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43 ISSN 1869-0459 (print)/ ISSN 1869 -2885 (online) © 2020 International Research Association for Talent Development and Excellence <http://www.iratde.com> Talent Development & Excellence Vol.12, No.1s, 2020, 43-55 Teo-Cosmology of Traditional Architecture of Hindu Society in Bali Ida Bagus Gede Candrawan Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar, Indonesia ibgcandrawan@gmail.com Abstract The traditional architecture of Hindu community in Bali is very attentive to the norms, both from religion and local traditions. The norms are motivated by religious norms, beliefs, and customs.

According to the concept of Tri Hita Karana, it was mentioned that the house should be owned by every resident who served as a residence. Bali Provincial Regulation No. 2, 3, and 4 of 1974 outlined that buildings in the area of Bali should reflect traditional Balinese architecture. Based on the above concept, then each building is expected to reflect Balinese architecture loaded with teo-ecology. This means that every building must pay attention to the surrounding environment, such as where to build parahyangan, pawongan, and palemahan.

All of them cannot be separated from the Hindu community belief that everything related to life must be revived with a religious ceremony, that by the Hindu community in Bali is called the ceremony of memakuh, memayuh, ngulapin, and melaspas. With the revival of each building, there will be harmony between occupants and the inhabited. They are all done in order to get the balance of the cosmos, namely the balance between Buana Alit (microcosm) with Buana Agung (macrocosm). Keywords: Teo-Cosmology, Traditional Architecture of Hindu Society I.

Introduction Balinese traditional architecture is a manifestation of the effort of fulfilling

the needs of space as a container of activities in carrying out social, cultural, economic, material and spiritual life. Thus, traditional Balinese architecture does not only cover physical aspects, but also non-physical aspects. In the embodiment of the architecture, traditional Balinese may not only be based on exact and rational, but also based on considerations of taste, aesthetics, as well as spiritual considerations in accordance with beliefs, customs, and religions.

As a manifestation of the views and attitudes towards architecture as mentioned above, it is the creation of an architectural architecture which is related, integrated, and intact with the physical form of all aspects of Balinese life. Bali traditional architecture is not upright stand alone, but always influenced by several aspects of Balinese life. Thus, the traditional Balinese architecture as one of the existing physical order forms in Bali can be presumably believed to have such high values and needs to be sought, secured, developed, and applied in architectural manifestations in the future (Sastra, 2004: 2).

The concept of traditional Balinese architecture always refers to concepts that have been outlined by previous ancestors, both those written in the sacred libraries that are still inherited until now such as Asta Kosali Library, Asta Bumi, and Wiswakarma teachings as well as in direct narrative through practice. Asta Kosali is the first source and also supported by other sources in determining the layout of a Balinese arts masterpiece both covers the 44 ISSN 1869-0459 (print)/ ISSN 1869 -2885 (online) © 2020 International Research Association for Talent Development and Excellence <http://www.iratde.com> Talent Development & Excellence Vol.12, No.1s, 2020, 43-55 problems of parahyangan, pawongan, and palemahan.

Besides, it also sets about the problem of padewasan or good days in carrying out the building arrangement, because the concept of Balinese architecture is also inseparable from the concept of Hindu religious teachings that is the balance between the element of sekala with niskala to achieve jagadhita. The existence of the house of Balinese people which are predominantly Hindus must be complete. Good location of the house, sanggah or merajan, kitchen, and jineng. The location of this house has certain rules in accordance with the norms of traditional Balinese architecture, where the norms are motivated by the norms of religion, beliefs, and local customs.

According to the concept of Tri Hita Karana, it is mentioned that the house should be owned by every resident who serves as a place to live. Bali Provincial Regulation number 2, 3, and 4 of 1974 outlined that buildings in the area of Bali should reflect traditional Balinese architecture. In the current trend with the increasing lack of understanding of Hindu society, the placement of house undergoes a shift in terms of both the layout and the type of building materials.

Just as in modern times as it is now, when a person wants to build a complete house, but the lack of understanding of the concept of Asta Kosali, thus, makes him taking a quick way to build a house without using the concept of Asta Kosali. The accurate calculation system in the formation of building structures based on the concept of Asta Kosala Kosali forms a match, beautiful, and comfortable house for people who live in it. So, the understanding of the structure and theological concepts in the construction of buildings based on the teachings of Asta Kosala Kosali needs to be applied and developed in the construction of a house with the Balinese architecture. II.

Discussion 2.1 The Theology of Sanga Mandala in Building Process The determination of the basic building of traditional architecture of Hindu society in Bali is determined by exact calculation and refers to the padewasan system (good day), indicating that the building is made with a mature design as a dwelling place in accordance with the structured division in a yard. Structured building structures neat in a yard area consists of parts called mandala.

Each mandala has a function and its own meaning is as a form of limitations of activities that can be held by people who live in the house. The division refers to the concept of theology of sanga mandala. Theology deals with belief in divine values in the beliefs of the Balinese, sanga means nine, and mandala means territory. So, the theology of sanga mandala is the nine-division region as a form of belief in divine values adapted to its function in a building or residence.

In the theological aspect, the God associated with the building known as Bhagawan Wiswakarma while the executor is called undagi. The theology of sanga mandala is divided into three parts, namely the axis of religion, the axis of the earth, and the axis of the cosmos. The distribution of axes in the sanga mandala system forms the main concepts (upstream, luan, top), middle (middle, meten), and nista (teben, downstream, down) leading to position or division of territory having certain functions and meanings.

Primarily positioned as a sacred place or a cleansed area, the madya is used as a place of human activity or a house of residence, and nista is positioned as space or yard. Religious axis refers to the solar travel system in three important parts, namely rising, tajeg, and immersed. The rising of the sun from the east (kangin) as the upper part (luan, main), the sun is on top called the tajeg surya, where the sun is directly above the head positioned as methane (middle), and when the sun sets in the west referred to as Teben (nista).

The journey of the sun as laying the base of position or mandalam in the building of the

Hindu community in Bali is called by the term kangin-kauh. With the axis of 45 ISSN 1869-0459 (print)/ ISSN 1869-2885 (online) © 2020 International Research Association for Talent Development and Excellence <http://www.iratde.com> Talent Development & Excellence Vol.12, No.1s, 2020, 43-55 religion that refers to the sun (solar), it is expected to provide a bright path and lead humans in a bright direction.

The axis of the earth as a material form within the scope of the macrocosm is built on natural elements or natural components that exist. If the axis of religion refers to the solar system with the concept of kangin-kauh, while the axis of the earth refers to the concept of kaje-kelod. Earth axis positioned nature into three parts, mountain symbols, land symbols, and sea symbols. Mountain functioned as a symbol of life and spiritual known as kaja (main).

Land (madya) functioned as a place of human activity in the social and religious, and the sea functioned as a meeting place which originated from the mainland and mountains which are positioned with the term kelod (nista). So, in this case, kaje-kelod has a meaning as the concept of amerta in life. The building is formed on this concept, refers to amerta for human welfare itself in living his life. The axis of the cosmos which is the division of nature in the horizontal dimension is also called the tri loka which is the three levels in the universe divided into the bhur loka (below nature), the bhuwah loka (middle nature), and the swah loka (upper nature). The bhur loka (below nature) is a place for the physical life that goes on life activity in this world. Bhuwah loka (middle nature) is a place for the spirit or soul of the creature after death that is still in the process of purification.

Similarly, swah loka (upper nature) is a place that is positioned sacred because of the place of the gods as a manifestation of Ida Sang Hyang Widhi Wasa. The three axes as the theological concept of sanga mandala, used as a reference by the Balinese Hindu community in various aspects of life, both in development, the determination of dewasa (good days), as well as the implementation of a ceremony. The functional layout which is different according to the division of mandala in the theology concept of sanga mandala refers to the nawa sanga system, namely the nine Gods who control the nine corners.

These nine Gods are God Iswara in the east, God Maheswara in the southeast, God Brahma in the south, God Rudra in the southwest, God Mahadeva in the west, God Sangkara in the northwest, God Wisnu in the north, God Sambhu in the northeast, and God Siwa in the middle. The nine Gods according to the sanga mandala have been positioned in accordance with the assignment in carrying out Their role in a yard. This shows that laying the foundation for the development of Hindu society in Bali is not

arbitrary. However, careful calculation and consideration are used as a reference for the development so that the structure of the building and the person occupying it will feel comfortable and calm in the building. 2.2

Cosmological Structure in Building Layout Establishing a house building based on the concept of Asta Kosali is realizing a life. logical, ethical, and aesthetic values which are contained in the preparation, building process and use of the building. Establishment of aesthetics in the house building is on the proportion, composition, decoration, and use of materials. The beauty of the building is the harmony of the building, human, and nature, as well as environment. In accordance with the nature of space division according to the concept of Tri Angga, in the building of a house, it also has ruled in establishing a suitable building with the parts described above.

As for the stages starting from the implementation stage with the measurement, followed by construction, assembly, and completion work (Windhu, 1984: 37). A traditional Balinese house should be built with the right materials and measurements, so that later the building has a uniqueness and can stand firmly in a very long time. In building a traditional Balinese architecture, there are elements or parts that make up the house itself.

The elements in a traditional Balinese house building are based on Tri Hita 46 ISSN 1869-0459 (print)/ ISSN 1869 -2885 (online) © 2020 International Research Association for Talent Development and Excellence <http://www.iratde.com> Talent Development & Excellence Vol.12, No.1s, 2020, 43-55 Karana and Pengider-ideran (Dewata Nawasanga). Tri Hita Karana (three causes of happiness and prosperity in life), the element of God / soul is Parahyangan / Pamerajan. Pawongan is the element of a human, and Palemahan is the element of nature / land. While Dewata Nawasanga (Pangider-ideran) is the nine strengths of God, the Gods who guard all corners of the wind, for the balance of this universe.

The Teachings of conception of housing realities of Hindus is the foundation and layout of buildings that can be divided into: 1. Balance Nature is a form of Hindus, it shows the forms of balance between the Gods nature, human nature, and Bhuta nature (environment) which embodied in a single housing of a place of worship, residence, and yard with the coral reefs known as Tri Hita Karana. 2. Rwa Bhineda is manifested in the form of upstream (downstream). The meaning of upstream is the direction / rising of the sun, the direction of the mountain and the direction of the highway (margi agung).

The embodiment of purusa-pradana is in the form of provision of natar, as a space which is a meeting between Akasa and Pertiwi. 3. Tri Angga and Tri Mandala in the

outline of Hindu yard is divided into 3 parts (Tri Mandala) that is Uttama mandala which is the placement of the main value building (shrine). Madhyama Mandala is the placement of buildings with medium value (residents dwelling) and Kanista Mandala which is the placement of buildings that canist value (cage).

If seen in each building, they are divided into 3 parts (Tri Angga), Uttama Angga is the roof, Madhyama Angga is a building body consisting of poles and walls, and Kanista Angga is the batur (foundation). 4. Harmonization with environmental potential is realized by exploiting local potential such as building materials and Hindu building principles. The division of the elements above are the elements that form in the construction of a building, where the materials used are from nature such as wood materials in making the house is a jackfruit wood (ketewel) belonging to Prabu wood, teak classified as Patih wood, Sentul pertained as Pangalasan wood, Taep classified as Aryan wood, Sukun classified as Demung and Endep wood including tumenggung wood whose strength is adjusted to the function of each element. 2.3

Sikut in Building Layout Elements of house construction work are made with the appropriate measurement (sikut) to build a house can be built properly. In a house building, there are 3 types of size (sikut) principal, namely the size of the workmanship yard (sikut of the yard), size in the work page (natah) to determine the layout of buildings (sikut natah), and size for construction work (sikut bale). The elements of house-forming have their respective functions, both as a reinforcement and provide elements of beauty. Undagi who build houses has certain ways and methods to use these elements to form a sturdy and beautiful house building.

In general, a traditional Balinese housing has a layout that is viewed from the concept of pengider-ider. The concept of this layout follows the function of each building. As buildings that have different functions then each building occupies a different zone, the layout of a house building into three zones, ie zone of uttamakaja kangin (northeast) for sanctuary (sanggah / pamerajan), zone of madia in the middle for spaces housing with a composition of buildings surrounding an empty space called natah, zone of nistakelod kauh (southwest) for public service called palemahan.

As is the case with other traditional Balinese buildings, to determine the spacing used in each building using the basis of existing calculations on Lontar Asta Kosali. The ranks of the heavenly or residential building 47 ISSN 1869-0459 (print)/ ISSN 1869 -2885 (online) © 2020 International Research Association for Talent Development and Excellence <http://www.iratde.com> Talent Development & Excellence Vol.12, No.1s, 2020, 43-55 according to the description of Smreti Asta Bhumi / Asta Kosali set the numbers with Asta Dewata / Astawara: sri, indra, guru, yama, ludra, brahma, kala, uma.

Benchmark calculation of the foundation / paturon rock with so many tampak + 1 tampak ngandang (pengurip). Thus, the measurement on each building is based on the calculation of asta wara. The background of why **the layout of the building** using the calculation of asta wara is believed that asta wara (eight omnipotent nature of God) in the manifestations of Gods like Dewi Sri, Dewa Indra, Dewa Guru, Dewa Yama, Dewa Ludra, Dewa Brahma, Dewa Kala, and Dewi Uma, who as the basic benchmark of size and later expected the Gods are able to give strength to each building, so that it can stand strong and sturdy, **as well as the** addition of a pengurip a tampak ngandang at the last count has the intention to further reinforce the belief in the process of giving soul to each building.

According to its function, the building mass distance is measured from the bale meter called paturon with the count of Asta Wara: Sri, Indra, Guru, Yama, Rudra, Brahma, Kala, Uma. a. Sri, the measure used **to measure the distance** of the soles of the foot from paturon to the barn. b. Indra or Guru, the measure used **to measure the distance from the** side wall of kangin to the bebaturan kemulan. c. Yama, the measure used **to measure the distance** to the middle d. Rudra, the size used **to measure the distance** to the cage e. Brahma, the measure used to measure from the barn to the kitchen f.

Kala, the measure used **to measure the distance** of bebaturan gedong taksu in pamerajan or sanggah to bebaturan bale paturon and angular distance bebaturan paturon kelod to the corner of bebaturan bale dauh. g. Uma, the measure used **to measure the distance** of the wall side of the yard to the paturon building. Regarding the layout, according to the guidance of lontar Asta Kosali literature, the correct layout in building a traditional Balinese house, as placing each of the buildings in its correct location will bring peace, harmony, and well-being to the homeowner.

As according to Bendesa (1982: 41), the placement of each building is as follows: a. Placement of Sacred Building Location (sanggah / merajan) 1. Merajan Kemulan, from the edge of the wall in the east to the west 7 tampak + 1 tampak ngandang. 2. Piyasan, from Kemulan to the west 11 tampak + 1 tampak ngandang. 3. Taksu, from the middle between Kemulan and Piyasan drag to the north according to the circumstances established of Taksu. b. Placement of Housing Buildings 1. Sakutus, from Piyasan to the west as far back as 7 tampak + 1 tampak ngandang. 2. Bale Gede (Sakaroras), from Sakutus a distance of 10 tampak + 1 tampak ngandang. 3. Kitchen, from Bale Gede as far as 6 tampak + 1 tampak ngandang to the west. 4.

Granary, distance 17 tampak + 1 tampak ngandang to the north (east) from the kitchen. 5. Kori, for the yard facing east, measure from the northeast corner to the south, the

length of the yard divided by 9, the designation of each part: Wekasing perih, 2. 48 ISSN 1869-0459 (print)/ ISSN 1869 -2885 (online) © 2020 International Research Association for Talent Development and Excellence <http://www.iratde.com> Talent Development & Excellence Vol.12, No.1s, 2020, 43-55 Kinabakten, 3. Suka mageng, 4.

Dana teka, 5. Kabrahman, 6. Dana wredi, 7. Nohan, 8. Seri jahat, 9. Dirga yusa. 6. Kori, for the south-facing yard, measure from southeast to west corner of the yard width divided by 9, the designation of each part: 1. Baya agung, 2. Musuh makweh, 3. Wredi emas, 4. Wredi guna, 5. Danawan, 6. Brahma stana, 7. Suka mageng, 8. Kapiutangan, 8. Karogan kala. 7. Kori, for the yard facing north, measure from the northwest corner to the east, the width of the yard divided by 9, the designation of each part: 1. Tan panak, 2. Kawikanan, 3. Nohan, 4. Kadalih, 5. Danawan, 6. Kapiutangan, 7. Suka mageng, 8.

Kawisesan, 9. Kawigunan. 8. Kori, for yard facing west from north to southwest corner, yard length divided by 9, the calling each part: 1. Baya agung, 2. Musuh makuweh, 3. Wredi emas, 4. Wredi guna, 5. Danawan, 6. Brahma stana, 7. Kina bakten, 8. Piutangan, 9. Karogan kala. c. The Size of the Good Yard (Hayu) 1. The Size of an Elephant - From north to south 15 depa, from east to west 14 depa - From north to south 11 depa, from east to west 10 depa 2. Dwaja Size - From north to south 13 depa, from east to west 12 depa - From north to south 9 depa, from east to west 8 depa 3. Wreksa Size - From north to south 12 depa, from east to west 11 depa - From north to south 8 depa, from east to west 7 depa 4.

The Size of a Lion - From north to south 13 depa, from east to west 12 depa - From north to south 9 depa, from east to west 8 depa According to the lontar above, it states that the laying of each house building affects the life of the owner of the house. The public belief in the truth of it also affects the people to build houses in accordance with the provisions of the Asta Kosali concept, which has been believed to have existed since ancient times. In accordance with the nature of the division of space according to the concept of Tri Angga, in building a house, it also has ruled in establishing a building in accordance with the parts described above.

There are some stages starting from the stage of implementation with the measurement, followed by construction work, assembly, and settlement that can be explained as follows: a. The yard measurement determines the length and width of the yard side and the chamber door entry placement selects one part of the division into nine occupied sides. Each section is calculated from the direction of the upstream to bring good and unfavorable effects that can be selected according to the propensity of the owner. b.

Construction work begins by creating a unit of measure called gegulak, a bamboo as the basic standard along the pole. c. Assembling the center frame above the squatting as a pile foundation. d. Installation of roof construction. e. Installation of the bebaturan is determined by a pendant wedge that projects the dedalas (tadaalas) edge of the roof truss to the edge of the floor. 49 ISSN 1869-0459 (print)/ ISSN 1869 -2885 (online) © 2020 International Research Association for Talent Development and Excellence <http://www.iratde.com> Talent Development & Excellence Vol.12, No.1s, 2020, 43-55 f.

Final completion of decorating bebaturan, walls, smoothing the elements of construction, cutting and smoothing the bottom edge of the roof, completion of decorative. The whole of the stages in establishing a building above is based on the concept of Asta Kosali which aims to give birth to a new life of natural objects. It is not called stone, wood, bamboo or alang-alang, it has been turned off, and turned on in the form of the building.

Balinese traditional buildings are known to be earthquake-proof and shock- shattering, compared to concrete buildings that appear to be strong and magnificent. In addition, in each construction, it adapts to the size of the person who will use or inhabit the place and the building. The placement and measurements as mentioned above basically adjust to the conditions or conditions in which the field will hold development. These measures can be divided into several parts, namely: 1.

Depa can be divided into three parts, namely, depa alit, depa madia, and depa agung. Depa alit is a calculation of the length of the hand from the left hand to the tip of the right hand, the Depa madia is the calculation of the length of the hand from the top to the sole of the foot, while the depa agung is the calculation of the length of the hand from the top to the tip of the foot that is stuck (Windhu, 1984). Meanwhile, according to Bendesa (1982), the calculation of the depa can be divided into two, namely the depa alit and the depa agung.

Depa alit is the calculation of the length of the hand from the tip of the left hand to the right-hand end with the circumstances of the clenched hands, while the depa agung is the calculation of the length of the hand from the tip of the left hand to the right-hand end with the state of the open hand. 2. Ahasta, is a calculation of the index finger up to the elbow. 3. Alengkat, is a calculation of the thumb until the middle finger which is dilated. 4. Acengkang, is a calculation of the thumb until the tip of the index finger which is dilated. 5. Amusthi, is a calculation of the fist from the tip of the thumb to the little finger. 6.

Atampak, is a calculation from the heel of the foot (the back of the foot) to the tip of the

thumb. 7. Atampak ngandang, is a calculation of a half of atampak. 8. Sademak, is a calculation of the fist with the thumb inserted inside the other fingers, calculated from the slope between the top of the hand and the bottom of the hand. 9. Anyari kacing, the average size of the tip of the little finger. 10. Anyari lek, the size of the top ring finger. 11. Anyari lenjong, the average size of the middle finger. 12. Anyari tujuh, the average size of the index finger. 13. Auseran tujuh, the size of the useran tip of the index finger. 14.

Aguli, the size of the middle segment on the index finger. 15. Tri adnyana, the size of three knuckles on the index finger. 16. Pitung gana, the size three and a half aguli. 17. Catur angan kana, the size of four aguli segments. 18. Sigra pramana, the size of four and a half aguli segments. 19. Panca brahma sandi, the size of five aguli segments. 20. Sangga, the size of five and a half aguli segments. Those twenty sizes are measures that can be adapted to the circumstances of measuring development on the ground. In addition, the building also requires calculations in iga-iga, galar, and likah.

Iga-iga is used on the roof of the building, galar is used on bed 50 ISSN 1869-0459 (print)/ ISSN 1869 -2885 (online) © 2020 International Research Association for Talent Development and Excellence <http://www.iratde.com> Talent Development & Excellence Vol.12, No.1s, 2020, 43-55 mats, and likah are rong skeletons that are parallel to the bundles. The division according to Nadia (2006: 53) is as follows: a. Calculation of the number of ribs or usuk are as follows: - Sri: good used for jineng (granary) - Wredi: good for home meten (bed) - Naga: good for kori - Hyang: good fortune building a shrine - Mas: good for any building - Pirak: good for trading places b. Calculation of the amount of galar are as follows: - Galar: calculation for bed - Galir: calculation for the place of trade - Galur: calculation for the place of the deceased c.

The calculation of the number of Likes as follows: - Likah: a good multiplicity of beds - Wangke: multiples for the deceased - Wangkong: frequent multiples of sleep cause back pain The whole calculation described above is the satyam (truth) aspect used in the concept of development in asta kosala kosali. So, in its implementation, if there are differences in accordance with the mentioned, it can have an impact on people who inhabit a region or house building. So the truth is meant in the concept of aesthetics is the truth in calculating and planning both in terms of shape and size used in the development process to fit the religious literature. 2.4

Implementation of Sthana of Ida Sang Hyang Widhi Wasa on Buildings Each building that has been positioned in place based on its function in a yard, and processed in the form of ritual, from the beginning of manufacture until the end is believed that the building is no longer only a composed wood, or merely assemblies of the elements.

However, the building has been turned on and has a soul in accordance with its inhabitants. The existence of the ceremony of ngeruak, memakuh, memayuh, ngulapin and melaspas is a manifestation of the process to strength Ida Sang Hyang Widhi Wasa on the building.

In accordance with the purpose and function, each building has a God or Goddess that stayed and has a great influence for people living in the yard. Both as a guard concept, a supervisor, a helper, or as a guide in family life. Sthana from the manifestation of Ida Sang Hyang Widhi Wasa on each building, of course has been in accordance with the duties and functions. So that the worship done is different with the Gods who are worshiped. The manifestations corresponding to those expressed in the Lontar Gong Besi, Lontar Purwa Bumi Kamulan, Lontar Purwaka Bumi are as follows: Angkul-angkul : Sang Kala Apit lawing kiri : Sang Adhi Kala Apit Lawang Kanan : Sang Maha Kala Aling-aling : Sang Dora Kala Lebu : Sang Sunya Kala Tembok panyengker : Sang Bhuta Nginte 51 ISSN 1869-0459 (print)/ ISSN 1869 -2885 (online) © 2020 International Research Association for Talent Development and Excellence <http://www.iratde.com> Talent Development & Excellence Vol.12, No.1s, 2020, 43-55 Penyengker Kaja Kangin : Sang Sri Raksa Penyengker Kelod Kangin : Sang Guru Raksa Penyengker Kelod Kauh : Sang Rudra Raksa Penyengker Kaja Kauh : Sang Kala Raksa Natah/Ruang kosong : Sang Hyang Siwa Raksa dan Sang Hyang Durga Raksa Palinggih Surya Natah : Sang Hyang Siwa Reka / Ratu Anglurah Wayahan tebeha Panunggun Karang : Sang Hyang durga Manik / Ratu Anglurah Nyoman Sakti Pengadangan Natah umah : Sang Kala Bhucari / Sang Hyang Durga Raksa dan Hyang Mraja Bale Daje/meten/peturon : Sang Hyang Wiswakarma Bale Dangin : Bhatar Indra Bale Dauh / Loji : Dewa Mahadewa Bale Delod : Dewa Siwa Paon Cangkem paon : Dewa Utasana Pelangkiran Paon : Dewa Brahman dan Sang Hyang Pawitra Saraswati Baturan Paon : Sang Kala Mukti Padangan (Alat dapur) : Bhuta Kuncang-kancing Sumur/Well : Dewa Wisnu dan Sang Bhuta Ngilo Jineng / barn : Sang Hyang Sri Manik Galih Lesung : Sang Bhuta Nguncang Bada / Cage : Sang Hyang Rare Angon Place to plant Ari-ari : Sang Hyang Berawi Palinggih Surya : Sang Hyang Surya Raditya Sanggah Kamulan : Hyang Kawitan, Sang Hyang Tri Murti Palinggih Panglurah : Ratu Anglurah Made Jelaung Palinggih Taksu : Sang Bhuta Kala Raja / Ratu Anglurah Ketut Petung Bale Piasan : Sang Hyang Wenang Song Sombah : Sang Bhuta Amangkurat Palinggih Lebu : Sang Hyang Wisesa / Ratu Anglurah Tangkeb Langit Palinggih Gedong Mas Catu : Sang Hyang Sri Sedana (Sang Hyang Sri Sedana Ngerem & Sang Hyang Rambut Sedana) Street in front of house : Sang Bhuta Ngadu House Gang : Sang Bhuta Lawang Rooftop : Sang Kala Nembah Stone Buffer : Sang Bhuta Jeng Basic House Pillar : Sang Kala Dekek Pile house : Sang Kala Ngintip Door Side of bale (Waton) : Sang Bhuta Janggut Bed : Sang Bhuta Asih Mattress : Sang Bhuta Gumelar Pillow : Sang Bhuta Jempang Mat : Sang Bhuta Gumulung Bed Legs : Sang Bhuta Dengkol Under Bed : Sang Bhuta Duleg Empty Beds : Sang Bhuta Duwel Wood Under

Plangkan : Sang Bhuta Necong Bamboo Blades (Galar) : Sang Bhuta Gelar dan Sang Bhuta Ndelik 52 ISSN 1869-0459 (print)/ ISSN 1869 -2885 (online) © 2020 International Research Association for Talent Development and Excellence <http://www.iratde.com> Talent Development & Excellence Vol.12, No.1s, 2020, 43-55 Plangkiran Bedroom : Sang Kanda Pat The entire God is believed to be in a building made in a courtyard of a dwelling house in traditional Balinese architecture.

So that the concept of macrocosm and microcosm is not only between nature and human, but among human, nature, and the created building have one soul which has its duties and functions respectively to guard each other and lead in life. 2.5 Sacralization of Buildings in Asta Kosala Kosali Concept Traditional buildings are seen as a living, so it also undergoes a ceremony starting from the preparation period of construction, during the construction process, until after the development process is completed. Human in a relationship with his Lord, with his ancestors, with his fellow man, and with beings outside himself, communicating by means of ceremonial means.

The process of inspiration or sacralization in a building on Hindu society in Bali begins in three stages, ie from before the founding of the building, when erecting the building and after finishing the building. The circuit is as follows: 2.5.1 Ceremony Before Establishing Building It begins with the deliberation of the family or the citizens accompanied by the means of the ceremony **in the form of** canang penyawis or cane for the meeting of sekeha or banjar. In this deliberation, it is discussed the issue of good days (dewasa ayu) to build, the next stage of preparation and so on existing at each stage is also accompanied by a ceremony (Bendesa, 1982: 8). The names of the ceremonies are: a.

Family Level: canang pengerwis pengerwos b. Level of citizens sekeha or banjar: cane c. Looking for a good day (dewasa ayu): canang pemuah d. Make Gegulak standard of building dimension: daksina or sesantun e. Cutting down wood: pejati and segehan Purpose of the ceremony for the success of the activities are: a. Bebantenan pandang penyawis: as a welcome expression, welcome to meet. b. Canang pengerawos: as a guide for the deliberation, discussion and consultation. c. Cane: In the citizen-level meeting as the cleaning of Tri Kaya Parisudha and the endorsement statement of the meeting which also aims as a testimony of the bond of sense of unity to get consensus in deliberation. d.

Canang Pemuah: As a request that by the recipient forwarded to the revered in connection with the profession as Empu, Undagi, Sangging, Pemangku, or other professions of the clergy. e. Bebantenan Daksina or Compensation complete with his order at the ceremony of making gegulak or other ceremony means **as a symbol of**

making money worshiped in connection with activities or worship. f. Banten Pejati with complete order and segehan at the tree cutting ceremony for building materials aims to convey intent, begging to be allowed to cut trees for building materials.

By tapping three times the tree to be felled is a direct dialogue with the tree, the inhabitants and the ruler with the language of the mantras of ritual dialogue spells. The ceremony is performed at places of activity performed at the appointed times in accordance with dewasa ayu or the election of a good day, preparation of development carried out by people who will build complete with upakara means to be offered.

Preparatory 53 ISSN 1869-0459 (print)/ ISSN 1869 -2885 (online) © 2020 International Research Association for Talent Development and Excellence <http://www.iratde.com> Talent Development & Excellence Vol.12, No.1s, 2020, 43-55 ceremonies before the founding of the building are called the ceremony of ngeruwak karang that is the beginning ceremony of the construction of the house by conducting a ceremony of the basic land of the building.

But before this ceremony, the first undagi does ritual purification (maprayascita), make a refutation to the place of banten pejati to the presence of Bhagawan Wiswakarma as undagi teachers, then make gegulak that is a unity of the main measure taken from the size of the person who built the house. This ceremony was conducted solely by Undagi and was accompanied by a house builder. Each ceremony was undertaken in specified time and place, purpose, means, and implementation of the ceremony. After the ceremony, everything is ready to perform the ceremony to examine the whole elements, facilities, and participants. Implementation of the One and Only convey the purpose and dialogue the ritual with what is done.

At the end, it conveys pesegehan and tetabuhan to the spirits of the earthly beings in the underworld called Rajakala, Bhutakala, Banaspati and similar powers. From the course of the ceremony, it is clearly a manner of human relations with his Lord, and the forces in his environment to achieve what is expected. 2.5.2 Ceremony at Building The process of constructing the building during the construction period, the steps with the ceremony are: measurement of the yard, basic marketing, perforating the pole, punching holes, putting the bow to the pole pit, and installing the roof (Bendesa 1982: 11). The courses of the ceremony are: a. Measuring yard: The ceremony is banten nyikut karang, sesantunan with complete order and pasegehan. b.

Basic Installation: The ground stone ceremony is called a cleansing ceremony whose level and its completeness are adjusted to the kind and level of the priority of the building. c. Pushing the pole and piercing the calamity: Preceded with an early sculpture ceremony piercing the pole and scratching ceremonial holes punctured the construction

bucket cull at the roof top. d. Ngaug sunduk: The assembly ceremony called ngaug sunduk begins by inserting the pen bowed to the pole hole followed by another series after all construction elements are done. e.

Roof Installation: After all construction elements have been completed, it is accompanied by a ngerabin ceremony and a roof worker. Then proceed with the work of completion of construction parts of floors, walls, bales, and other parts. Ceremony during the process of building a building is done in place of the building will be established. The ceremony is performed in the yard of the building to be erected after physical cleaning and ritual, then nasarin done in the yard of the building that will be erected in the foundation hole in the corner / bucu kaja kangin or in other parts when the calculation and physical considerations want in other parts.

Nasarin time is according to the provisions of sasih, pawukon, wewaran, and dauh set by wariga experts who set dewasa ayu, hole punching ceremony and punching holes in place where the building will be erected or where building materials are done which will then proceed at the ceremony ngaug sunduk by first cleaning up, rendering poles and sundowns, and the last is the installation of the roof on the building. 54 ISSN 1869-0459 (print)/ ISSN 1869 -2885 (online) © 2020 International Research Association for Talent Development and Excellence <http://www.iratde.com> Talent Development & Excellence Vol.12, No.1s, 2020, 43-55 2.5.3

The Ceremonies after the Building has been Built After the building has been built, then the ceremony as a series of the largest of the other ceremonies is done. To start to occupy the buildings, it is holding a ceremony of ngulihin karang, starting from the beginning enter the yard of the housing to further inhibit the housing that has been built. If then the building experienced disaster due to deeds of human, the building is ritually cleaned after it has been repaired as necessary.

But before the house will be occupied in advance, it is held a ceremony that is the ceremony associated with efforts to clean up the materials used and at the same time give the soul power to the building, so that it can be spirited like any other creatures. Furthermore, after the building has been built, for building, there is a ceremony performed namely melaspas ceremony with equipment, and ceremonies, then ceremony ngulihin karang similar to the marriage ceremony because as if the residents mated with the building to be occupied.

The ceremony aims to process its birth in a ritual, melaspas ceremony carried out after the building is completed, it aims to return the name of the material to its origin and give a new name to the embodiment called the building with the names according to

their respective functions. With the melaspas ceremony, all materials merged in ritual, formed in the union of **the embodiment of the** building which later ritually cleaned given the soul and physical strength in a ritual and met with the future use in an expected intimacy, so that later able to create a harmonious situation in the family, and later able to provide comfort for the owner of the house in carrying out all activities undertaken.

The course of the ceremony of pemelaspasan consisting of pencaruan, pengurip, and pemelaspasan is the delivery of content, intentions, and expectations by means of bebantenan and also introductory of mantra. After **the building and the** yard are physically cleaned, the decorations **of the building and** yard are applied. Appliances such as sanggah x surya, lapaan, asagan and caru hole where each bebantenan be prepared and bebantenan units installed in place. The bebantenan layout in each place is adjusted to the provisions of the luan teben composition and top-down according to the type and function.

After the arrangement of bebantenan prepared with the readiness of the saint who took the ceremonial course, then the ceremony is run with bebantenan units and the introduction of puja mantra. The purification stage in the sacred building other than those mentioned above, according to Nadia (2006: 41), the purification of the building that has been made is a form of balancing or giving spiritual value to what made into life and metaksu. In addition, the concept of development is done by arranging the best and the precise of the various elements, laying procedures, layout, spatial, and ordinance of purgation as it applies to humans as bhuana alit.

This is where there is a similarity between the concept of bhuana agung (building) and bhuana alit (occupying human). this is also the basis, in every construction or making of a house or a shrine taking the measure of the person owning it (mekardi). Stages in the purification process of the sacred building can be done by the process as follows: a. The ceremony of purifying oneself spiritually (maprayascita) for the undagi and making sanggah side with the aturan pejati (daksina, peras, sodan, canang, and segehan warna). This is preceded by an undagi to Hagawan Wiswakarma as his undagi teacher. b.

The ceremony of making gegulak, which is a unity of measure of the size taken from the size of the person who built the house, such as: the depa, guli, tapak, and so forth, with the offerings of banten pejati and segehan agung. c. The ceremony of ngeruwak, ngendag, and nasarin; namely the initial ceremony of the construction of the house or the holy place by conducting the ceremony of land of the building. This ceremony is done by making a hole of a cubit must. As a ritual material 55 **ISSN 1869-0459 (print)/ISSN 1869 -2885 (online) © 2020 International Research Association for Talent**

Development and Excellence <http://www.iratde.com> Talent Development & Excellence Vol.12, No.1s, 2020, 43-55 for this ceremony is used of red brick with a picture of bedawang nala as the basic symbol of the world, with offerings of tumpeng merah, kuwangen, and canang. d.

The ceremony of memakuh is a ceremony associated with efforts to clean up the materials used as well as to give soul power to the building, so he can spiritually spirited. When conducting this ceremony, the tools used are pengurip-urip with three main color like blood, pamor (lime), and charcoal, as a symbol of tri murti power. e. Pamelaspasan ceremony is a panglukatan ceremony so that the building as a creature can be considered legitimate to have a soul power in the building with spiritual power and taksu in it. III.

Conclusion The traditional architecture of the Hindu community in Bali is a representation of the teachings of religion as a system of beliefs and cultural systems as the values of the local wisdom of the community. The integration brings its own distinctive characteristics in the buildings formed in Bali. The exact and rational calculations of the day (dewasa), the sikut (size), and the ritual system used to provide a strong magical value to the building being created. The theology system of sanga mandala gives the right picture and position in the formation of building structures in a yard. So that the building made is positioned exactly in accordance with the function expected by the person who will live there.

The structure of the building with reference to the mandala that flies over the concepts of utama, madya, and nista are adapted to the teachings of tri hita katana to form a structured and neatly arranged of the beautiful house and beautiful masterpieces. So, in the future, the traditional architectural system of Hindu people in Bali can be used as a guide and can even be developed in a sustainable development system of knowledge and technology in this increasingly modern era. Bibliography [1]. Bendesa K. Tonjaya, I Ny. Gd. 1982. Lintasan Asata Kosali. Denpasar: Penerbit & Toko Buku Ria. [2]. Nadia, I Ketut. 2006. Materi Kuliah Arsitektur Tradisional Bali. Denpasar: Universitas Hindu Indonesia. [3]. SYoga.

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