

NAMING THE BUILDING IN BALI ARCHITECTURE

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ABSTRACT

Traditional architecture of Bali is famous in the world of global (international) because it is unique and filled with the values of local nuances associated with the religious and life stance communities based on the Bali *Tri Hita Karana*, namely in the field of spiritual harmony (divinity); in harmony with the surrounding natural environment (nature) and in harmony with the social environment (human). Similarly, when the masons Bali or commonly known as *undagi*, give the name of the building were made, they or the *undagi* name the buildings that made always based on some custom rules that have been accepted by the public support for the Bali building. Some of the considerations that underlie it are: (a) the position of the building in the direction of the wind; (B) the functionality or usability of the building; (C) the number of pillars or building poles; and (d) other considerations such as the chronicle (history) or a particular event.

Keywords: Building, Architecture Bali

INTRODUCTION

In Bali, an expert in the field of designing buildings or a traditional Balinese Architecture Bali (AB) called *undagi*. *Undagi* authorities plan from scratch every AB until the establishment of the AB. Usually *undagi* will be guided by references tradition inherited by the ancestors or the place where it was learned on *undagi* senior, his reference was called by Lontar *astakosala-astakosali* or *astabumi* or other related names in the subject of wake-establish traditional Balinese buildings. In the palm of the written names of types of buildings constructed in accordance with the number of pillars or pole buildings or other names to the various considerations in giving a name that pops up, but sometimes there are also found the names of AB is not mentioned or not mentioned in this manuscript. Where the need for an assessment to explain what are the guidelines or what is the appeal to the *undagi* to give the name of his work is that?

Based on the above background, in this study the problem can be expressed as follows: what the guidelines or what is the appeal to the *undagi* in giving the name to his work.

While the purpose of this study is to explain the considerations used by the *undagi* in Bali in the works AB.

METHOD

This assessment is based on the disciplines of architecture, departing from a simple question about the factors taken into consideration for *undagi* to give a name to his work. The cornerstone of the assessment methods include:

1. Study of literature in the form of lontar containing AB, such as:
Types Related *Lontar* AB Collection Building Information Centre – Bali

No	CODE	Number of pages	LONTAR NAME	WRITER
1	L.01.A (361/Gedong Kertiya)	5	Dharmaning Asta Kosala	Br. Uma Abian Marga – Tabanan
2	L.02.A (243/Gedong Kertiya)	13	Asta Bumi	Br. Sintrig Abian Semal Badung
3	L.03.A (231/Gedong Kertiya)	8	Asta Kosali	Br. Uma Abian Marga – Tabanan
4	L.04.A	66	Asta Kosali	A.A Alit, Mel Kangin Tabanan
5	L.05.A	31	Asta Kosali	Pedanda Made Sidemen, Grya Taman Sanur
6	L.06.A (201/Gedong Kertiya)	45	Asta Patali	Nang Raun, Br. Lenganan Bajra Tabanan
7	L.07.A (833/Gedong Kertiya)	19	Swakarma	Singaraja-Buleleng
8	L.08.A (181/Gedong Kertiya)	10	Wiswakarma	Puri Celuk Negara, Amlapura
9	L.09.A (369/Gedong Kertiya)	3	Dharmaning Sangging	Abian Semal Badung
10	L.10.A (32/Gedong Kertiya)	6	Pemelaspas	I Md. Tegoha, Bungkulan Sawan Buleleng
11	L.11.A (2370/Gedong Kertiya)	4	Pemelaspas Wewangunan	-
12	L.12.A (248/Gedong Kertiya)	7	Aji Asta Kosala	Bangli
13	L.13.A (-/Gedong Kertiya)	18	Asta Kosali	Gerya Lod Rurung Riang Gede Tabanan
14	L.14.A (1142/Gedong Kertiya)	7	Sikuting Umah	Desa Penarukan Buleleng
15	L.15.A	21	Asta Kosali	Gusti Agung Oka Balun
16	L.16.A (157/FS.UNUD)	17	Asta Kosali	

2. Observations field (field study), these observations do not take samples but rather on cursory observation of the objects relating to the cases studied

3. Unstructured interviews were conducted on some of the parties are considered to have expertise in the problems studied.

DISCUSSION AND RESULTS

In a seminar titled AB always appear the questions, which ask about Balinese architecture (AB): What are the basic considerations when a *undagi* or traditional architecture in the naming of the building are made? This question was also raised by laymen regarding AB, this certainly indicates that they have a concern and interest in AB.

Of course not easy to answer this simple question, because the answer involves a variety of different conditions and circumstances and depending on area where the question is posed. But as general in Bali known their term: *Desa - Kala - Patra*, which gives each area every region and every group of traditional communities in Bali to show the uniqueness of each. For those reasons, this study starts from the process of checking references obtained from the collection of some of the literature on AB, then do a quick review on some of the places that are considered to meet the requirements as AB. In addition to these two steps were also asked some people who know about AB, so that the three-step study results were obtained as follows:

a. Consideration position in the direction of the wind

Field often encountered people called *Bale delod*, *bale Dangin*, *bale Dauh* and *bale daja*. This clearly gives an indication that the direction of the wind becomes a consideration in giving a name to a building. Where the position of a building laid the naming will follow the direction of the wind where the position of the building. Naming is based on the position or location of the building in the direction of the wind only bring four types of naming it, namely *Bale delod*, *bale Dangin*, *bale Dauh* and *bale daja*. Has never been found naming the bale by *bale kaja kauh*, *bale kelod kangin* and so on. Thus the position of cardinal aspect *undagi* have only four types of bale name only.

Naming the building layout based on the position of this sounds very simple, but actually is very appropriate because it is closely related to architectural significance in reviews that architecture is a place and time. World architecture besides cored in space (HP Berlage, the Dutch architect), which is often touted as space and time or space and time, in general, but specifically it turns architecture constantly interact directly with the name of a place or a location or position. Even a city architectural theory propounded by Roger Trancik (Markus, 1999; page 69) mentions one theory is based on the theory of place.

So in terms of the place or location where the building is there, then the naming of the building is determined by the building where it is a consideration that is very logical, simple but very reasonable.

b. Consideration function

Another consideration in giving the name on the building (*bale*), the *undagi* consider the function of the *bale*, such as; stay at home if someone called *Pawon* as the cooking. *Pawon* word itself comes from the word *pa + awu + an* where *awu* the sound changes to ashes, so that is where their activity *pawon* change something (in this case the fuel wood) ashes used in the cooking. Surely it would be strange if in this era where the fuel is gas for cooking nota bena no ash production, then the mention of the building as *pawon* be fitting. But at a time when the word *pawon* AB applied for a building used as a place that is produced ash or *awu* is appropriately used.

Similarly there bale called *bale semanggan* which is usually used to lay the corpse when there is a family party there dead, the mention *semanggan* comes from the word *SEMA*

+ *Anggen*, said *SEMA* means a corpse (grave) while *Anggen* means worn or used, so *SEMANGGEN* means that is intended as a corpse, as well as so many who gave an assessment of the bale bale semanggen is sacred, this is clearly because of who put there is a corpse.

If the castle, whose name is known bale *patok* as a place to wait when they wanted to see the ruler (king), some are called *bale pegambuhan* that at the time of the royal place or building is used as a place for dance performances *Gambuh*. There *bale paebatan* (pa + ebat + an) is a place to *mebat*, which means *ebat* special cook food bali including no such thing *ebatan lawar*. So naming *bale* conducted by *undagi* here adapted to function rather than the building.

Then if in the temple, there is a *bale* which is named as *Bale Pawedan*, is a *bale* which functioned as a priest saying prayers (*maweda*) at a ceremony in the temple. Then there *pyasan bale*, is a *bale* or a building whose function is to decorate the symbolic *Ida Betara*. There is also in the area of *Jaba* called a *bale gong* also clearly indicate its function as a device to ring a *gong* beating or when there is a temple ceremony in question. All this shows that the functions that take place in the building that became the base than the naming of the building.

c. Consideration Number of poles or pillars

In addition to these considerations, *undagi* also provide the name of the property by the amount than its pillars or poles. Thus it is known the existence of the *bale sakapat* to the number of its four pillars, *bale sakenem* to the amount of his six pole, *bale bale sakutus* if it has eight pillars, *bale tiang sanga* if the number of posts, nine, and *bale sakaroras* if the pillar of twelve. Generally *bale sakaroras* also called *Bale Gede*, which means large building in terms of the number of poles in the environment of residential houses, oddly if in Bali was known to have *Bale Gede* but there has never been any mention of *Bale Cenik* or a small building (*Gede* = large while *Cenik* = small).

Especially for *bale sakaroras* the number twelve pillars, there are several variations of the name that is adjusted to the number of beds her, if her bed and only one position is in the midst of the *bale sakaroras* is known as *Bale Murdha Manik*.

d. Other considerations

One source (Pola-pola Dasar AB, UNUD pages 188 ~ 189) mentions the naming of buildings AB also consider the symbols that accompany it, such as the kitchen as a symbol of the god *Brahma* is located in the south, *bale meten* whose place in the area such a rich (northern) symbol rather than the wife Vishnu because apart as a special bed also sometimes as a "*pulu*" or rice as a symbol of *Sri Sedana* (*Betari saktinya* Vishnu location north), *bale semanggen* for spiritual activity (in white) took up positions east symbol *Iswara*, then *jineng* / granary place in west to yellow rice god *Mahadeva* symbol of prosperity in the west. Sometimes *jineng* displaced by the *bale Dauh* layout, which makes the location *jineng* towards kelod close to *pawon* / kitchen.

The mention or naming a building (*bale*) in AB can also be considered physical appearance, history or origin of an event associated with the building, as well as philosophy, such as the naming *bale Pegat*. The existence of *Bale Pegat* whose presence there is based on family history or chronicle, where because of a curse then square *bale* or *bale* length split into two (Balinese language: *Pegat* = split / separate). Brief story can be revealed here in accordance with the *Babad Pasek* (page 75 ~ 81), which is the translation *I Gusti Bagus Sugriva* who is also the Founder its Foundation Dwijendra, mentioned in the translation was that *De Pasek Lurah Tutwan* married *Ni Gunaraksa* have an agreement with the law *Arya Timbul*, the deal that was loyal to his wife as proof it will worship-in-law when the death later. In terms of family honor *De*

Pasek Tutwan not allowed to worship the child as a wife who believed *Jin*. When it was time-in-law died, so *De Pasek Tutwan* want to show their loyalty to *Ni Gunaraksa* but because at the time it was almost his entire family was present there then to cover up his actions that violate family tradition, *De Pasek Tutwan* worship-in-law over the wall *bale* longitude or *bale panjang*, with the hope of worship-law act, which is not seen by his family. But what about to say, when the *bale* wall longitude worship it is broken into two parts so that *De Pasek Tutwan* who was worshiped in-law is clearly visible for her other siblings. Therefore, large families *De Pasek Tutwan* finally decided to intercept (the breakaway or no longer recognized) brothers with *De Pasek Tutwan*, because of her shame worshipping the genie. Since then, this heritage *Bale Pegat* in Bali.

In terms of physical appearance, *bale Pegat* existing dwelling house Balinese usually seen from the bed there are two separate beds in a six-masted *sakenem bale* building but added two short poles that called *saka Pandak* so that the number of joints is eight. While the function, *bale Pegat* existing dwelling house is a "*maoton*" (birthday) in accordance with requests or requirements in *pewacakan*, which aims to separate (Balinese language: *pegat*) a disgrace someone born at the time / time that is disability or catastrophe.

However embodiment *bale Pegat* in the area *Pura* sacred place is different, because it does not display the *bale sakenem*, however *bale* eight pillars or *bale saka-kutus*, which the bed there were separate and there are separate. For example *Bale Pegat* in *Besakih*, located right in front of the entrance of the temple *Besakih* upgrading briefly on the area. *Bale Pegat* in *Besakih*, the bed becomes a pillar in the overall form *bale saka-kutus* or *bale* eight pillars. *Bale Pegat* position in such a position *Besakih* protective cover that serves to separate the outer side to the inner side, whose function is mentioned as a symbol of separation of natural sacred-profane, expected people who entered the temple area when passing through *Pegat Bale* is now no longer think about things related by worldly means mind and heart has rounded into the spiritual realm of silence or *sunia*.

While *Bale Pegat* in *Pura Agung Gunung Raung* in Taro - Tegalalang Gianyar, besides named *Bale Pegat* also called *pemedal Agung* flanked by two temples briefly on the position of the north - south. *Bale Pegat / pamedal Agung* function as a cross-*Ida Betara Sesuhunan* in *Pura Agung Gunung Raung* when he came out of the innards *Dauhan* or sign of offal *kanginan*. But in terms of the appearance of a building or *bale saka-kutus* eight pillars with two separate hall is not exactly known as the *pamedalan Agung*, because usually that *pamedalan Agung* form or shape is as well known in the form of the temple or temple coil brackets. But in this case, specifically in the *Pura Agung Gunung Raung*, function as a place out of the *Ida Betara* that is the consideration of naming it because it serves as a grand *pamedalan*. Physical appearance *pamedalan Agung* if viewed from the west or from offal *Dauhan* it looks like a *bale meten* (bedroom) that had a door made of wood with openings towards the east, as if seen from offal *Dauhan Bale Pegat* are building masiv (*bale meten*) which makes Offal *Dauhan* as an outdoor space / Natar as befits a home stay in Bali in general. But if we look at *Bale Pegat* this from the east or Offal *kanginan*, then *Bale Pegat* is seen as usually we see *Bale Bali* has eight pillars that open to the east with two bed of the palace showing the rear wall is made of wood with entrance inspires *bale meten sakutus* or *sakawolu* where some walls were opened towards *kanginan* innards. Here is immediately apparent uniqueness *Bale Pegat* in *Pura Agung Gunung Raung*.

Here appears the conception of space and time meet at *Bale Pegat*. As HP Berlage believed cored architectural space and time, as well as believed by a qualified architect Indonesia namely Ir. Robi Sularto that sees architecture as a manifestation or statement forms and spatial period of a cultured life environment. *Bale Pegat* into a form of

architecture that presented the concept of space - time and events, known as space - time and occasion. Aldo van Eyck states (Markus, 1999; it 138-139): "whatever space and time mean, place and occasion mean more", here Aldo van Eyck develop a concept already common, namely the space-time-conception in more depth with regard human behavior in the concept. He observed that the abstract term "space" in the image of man will be more concrete if it can be experienced as a "place", and the term time becomes more concrete if it is seen as an "incident" (occasion).

CONCLUSION

Thus some consideration by the *undagi* in giving the names of the buildings has earned, for the conclusion consideration are as follows:

1. Consideration in the direction of the wind, which resulted in the name of the building or *bale* like; *daja bale*, *bale Dauh*, *Dangin* and *bale bale delod*;
2. Consideration of functionality or usability, so there is a *bale* called *bale pawon*, *bale sumanggan*, *bale pyasan*, *bale gong* and so forth;
3. Consideration of the number of poles or pillars, which gave rise to the name of the *bale*; *bale sakaroras*, *sakawolu*, *sakenem*, *sakepat* and so forth;
4. Another consideration, is associated with the history or origin of the building, also based on the philosophy of building it and considered also in terms of physical appearance, as well as on *Bale Pegat*, and so forth.

Of course, other considerations may arise again all found new things in cases that are widely spread all over Bali.

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