering *utama mandala* area. With *aling-aling* building, people do not view directly into *utama mandala* that area is considered sacred. Besides, the building also serves as regulator of the people circulation who goes through *kori agung*. While symbolic, this building serves as a repellent negative force that went into the *utama mandala* area. The structure *aling-aling* building is divided into three, they are: foot (*bhurloka*), the body (*bwahloka*), the head (*swahloka*). Ornaments found on the *aling-aling* are:

- The legs: -
- The body: *karang simbar, karang suring, story of Mahabrata (relief)*
- The head: *kuta mesir, karang manuk, bentala, Dewa Ganesha*

The symbolic meaning of the ornaments on *aling-aling*

- Papatraan and kekarangan ornaments (*karang simbar, karang suring, karang manuk*) is a symbol of *Sang Hyang Widi Washa* creatures (Dwijendra, 2008: 24)
- Dewa Ganesha is god of plague banisher and evil destroyer (Badil,1993:32)
- Bentala means earth

- **Ornaments on *padmasana***

Padmasana building is the main *pelinggih* building at Pura Agung Wira Loka Natha. Procession of worship centered on the building because it is considered as *stana Sang Hyang Widi Washa*. The building is the tallest building in the Pura Agung Wira Loka Natha. *Padmasana* building structure is divided into three parts, the foot/*tepas*: (*bhurloka, bwahloka*), the body/*batur* (*swahloka, mahaloka, jataloka, tapaloka*) and the head/*sari* (*satyaloka*). Ornaments found in *padmasana* are:

- The legs: *karang tapel, bhedawang nala, karang sae, naga anantabhoga* and *basuki, patra ganggong, karang asti*
- The body: *patra wangga, singa ambararaja, karang suring, karang bhoma, karang manuk, karang tapel, relief Ramayana, dewa nawasanga, patra sari, Garuda, patra batun timun, patra pidpid, Angsa*
- The head: *Singgasana, yogin, naga tatsaka*

The meaning of the symbolic ornaments on *padmasana* (Dwijendra, 2008):

- Pempataan dan kekarangan ornaments (*karang simbar, karang suring, karang manuk, karang tapel, karang asti, patra wangga, patra sari, karang sae*) is a symbol of *Sang Hyang Widi Washa* creatures
- *Bhedawang nala* means the earth's core, life force energy, the basis of human life
- *Naga anantabhoga, naga basuki* dan *naga tatsaka* is the symbol of soil, water and air
- *Dewa nawasanga* is a symbol of guardian god on 9 wind directions
- *Singa ambararaja* is a symbol of agility and power
- Eagle is a symbol of liberation against the bondage of worldly goods
- Swan is a symbol of *athman* (human soul) who wants to unite with *Brahman* (*Sang Hyang Widi Washa*)
- Throne is a symbol of *stana Brahman* (*Sang Hyang Widi Washa*)

3. Spatial relation between ornaments and its relation to the teachings of Hinduism

Tabel.01 ornament analysis as a visual language

Cara Wimba	Tata ungkapan	Kori agung	Aling-aling	Padmasana
There were enlarged		Karang bhoma and karang sae	Lord ganesha statue and mahabrata reliefs	Bhedawang nala, naga Anantaboga, naga Basuki, eagle, swan, throne
From head to foot		seven ornaments of <i>yogin</i> (the middle part, and each one on the side).	Lord ganesha statue and the character on the reliefs	<i>Bhedawang nala, naga Anantaboga, naga Basuki singa ambararaja, dewa nawa sanga</i> , eagle, swan and throne, narrative reliefs on the fourth step (<i>mahaloka</i>).
How to see		From the ground to the top	From the front to the back	From the ground to the top
	Dismix	Space and time	Space and time	Space and time are frozen

		ornaments in "frozen" show <i>karang bhoma</i> with open fingers position and the position of human ornaments in a yoga position (<i>yogin</i>).	ornaments in "frozen" at the important time of events (<i>Bhima</i> relief was ridden by <i>Anantabhoga</i> Dragon) and <i>Bhima</i> met with the giants.	at the time of the ornament shows the symbolic meaning. Started from <i>bhedawang nala</i> which was being ridden by <i>anantaboga</i> dragon and <i>basuki</i> dragon. And when geese ornaments that are flapping their wings, which mean the want of merging between <i>Atman</i> with <i>Brahman</i> .
	Alih dismix	core ornaments difference in every steps states the time transitional (spiritual journey)	The reading of Mahabharata relief ornaments on the scene of <i>Bhima</i> met <i>Dewa Ruci</i> contains teachings about the nature of human	The ornament differences of human nature in every step of the core state merging of <i>Atman</i> with <i>Brahman</i> process, starting from <i>bhedawang nala</i> ornament to throne ornament. And there are three panels of Ramayana story that is read clockwise. It was told the story of Rama in hunting incarnation <i>Marica</i> deer (slave of <i>Ravana</i> giant)

3.1 The relation between the ornaments on *kori agung* with the basic teachings of Hinduism

Wimba method and expression system of the ornament induce ornament readout system as in Fig.1 illustration. Based on the symbolic meaning of these ornaments, can be sorted starting from *karang bhoma*, which means people have to leave the negative traits that exist within him or worldly material things. After that people are encouraged to run *yoga*, namely: do their utmost to do spiritual practice, which cause human can separate soul and earthly material. By releasing earthly things, human life can return to his Lord (the nature of *atman* and *Brahman*). Therefore, the spatial relation that exists in *kori agung* building contains the basic teachings of *Brahman*, human and salvation.



Figure 02: the events of man's spiritual journey (reading from the bottom to the top of the building)
 Source: author's documentation

3.2 The relation between the ornaments on *aling-aling* and the basic teachings of Hinduism

In *Ganeshastava* book explained that Sri Ganesha is the embodiment of Brahman with all its natures and as all-cause of the universe. Ornaments of Dewa Ganesha remind who created the universe, *kekarangan* and *pepatraan* is the result of His creation. While the reliefs on *aling-aling*, tells the story of the Mahabharata at the time *Bhima met Dewa Ruci*, *Bhima* got explanations of human nature with all its passions.

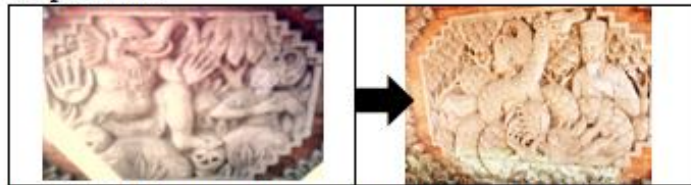


Figure 03: Mahabharata story ornament (the process of *Bhima met Dewa Ruci*)

3.3 The relation between the ornaments on *padmasana* with the basic teachings of Hinduism

In *padmasana* building, the main Hinduism is the merging process event of *Atman* with *Brahman*. In sequential the meaning interrelated by telling a process towards the throne as *stana Sang Hyang Widi / Brahman* (the highest level of spirituality). This is indicated by the ornaments sequentially starting from *Bhedawang Nala* ridden by two dragons signify subconscious world which subconscious world or humans world still have the passion that are earthly (*karang bhoma*), getting to the top there is the Eagle bird ornament that signifies the release of earthly bondage, which after escape from the earthly (by *semadhi*), *Athman* that exist in the human body (goose ornament) will be able to re-unite with *Brahman* (marked with a throne). It teaches about human nature and its creator and human salvation.

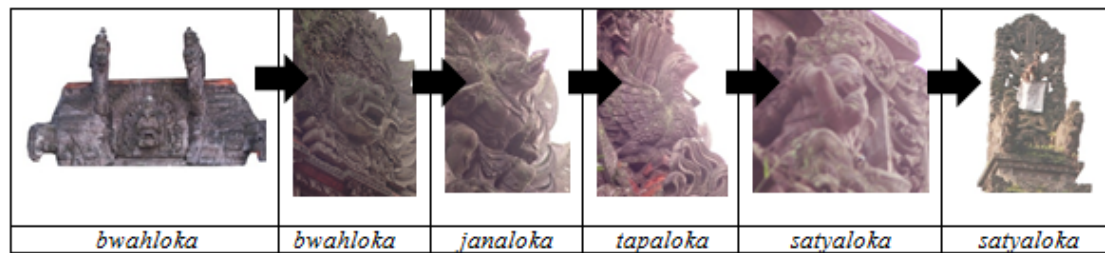


Figure 04: core ornament depicting the unification process of *Atman* and *Brahman*
Source: author's documentation

Conclusion: By reading the ornament as visual language with a decomposition of space and time of the symbolic, then found the spatial relation between ornamentation that contains the basic teachings of Hinduism. Ornamentation that exists in *kori agung* contains teachings about the spiritual journey of human (human nature / *atman*), ornamentation on *aling-aling* contains teachings about human nature, while in *padmasana*, ornamentation contains teachings about the nature of *atman-Brahman* and the nature of salvation. The position of *kori agung* building and *aling-aling* to *padmasana* make these buildings as a process of people consolidation in order to focus the mind when doing a praying procession for worshipping *Sang Hyang Widi Washa*.

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