CHANGES IN THE FUNCTION AND FORM OF MANDALAS PURI AGUNG KARANGASEM BALI, INDONESIA

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Abstract - Puri Agung Karangasem is the residence of the descendants of the royal family of Karangasem Bali which was built in the 19th century by Stedehouder I namely Anak Agung Gede Jelantik, the first king of the Kingdom of Karangasem. The concept of puri development in general in Bali uses the concept of Sanga Mandala, while in Puri Agung Karangasem uses the concept of Tri Mandala (Utama Mandala, Madya Mandala and Nista Mandala). This change in concept resulted in changes in the function and shape of the building in each mandala. The meaning of mandala cannot be separated from the buildings that surround it. Changes to the physical mandala castle result in changes to the message and the signs and initial meaning contained. The purpose of this study was to determine the changes in mandala that occurred in Puri Agung Karangasem. This study used descriptive qualitative method. The results of this study are a change in the mandala castle which includes a change in function which results in changes in the shape of the mandala in Puri Agung Karangasem. The cause of the change was Dutch influence and acculturation with Chinese culture. Other causes are the result of the development of functions and space requirements resulting in changes in the form of the building and the addition of area to support the new building functions.

Index Terms - Change, Mandala, Puri Agung Karangasem.

I. INTRODUCTION

Puri is a name used to refer to the residence of the rulers (kings) in ancient times on the island of Bali. The castle is still used today by the descendants of the king and close family who still have blood relations with the king. The existence of the castle in the Balinese community has always had important functions and roles. Castle buildings are designed for this purpose and purpose, so that its existence in an area will make it a landmark. Puri is a representation of the cultural and spiritual roots of the Balinese people [1], [2], [3].

Almost all regencies and cities in Bali have chateaux, because each of these places has been ruled by the king. Uniquely, each regency and city has more than one castle inheritance, as in Karangasem Regency. One of the relics of the castle in this Regency is Puri Agung Karangasem. This castle was built in the 19th century by Anak Agung Gede Jelantik, the first king of the Kingdom of Karangasem, who at that time served as Stedehouder (representative of the Dutch government). The buildings in the castle are divided into three parts which follow the Tri Mandala concept, which is a conception of traditional architecture that is widely applied in the concept of structuring Hindu temples in Bali until now.

Changes to the castle mandala result in changes in the function of each mandala. Utama Mandala functioned as the residence of the king and his family. The building where the king lives. Madya Mandala functioned as a place to watch the performing arts held, as a place to carry out various ceremonial activities. Nista Mandala is functioned as a place for guests to prepare to enter the deeper castle area, serving as a residence for courtiers who help with various work in the castle and as a public kitchen if there are large activities inside the castle.

While changes in function, result in changes in the shape of buildings that exist in each mandala. Utama Mandala, there are Gedong Maskerdam, Gedong Londen, Gedong Betawi, Gedong Yogya, Ekalanga and Pamerajan Agung. Madya Mandala, is a yard that extends from the north to the south side of the castle with Bale Kambang on its south side. Nista Mandala, consists of three spatial structures namely Bancingah, Kawula Roban, and Keramen. Changes to the castle mandala and changes in the function and shape of the architecture, resulted in changes to the message and the signs and initial meaning contained. Whether it's a conventional nonverbal sign.

In connection with the above, it is necessary to conduct research to determine the extent to which the changes that occurred in the Puri Agung Karangasem mandala, compared to the concept of the mandala castle in general in Bali.

II. RESEARCH DESIGN AND METHODS

The research approach used in this study is descriptive qualitative research. Qualitative research is carried out on natural objects that develop as they are, not manipulated by researchers and the presence of researchers does not really affect the dynamics of the object. Descriptive research explains the phenomenon of changes in mandala that occurred in Puri Agung Karangasem and described it carefully and measurably. Data collection techniques used in this

study were observation techniques, interview techniques, and documentation. This study uses qualitative research methods with emic approach, researchers assume that human behavior is patterned in the pattern system itself. The aim is to reveal and describe the system of behavior together regarding the change in mandalas in Puri Agung Karangasem [4], [5].

III. LITERATURE REVIEW

PURI-PURI IN KARANGASEM

In Bali, which is a cultural source, besides residents of the Adat Village, also Puri-puri, which is the residence of the king, and Geria-geria, the place of residence of the Brahmins. The existence of the castle in Balinese society always has important functions and roles. The castle building is designed for this purpose and purpose, so that its existence in an area will make it a reference. Almost all regencies and cities in Bali have a castle, because each of these places is ruled by the king. Uniquely, each regency and city has more than one heritage castle, such as in Karangasem Regency [2], [3]. Historically, the present Kelodan Castle is the oldest Puri in Amlapura, named Puri Amlarajja, built around 1660 by the king. Karangasem I, I Gusti Anglurah Ktut Karang. Next Amlarajja is inhabited to III. Starting from the 4th generation, namely I Gusti Anglurah Made Karangsem Sakti, Sang Atapa Rare, Dewala in Bulatri, he no longer lives in Amlarajja Castle. He made the castle complex to the north of Amlarajja called Puri Kaleran, because it is located north of Amlarajja (around 1700 AD) Puri Kaleran was later called Puri Ageng, because there lived only those who held the kingdom, while Puri Amlarajja later became Karang Kepatihan and named Puri Kelodan until now (because it is located in Puri Ageng) [6]. The present Puri Kaleran which is located in the north of Puri Ageng, was built around 1850. It was originally occupied by descendants of the King Singasari family who had died in Lombok, namely descendants of I Gusti Made Oka Suri, and two daughters who were later taken by the wife Anak Agung Gde Pulu and Anak Agung Gde Oka at Puri Ageng. Until now Puri Kaleran is inhabited by the descendants of King Karangasem I Gusti Gde Karangasem (Dewata di Sasana) and descendants who came from Singasari Lombok, who are both descendants of the Anglurah Dynasty Made Karangasem. It was only in the Xl generation, after the Dutch defeated Lombok in 1894 (Anglurah Ktut Karangasem), where the defeat of Lombok also meant the defeat of Karangasem by the Dutch, and by the appointment of the Great Son Gde Jelantik by the Dutch as Stedehouder of Gemachde over Karangasem (Gouv. Besluit 1.0 In June 1896 No, 19), the Puri Agung Kanginan complex was built on the east side of Puri Ageng. The castle complex is so extensive that it extends from north to south, centered on a building called Maskerdam (as long as the word from Amsterdam is a city in the Netherlands) [6].

MANDALA PURI

The term mandala is not only found in India but also in various countries including in Indonesia and in Bali in particular (Tri Mandala and Sanga Mandala). Both Vaastu Mandala India and Feng Shui are an art of harnessing energies, mandalas in Bali are both the art of utilizing natural energy. Although both have the same purpose, humanity and harmony with nature. But it has very different principles. Vaastu (India) is based on culture, tradition, geographical conditions, climate conditions and everything for India. Mandala in Bali is based on culture, tradition of geographic conditions, climate in Bali and can be found in temples, castles or other buildings. Mandala in the castle can be distinguished according to the nine division called Sanga Mandala. Each division is made of a large and high-size brick wall called penyengker for a barrier. Each division is also connected with an entrance called a kori [7], [8], [9].

NISTA	MADYA	UTAMA	
Lumbung	The place King's wife	Pamerajan Agung	UTAMA
Rangki	Paseban	Residence King	MADYA
Ancaksaji	Sumanggen	Pawarangan	NISTA

Fig. 1 Mandala Castle in general in Bali
Source: Agung, 1986 and Observation, 2018

Parts of the castle are generally divided into three parts, namely: Ancak Saji is the outermost part; cages and clover in the middle; and glorious display on the inside. The serving portion which is the outermost part is the building of Bale Tegeh or Bale Tajuk, Bale Penangkilan and Bale Gong. The function of Bale Tegeh is as a gathering place for members of the kingdom when a procession is held in a celebration. The border in this section is a transparent wall with an entrance in the form of a Candi Bentar which is on two sides. In the Semanggen section there is a Bale Semanggen or also called a Bale Layon which functions as a place for the body. This part of the day is used to receive guests and where the royal families conduct art training. Jineng building and paon in the courtyard of the kitchen function as a storage area. The grounding of the cages in the castle can be divided into

the courtyard of Saren Kauh, Saren Agung (Rangki) and Saren Kangin. As the center is the courtyard of Saren Agung. This court is divided into two parts, namely the yard of the Rangki and Saren Agung [8]. Pelataran Rangki to accept the community and close family. This part is also connected to the entrance leading to the Jaba section in Jaba Tengah Pemerajan Agung. At the Saren Agung section, there is the Saren Agung, which serves as the residence of the king. In accordance with the name and function, this building is deliberately made more magnificent both in terms of shape, material and ornament when compared to other buildings. In the Saren Kauh court there are several buildings that function as dwellings for some of the younger king's brothers and in the courtyard of the Saren Kangin there are several buildings that function as the dwellings of some elderly members of the kingdom. In both parts of the courtyard each has Pamerajan that functions as a sacred building area.

Pamerajan Agung court is divided into three parts, namely: Jaba Sisi (outer part), Jaba Tengah and Jeroan (inside). The function of this courtyard is for the area of sacred buildings or the area of parahyangan. In the Jaba Sisi, a transparent wall with the temple is used as the entrance, while the entrance with the form of a Kori Agung is placed in Jaba Tengah. In the Jaba Sisi there is Bale Kambang surrounded by a pond, which serves as a place of meditation. In Jaba Tengah there are several buildings that function to place various equipment and offerings for religious ceremonial equipment. In Jeroan there are several buildings in the form of pelinggih, meru and padmasana which are typologies of sacred buildings [8].

IV. DISCUSSION

PURI AGUNG KARANGASEM

Puri Agung Karangasem was founded by King I Gusti Gde Jelantik. The process of establishing Puri Agung Karangasem was inseparable from the initial establishment of Amllaraja Castle by the first King of Karangasem, namely, Raja I Gusti Anglurah Ktut Karang. Then he was replaced by his children and grandchildren with the structure of the government of King Tri Tunggal I (I Gusti Anglurah Wayan Karangasem, I Gusti Anglurah Nengah Karangasem, I Gusti Anglurah Ktut Karangasem), Raja Tri Tunggal II (I Gusti Anglurah Made Karangasem, I Gusti Anglurah Nyoman Karangasem, I Gusti Anglurah Ketut Karangasem), and Raja Tri Tunggal III (I Gusti Gde Putu, I Gusti Made Oka, I Gusti Gde Jelantik). Since King Tri Single II ruled the government center was moved in Puri Gde or Puri Ageng. When the Karangasem Kingdom was ruled by the last King Tri Tunggal, Deputy King I Gusti Gde Oka died in 1890 following King I Gusti Gde Putu died in 1893. Thus, the government in the Karangasem Kingdom was held by Deputy King I Gusti Gde Jelantik who later became King Karangasem. Raja Karangasem I Gusti Gde Jelantik then moved the royal center in Puri Kanginan. This Puri Kanginan changed its name to Puri Agung Karangasem because this is where Raja Karangasem runs his government [6], [7]. Agung Karangasem Castle is also called Puri Kanginan or Puri Amlapura. The castle was officially occupied by the king or ruler of Karangasem between 1894-1908, at which time the Great Son of Gde Jelantik cooperated with the Dutch government and was appointed as Stedehouder I. Involved Anak Agung Gde Jelantik (I Gusti Gde Jelantik) with the Dutch government at that time the Puri Gede Karangasem was no longer inhabited by the king, and later Puri Kanginan was renamed Puri Amlapura. Henceforth Puri Agung Karangasem was occupied by Agung Agung Anglurah Ktut Karangsem (I Gusti Bagus Jelantik) who served Stedehouder II (1908-1941). These two figures of the castle are the leaders of the development of the Puri Agung Karangasem [6].

Spatial layout in Puri Agung Karangasem does not follow the puri layout pattern in general in Bali, but follows the pattern of temples that uses the Tri Mandala concept where the castle divides into three parts, namely utama, madya dan nista. In this case, the spatial division in Puri Agung Karangasem is simpler compared to the other great castles which also functioned as a place for the ancient kings to live.

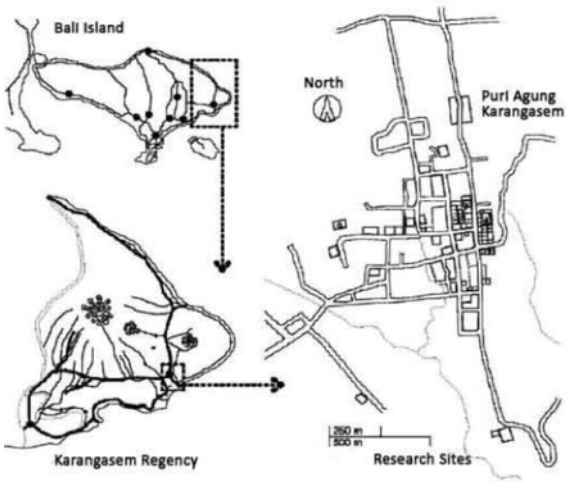


Fig. 2 Research Sites
Source: Hardy, 2017 and Observation, 2018

Structuring the construction of the Puri Agung Karangasem which is different from other castles in Bali is possible because at the time the Puri Agung Karangasem was built, the kingdom of Karangasem was not an independent kingdom and the king of Karangasem I Gusti Gede Karangasem died in 1849. To overcome the king's emptiness in Karangasem, the king of Mataram I Gusti Anglurah Ktut Karangasem sent three of his nephews, so that the kingdom of Karangasem had since been under the control of the Mataram Kingdom. Then, after the Karangasem

dynasty in Mataram was ruled by the Dutch in 1894, the kingdom of Karangasem automatically fell into the hands of the Dutch. And then the Netherlands appointed Anak Agung Gde Jelantik as Stedehouder I and occupied Puri Amlapura which is now called Puri Agung Karangasem (Agung, 1986). So based on this background, it is only natural that the concept of building a castle in Puri Agung Karangasem is different from other castles in Bali [7].

MANDALA PURI AGUNG KARANGASEM

Puri Agung Karangasem which began to be built since the 18th century, and now as a cultural heritage, is threatened by damage, not only by traditional causes, but also because of social changes and social conditions of the political, economic and cultural types through its colonial capitalist system. The more Bali is Bali, the more ready to be consumed [2], [3].

Puri Agung Karangasem is unique in the field of architecture and its sedentary pattern. Puri Agung Karangasem floor plan has two types, namely the traditional type in the south and the modern type in the north. The southern part of the castle is an older castle which was first built by the kings in Puri Agung Karangasem which was around 1875. The plan in the south still follows the traditional pattern of the castle, starting from the southern entrance through a section called Bancingah or Ancak Saji, then enter the Jaba Tengah, Petandakan, Pamengkang and finally called Loji, which is the residence of the king. The type or shape of the building is still traditional with carved poles [7].

Whereas in the northern part of the castle area which was built in 1900, it has more modern characteristics compared to the southern region. Modern elements can be seen from the shape of the building, ornaments used and the names of the buildings used. The manifestation of architecture in this region is seen as a foreign influence, especially the thick one seen is Dutch influence. Dutch influence began after the Karangasem dynasty in Mataram was ruled by the Dutch in 1894, then the Dutch appointed Anak Agung Gde Jelantik as Stedehouder I and occupied Puri Amlapura which is now called Puri Agung Karangasem. The influence of this external culture was the result of the involvement of the Dutch architect named Van der Heutz who collaborated with local undagi. European influence is seen in the style of the main building with a large veranda [10], [11].

Puri Agung Karangasem discussed in this study is the modern type. Variations in the shape of the castle building that are not owned by other castle, namely the nuances of cross-cultural architecture, which can be seen in each building as a result of acculturation of Traditional Balinese Architecture with foreign cultures such as China. The influence of this external culture is the impact of the involvement of Chinese architect named Lo To Ang who works together with local undagi. This influence is seen in the architecture, both the building and the decoration, as in the door decoration there are barong sai ornaments and carved ornaments on the doors, windows and other ornaments. Besides that there is also a pagoda-shaped entrance that rises to a height of 25 meters made of brick and decorated with puppet motifs, representing a masterpiece of human creative genius at that time [6], [11].

Another uniqueness of Puri Agung Karangasem can be seen from the naming of castle buildings which were adapted from the culture outside Bali. The names of existing buildings are also very unique and different from those in the castle in general in Bali, such as: Gili Bale, Gedong Maskerdam, Gedong London, Gedong Betawi and Gedong Yogya. This shows the exchange of human values, in a time span or in a cultural area in the world, in the development of architecture or technology [11], [12].

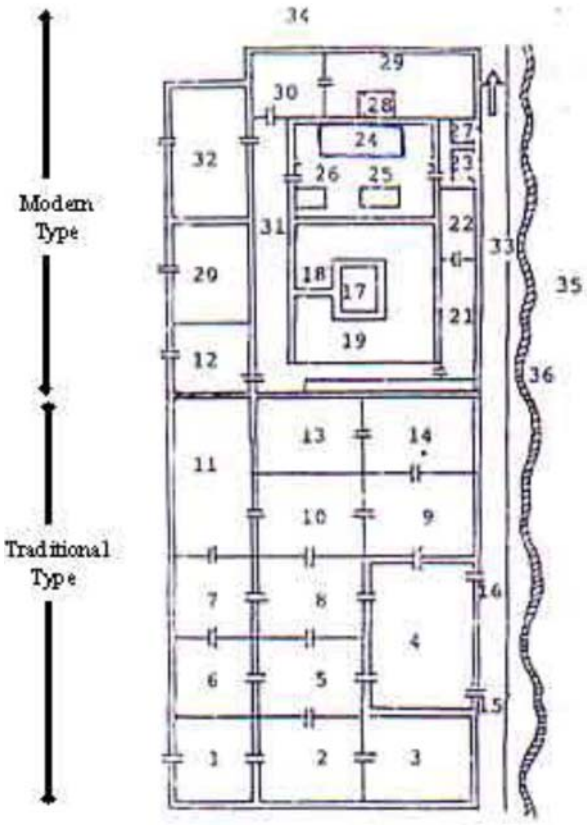


Fig 3. Puri Agung Karangasem Lay Out Plan
Source: Agung, 1986 and Salain, 2015

Legend: (1)Bancingah/Ancaksaji, (2)Jaba Tengah, (3)Pawon (Kitchen), (4)Loji Puri Madura, (5)Sumanggen, (6)Bale Tengah, (7)Jontail, (8)Pamengkang, (9)Pesaren, (10)Balekiran, (11)Jontail, (12)Keramen, (13)Gedong Tua, (14)Pemerajan, (15)Pamlesatan dan Roban, (16)Pengaping, (17)Gili, (18)Bridge (19)Pool, (20)Kawula Roban, (21)Family, (22)Family, (23)Ekalanga, (24)Maskerdam/the residence of the king, (25)Bale Pemandesan, (26)Bale Pawedan, (27)Gedung Yogya, (28)Gedung Betawi,

(29)Londen/family, (30)Londen/family, (31)Second court, (32)Bancingah(first court), (33)Kawula Roban, (34)Kawula Roban, (35)Nyuling Village and (36)Nyuling River

The mandala part of the castle has undergone a change, where the conditions of the mandala are very different from the concept of the mandala castle that is common in Bali. Puri Agung Karangasem does not use the Sanga Mandala concept but uses the Tri Mandala concept or three court. The first court is called Jaba which consists of three spatial structures namely Bancingah, Kawula Roban, and Keramen. The second court called Jaba Tengah is being built Bale Gili or called Bale Kambang. The third court, called Jeroan, is the core part of the castle which functions as the residence of the king and his family, named Maskerdam [7], [11].

Changes in the concept of mandala resulted in changes in the functions and forms that exist in each mandala (Utama, Madya dan Nista Mandala). Changes that occur in the Utama Mandala section, namely in the Sanga Mandala concept only functioned for the sacred building area or parahyangan area with the form of Pamerajan Agung, where the court is divided into three parts, namely: Jaba Sisi, Jaba Tengah and Jeroan. Whereas Puri Agung Karangasem with the concept of Tri Mandala, in the Utama Mandala functioned as the residence of the king and his family. The building where the king lived was given the name Maskerdam, which at the beginning of its construction was called Gedong Amsterdam, a city in the Netherlands. Because his name was spoken by a Balinese speaker, this mention became a mask. Right in front of the Gedong Maskerdam there is a Bale Pemandesan. On the west side, there are Bale Pawedaan, which are sacred buildings, while on the back of the gate there are Gedong Londen which cover other gedong including Gedong Betawi, Gedong Yogya and Ekalanga.



Fig. 4 Gedong Maskerdam, Gedong Londen, Gedong Betawi and Gedong Yogya at Utama Mandala
Source: Kurniawan, 2017

Changes that occur in the Madya Mandala section, namely in the concept of Sanga Mandala functioned to receive guests and where the royal families conduct art training (Bale Semanggen), as a place of storage (Jineng) and as the residence of the king (Saren Agung), residence royal family (Saren Kangin and Saren Kauh). Whereas Puri Agung Karangasem with the concept of Tri Mandala, in the Madya Mandala section functioned as a place to watch the performing arts held (Bale Kambang), as a place to carry out various ceremonial activities (Gedong Tua).



Fig. 5 Bale Kambang, Gedong Tua, Saren Kangin and Saren Kauh
Source: Kurniawan, 2017 and Observation, 2018

Changes that occur in the Nista Mandala section, namely in the concept of Sanga Mandala also called Ancak Saji, functioned as a gathering place for royal members when a procession was held in a celebration (Bale Tegeh and Bale Gong), as a place to receive community members (Bale Penangkilan) . Whereas Puri Agung Karangasem with the concept of Tri Mandala, in the Nista Mandala section functioned as a place for guests to prepare to enter the deeper castle area (Bancingah), functioning as a residence for courtiers who helped various works within the castle (Palebahan Kawula Roban) and as a public kitchen if there are large activities in the castle (Keramen).



Fig. 6 Bale Penangkilan and Kori Agung from the direction of Nista Mandala
Source: Observation, 2018

Changes to the physical mandala castle result in changes to the message and the signs and initial meaning contained. Whether it is a conventional nonverbal sign such as the addition of buildings [14]. Nonverbal signs such as movements, forms of clothing, and various other conventional social practices can be seen as a kind of language composed of meaningful signs communicated based on relationships . Thus, architectural works in the form of physical forms that are considered text by observers can provide multiple meanings in accordance with the community. Some castle buildings have increased area to support new building functions which have resulted in changes in shape. The link between meaning, architecture and history, further stated that meaning is the essence that is born of the mind some elements of the facts of human attention and its possibilities in the world, as facts that are easily forgotten and poorly understood. The architectural conditions of buildings in Puri Agung Karangasem have now undergone changes both in terms of function, shape and meaning of buildings. Since 1970 Bali has been visited by many local, national and international investors since it was made a major tourist destination in Indonesia. The rapid development of Bali tourism after 1970 (mass tourism), was made an opportunity by the heir family of the castle by opening the castle for tourists both from overseas and within the country. Puri as the center of Balinese culture with its rich variety of architectural features is expected to be a tourist attraction. Likewise with Puri Agung Karangasem, for this purpose and purpose, modifications, adaptations or changes were made to building units and the use of the yard (palebahan) castle. With the entry of tourism into the castle it is thought that it will affect the occurrence of change [13].

CONCLUSION

Changes to the mandala castle occur where the current condition of the mandala is very different from the concept of the mandala castle which is common in Bali. Changes in the mandala that occurred due to changes from the concept of Sanga Mandala (the concept of the mandala castle in general), became the concept of Tri Mandala.

This change resulted in changes in each mandala (Utama, Madya and Nista Mandala). This change was a result of Dutch influence after conquering Karangasem in 1894. Acculturation with Chinese culture was the result of the involvement of Chinese architects who collaborated with local undagi. Changes that occur in the physical mandala castle result in changes in the function and form of the mandala. Changes in function resulting in changes in the shape of the mandala in Puri Agung Karangasem. The cause of change is due to the development of functions and space requirements that have resulted in changes in the shape of the building and the addition of area to support the new building functions. The cause of this change is due to the development of the number of family members who demand the development of functions and space requirements.

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