

An Analysing of a Balinese Traditional Gateway Design (*Kori Agung*) in Puri Agung Ubud, Bali

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Abstract. The purpose of this study was to determine the analysis of the form of the *Kori Agung* design and ornaments at Puri Agung Ubud. *Kori Agung* or *pemedal* is the yard door for the house of someone who is Brahmin or Kshatriya. This *Kori Agung*, in every form, uses philosophical concepts related to traditional Balinese architecture, each part of the form of *Kori Agung* contained various ornaments such as *Keketusan*, *Pepatran* and *Kekarangan*. These ornaments give value or meaning to the characteristics of the function of the building. The form of *Kori Agung* is divided into three parts, namely the head, body, and legs. Each part generally takes ornaments with motifs in the form of faces, lotuses, creepers, jugs, and so on. This study uses a qualitative descriptive method, with data analysis techniques and data collection utilizing field observations and literature related to this research. The Conclusion obtained in this research is in the building *Kori Agung* in Puri Agung Ubud applying the concept of consideration in traditional Balinese architecture, namely: the concept of *Sanga Mandala*, *Asta Kosala Kosali*, *Tri Hita Karana*, and *Tri Angga*. As for the application of ornaments there are some *pepatran* and *keketusan* that are common in other *Kori Agung*. For its character uses *Karang Bhoma* as a symbolic of the function of the building as a Puri or holy place.

1. Introduction

Traditional Balinese architecture is one of the Vernacular architectures, which is part of the wealth of Archipelago Architecture that grows and influences tourism development in Bali. As part of the culture and its birth, traditional Balinese architecture is motivated by customary norms, religion, and local environmental habits [1]. Traditional Balinese architecture is a spatial arrangement of traditional and cultural activities for the Balinese people. In compiling and considering traditional Balinese architectural buildings, there are basic philosophies or concepts that affect the spatial layout and function of the building, including cosmological orientation or *Sanga Mandala*, cosmological balance, or *manik ring cucupu*, and a spatial hierarchy consisting of *Tri loka* and *Tri Angga*.

Puri, or the residence of the king in Bali, is one of the architectural heritage that is very strong in its artistic and cultural elements. There is no culture in each area that varies according to the background characteristics of the local area [2]. Puri Agung Ubud was once the residence of the King of Ubud and his descendants. Along with the development of the current function of Puri Agung Ubud, apart from being a residence as well as the main cultural tourism object in the village of Ubud, in this case, it has an impact on maintaining the physical form of the building and its architecture so as not to experience changes in the form of traditional Balinese architecture which used to work as the house of a King of Ubud. The architecture of Puri Ubud uses the application of the *Tri Mandala* concept and cosmological orientation, or is called *Sanga Mandala*. *Tri Mandala* is a traditional

architectural concept that is applied in the concept of land management with the division of three zones based on the level of holiness. While *Sanga Mandala* is a concept of zoning activities and layout of buildings in the yard in maintaining balance in *Kori Agung* to achieve a harmonious life [3].

This research is focused on the design of forms and ornaments on the *Kori Agung* of Puri Agung Ubud. *Kori Agung* or *pemedal* is a yard door in a traditional Balinese building. *Kori Agung* is a term for housing from its residents who have the Brahmin or Kshatriya caste. *Kori Agung* is based on the meaning of the word that has the meaning of the exit, but based on its function, the *Kori Agung* functions as a circulation in and out of the yard. In this case, it can be concluded that the orientation of the Balinese people in socializing and doing their dominant activities leads outside the home [4]. Each *Kori Agung* has a different form. In addition to being able to distinguish the identity of a region, the forms and ornaments contained in the *Kori Agung* have a meaning or function of the building in it. The form of *Kori Agung* applies the concepts of *Tri Angga*, *Asta Kosala Kosali*, and *Asta Bumi*, which are related to considerations in traditional Balinese architectural buildings.

Ornament is one of the decorative forms of Balinese architecture, which has many decorative motifs of various patterns and has a stylized form of flora, fauna, and religious symbols. An ornament is a form of aesthetic understanding of the characteristics of the building and implied meaning adapted to the function of the building [5]. Ornaments, in general, can be classified into two, namely (1) ornaments that contain symbolic meanings related to the *Kori Agung* function in the building, (2) ornaments in the form of decorative elements that have a function only as decoration [3]. At Puri Agung Ubud, the ornaments are divided into three; *Keketusan*, *Pepatran*, and *Kekarangan*. This study aims to analyze the design of the form of *Kori Agung* and ornaments found in Puri Agung Ubud. This study uses a qualitative descriptive method, with data analysis techniques and data collection techniques using the study of cultural artifacts.

2. Method

The method of analysis or discussion used in this study uses a qualitative descriptive method. This method is used because this study analyzes the form and ornaments found in the *Kori Agung* of Puri Agung Ubud. Techniques of data analysis and data collection used two methods, namely the direct observation method to the object, namely the *Kori Agung* of Puri Agung Ubud, and the literature study method related to all the concepts behind traditional Balinese architecture related to the design and ornaments.

3. Results and Discussion

3.1 Concepts and Form Related to *Kori Agung* Puri Agung Ubud

The *Kori Agung* or *pemedal* is a yard door in a traditional Balinese building. *Kori Agung* is based on the meaning of the word that has meaning of the exit but based on its function, the *Kori Agung* functions as a circulation in and out of the yard. In this case, it can be concluded that the orientation of the Balinese people in socializing is dominant outside the home [4]. The material used in *Kori Agung* Puri Agung Ubud uses a red brick arrangement basically and uses sandstone in the ornaments.

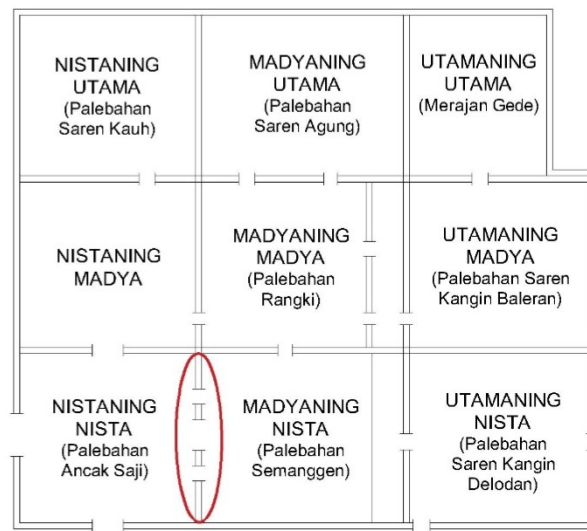


Figure1. The Division of Puri Agung Ubud According to *Sanga Mandala* Concept
Source: Personal Analysis



Figure 2. *Palebahan Ancak Saji*
Source: Personal analysis

Kori Agung at Puri Agung Ubud has a horizontal form, namely *Kori Agung* which has *lebu*, has *jaba sisi*, and has *palebahan ancak saji*. A related research book states, *Palebahan ancak saji* is the front page of the *Puri*, which has a function as an area to prepare for entering the *Puri* [5].

The form of the *Kori Agung* building at Puri Agung Ubud was made by considering the conceptions of *Asta Kosala Kosali* and *Asta Bumi*. According to related research, *Asta Kosala Kosali* is a concept or building layout rule that is packaged in a religious concept in terms of length, width, height, *pepalih* (levels), and decoration, while *Asta Bumi* is a rule regarding yard areas and the distance between buildings [6]. The concept of *asta kosala kosali* is to determine the dimensions of the building using the size of the human body or the homeowner, namely *tapak* (feet), *depa* (arms), and *lengkat* (fingers) [7].

Kori Agung's Philosophy in Traditional Balinese Architecture Seen from the shape, the towering *Kori Agung* is likened to the shape of a mountain. In terms of the form of ornaments used are *pepatran*, *keketusan* and *kekarangan* that regulate life in nature because the types of ornaments that take the form of flowers, plants and animals which are the contents of the universe. If it is associated with mountains where there are plants and animals that live on mountains which are part of natural life.

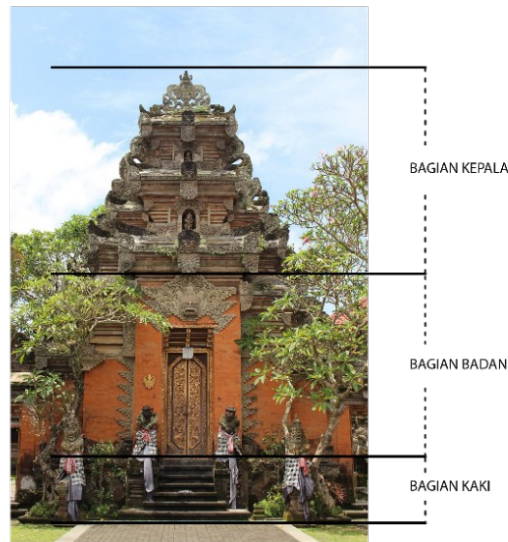


Figure 3. The division of *Kori Agung* Puri Ubud with *Tri Angga* concept
Source: *Personal analysis*

The form of the *Kori Agung* building at Puri Agung Ubud in traditional Balinese architecture uses the *Tri Angga* concept, *Tri Angga* is a basic concept in Balinese architectural planning, which has a relationship with *tri hita karana*. The concept of *Tri Angga* is divided into three parts, namely *Utama* (top, head), *Madya* (middle, body), and *Nista* (bottom, legs) [8]. The following will be explained the division in the *Kori Agung* in Puri Agung Ubud:

1. *Utama Angga*, Head Section

- a) At the head, there are ornaments of *karang bentala* and *murdha* as ornaments located at the top of the building, besides that at the ends of the sides there are ornaments with *ikut celedu* and combined with some *Pepatran* and *Keketusan* ornaments.
- b) At the center of the head, there is a statue that is believed to be an older inhabitant, and its function is associated with the existence of *Kori Agung*, which used to function as a kingdom.

2. *Madya Angga*, Body Section

- a) In this section, there is also a door opening as an in and out circulation which is only used for certain events. This section is flanked by the composition of the *susunan pengawak* (body), *sipah* (armpit), and *lelengan* (arm). The door in this *Kori Agung* is made high, but the size is adjusted to the occupants [9]. The size of the dimensions of the door hole in the *Kori Agung* is intended so that people who will enter the puri can better unite their thoughts, words, and actions [10].
- b) On the body there are *Karang bhoma*, *Karang goak*, *Karang simbar*, and various types of *Pepatran* and *Keketusan*.

3. *Nista Angga*, Foot Section

- a) At the foot of the *Kori Agung* there are five steps and one *tepas ujan*.
- b) At the foot, there are ornaments in the form of *karang hasti* / *Karang Gajah*, *karang tapel*, and several *Pepatran* and *Keketusan* depicting the nature of the foot in mountainous areas.
- c) At the foot, there are also two statues of Dwarapala. This statue is called an *apit lawang*, which has a function as a guard at the entrance to the puri. The form of this statue is manifested in a spooky face by showing fangs with bulging eyes and holding a sword or knife.

3.2 Ornament at *Kori Agung* Puri Agung Ubud

In a previous study, it was stated that Ornament is a form of Balinese architecture that has many kinds of decoration which is a form of aesthetic understanding of the characteristics of the building and implied meanings that are adapted to the values of the building [3]. The forms of Ornament in this *Kori Agung* use the basis of consideration of the three life on earth, humans, animals, and plants. Here are the three types of ornaments:

1. *Keketusan*

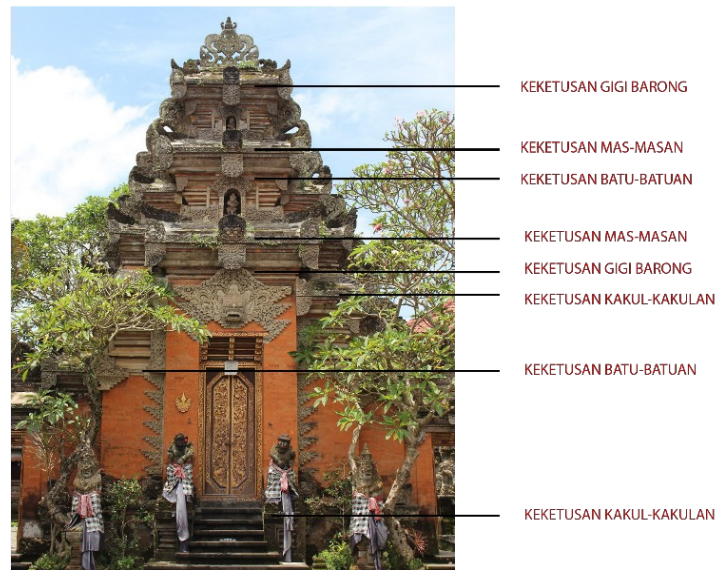


Figure 4. Laying the types of *Keketusan* ornaments on the *Kori Agung*
Source: *Personal analysis*

In a book related to traditional Balinese architecture mentions that the motif of the ornament of *Keketusan* the form of the most important part of the plant by using repeated patterns with processing to accentuate the motif [11]. In this *Kori Agung* using four types of *Keketusan*, namely:

A. *Keketusan Kakul-kakulan*

Figure 5. <i>Keketusan kakul-kakulan</i> Source: Jaya (2013)	Figure 6. <i>Keketusan kakul-kakulan</i> Source: <i>Personal analysis</i>

The *Keketusan kakul-kakulan* ornament is a form of *kakul* (snail house) arranged in rows or repetitions to form a regular ornamental pattern. The *Keketusan* of *kakul-kakulan* are usually placed in the humiliating part of *nista angga*.

B. *Keketusan Mas-Masan*



Figure 7. Keketusan Mas-Masan Source: Jaya (2013)	Figure 8. Keketusan Mas-Masan Source: <i>Personal analysis</i>
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The Mas-masan *Keketusan* ornaments are the form of *kuping guling/don waru* which are arranged symmetrically to form a mas-masan ornament.

C. *Keketusan Gigi Barong*

	
Figure 9. Keketusan Gigi Barong Source: Jaya (2013)	Figure 10. Keketusan Gigi Barong Source: <i>Personal analysis</i>

Gigi barong *Keketusan* ornament is a form of incisors on the barong, which are arranged regularly and form a regular rhythmic repetition.

D. *Keketusan Batu-Batuan*

	
Figure 11. Keketusan Batu-batuan Source: Jaya (2013)	Figure 12. Keketusan Batu-batuan Source: <i>Personal analysis</i>

Batu-batuan *Keketusan* ornament is a form of various stones arranged in *Kori Agung* and forming a patterned row.

2. *Pepatran*

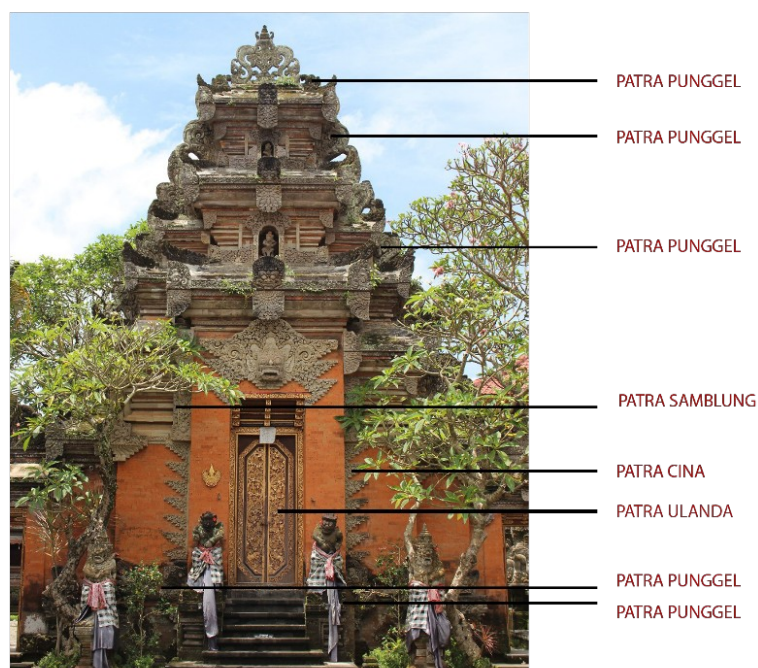


Figure 13. Laying the types of *Pepatran* ornaments on the *Kori Agung*

Source: *Personal analysis*

In a book related to traditional Balinese architecture, it is stated that *Pepatran* is a form that resembles an ornament or relief sculpture that is displayed as a background [11]. In this *Kori Agung*, four types of *Pepatran* are used, namely:

A. *Patra Punggel*



Figure 14. *Patra Punggel* Ornament
Source: *Personal analysis*

The *Pepatran* *punggel* ornament is a combination of several decisions consisting of ready combs, *Patra wayah*, *batu poh*, *kuping guling*, and *ampas nangka*. They become the motif for *Patra* *punggel* ornaments.

B. *Patra Samblung*



Figure 15. *Patra Samblung*
Source: Jaya (2013)



Figure 16. *Patra Samblung*
Source: *Personal analysis*

The ornament of *Pepatran* *samblung* is a form of vines, namely the *samblung* plant, consisting of many leaf and stem patterns that propagate and fruit flower patterns are found at the ends of the tendrils.

C. *Patra Ulanda*



Figure 17. *Patra Samblung*
Source: Jaya (2013)



Figure 18. *Patra Ulanda*
Source: *Personal analysis*

Patra ulanda ornaments are ornaments that are influenced by the Dutch. This *Patra* has a form whose motif elements are larger than other *Patras* and has a round and wide floral motif.

D. *Patra Cina*



The Cina *Patra* ornament is an ornament that is influenced by the form of Chinese culture brought to Bali. It has a form that dominates round flowers and leaf petals that tend to be round. Chinese *Patra* ornaments can be placed at the bottom, middle, or top of the *Kori Agung*. This *Patra* is only decorative and used as a symbol of living things (flora).

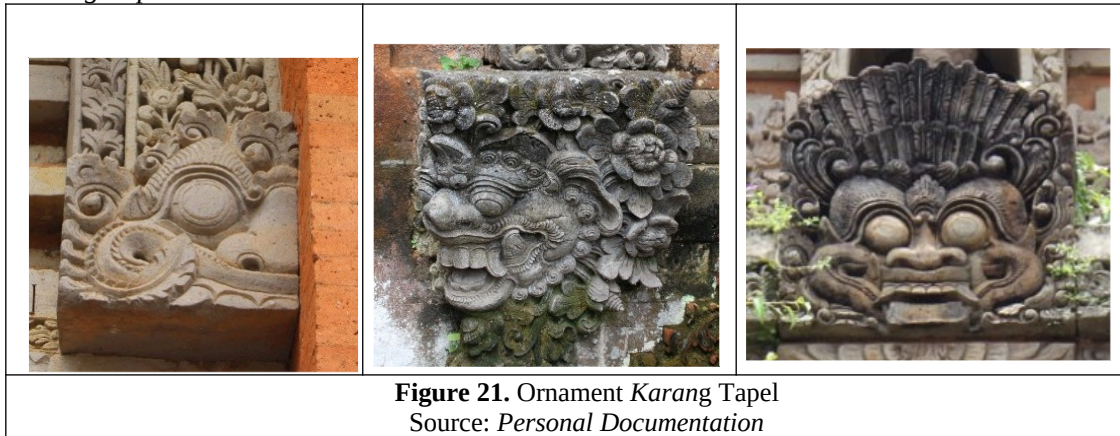
3. *Kekarangan*



Figure 20. Laying the types of *Kekarangan* ornaments on the *Kori Agung*
Source: *Personal analysis*

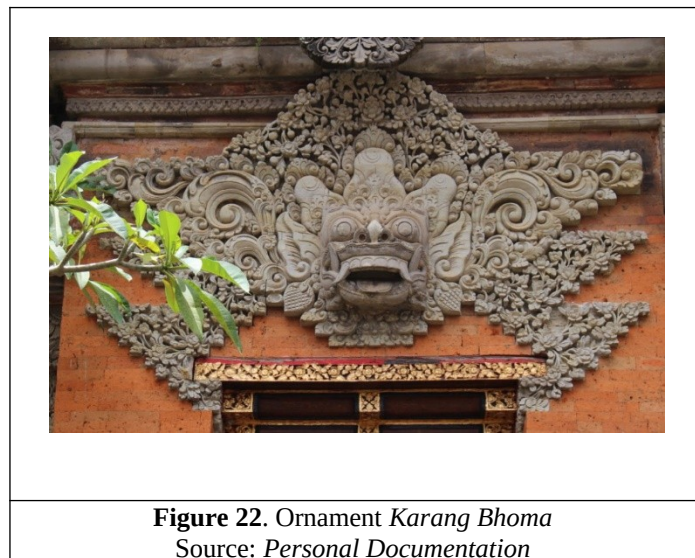
In a book related to traditional Balinese architecture, it is stated that *Kekarangan* is an essay that tries to approach the forms of flora, fauna, and immovable nature [11]. Karang is also one form of the function of a *Kori Agung*. In this *Kori Agung*, five types of kekarangan are used, namely:

A. *Karang Tapel*



The *karang tapel* ornament is a concept taken from the form of the face of the mask, the form of the face is made into a *karang tapel* with a masked face motif, characterized by bulging eyes, showing canine teeth and decoration on the head. The *tapel karang* is combined with the *ulanda Papatran*, the *tapel karang* is placed at the corner, waist or center of the *Kori Agung* building.

B. *Karang Boma*



According to previous research, the *karang bhoma* ornament is one of the sacred ornaments. Related to the concept of hindu mythology, *karang bhoma* is interpreted as the face of *Bhuta kala* (giant) with a spooky face [12]. This motif or form of *karang boma* is combined with *Patra ulanda* and *Patra china*. *Karang Bhoma* is placed at the top of the door. The function of laying the *Karang Bhoma* aims to ward off all dangers that will enter the *puri*.

C. Karang Asti/Karang Gajah



Figure 23. Ornament *Karang Asti*
Source: *Personal Documentation*

The karangasti ornament is a shape taken from the shape of an elephant, consisting of a pair of round/slanted eyes, wide ears, pointed/blunt teeth, using a lower jaw, tusks, and a long trunk that curves down. *Karang Asti* is placed at the base of the building as a basis for *Kori Agung*.

D. Karang Goak



Figure 24. Ornament *Karang Goak*
Source: *Personal Documentation*

Karang Goak ornament is a shape taken from the face of a crow / *goak*, *goak* is believed to be about strength or strength resilience in maintaining world peace. *Karang goak* is placed in the upper corners and combined with *Patra tunggal*.

E. *Murdha*



Murda is an ornament that looks like a crown placed at the top of the *Kori Agung* building. The meaning of the application of the *murdha* is that the building has a strong correlation with the function of the building as a *puri* building intended for elders [13].

4. **Conslussion**

The *Kori Agung*, in this study, is located in the *Nistaning Nista* area in the *Sanga Mandala* concept, which is the outermost area of *Puri Agung Ubud*. In the *Kori Agung* building, consider the concepts of *Asta Kosala Kosali* and *Asta Bumi* in arranging the layout and measuring the length, width, height, *pepalih*, and decoration. *Kori Agung's* Philosophy in Traditional Balinese Architecture Seen from the shape, the towering *Kori Agung* is likened to the shape of a mountain. In terms of the form of ornaments used are *pepatran*, *keketusan* and *kekarangan* that regulate life in nature because the types of ornaments that take the form of flowers, plants and animals which are the contents of the universe. The form of the *Kori Agung Puri Agung Ubud* building in traditional Balinese architecture uses the *Tri Angga* concept, which is divided into three parts, namely the head, body, and legs. Each of these parts has a different form of ornament according to the place, function, and meaning, of the three types of ornaments and the concept used in consideration of the the form of *Kori Agung*, which is centered on the application of the concept of *Tri Hita Karana* which is the center of teachings in Hinduism, namely the relationship between God, humans, and nature.

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