

Application of the *Bale Meten* architectural concept on the spatial order *Jeroan* of Pura Mertasari Denpasar

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ABSTRACT

Pura Mertasari is a temple located on Jalan Kepundung, Denpasar-Bali. The spatial concept of this temple is *tri mandala*, with the main zone functioning as the *offal*, the middle zone functioning as the middle *jaba* and the *nista* zone functioning as the *jaba sisi*. However, in addition to the macro spatial division, the uniqueness of the micro spatial division of the *jeroan pura* was found. The spatial division in the *jeroan* of this temple is called the architectural concept of *bale meten*. The *bale meten* architectural concept is a unique concept. However, a problem was found, namely there has been no similar research that examines this concept. Thus, departing from the aim of enriching scientific studies of Balinese architecture which is applied to the spatial of temples and the desire to study the architectural concept of *bale meten* on the spatial of temple innards scientifically, this research needs to be carried out. So that in the future this research can be used as reading material and knowledge about the application of the architectural concept of *bale meten* in the spatial of temple innards. This research method is descriptive qualitative with a case study approach. The result of the research is that the innards of the temple are manifested like the concept of the *bale meten* space. This finding is confirmed by the division of three elements of the spatial hierarchy, namely the main function as *gedong* in the *bale meten* and as a spatial *pelinggih* on the innards of the temple, *madya* as the terrace of the owner of the house in the *bale meten* and as the canopy of *pelinggih* / place to put ceremonial facilities on the innards of the temple, and *nista* as the visitor's terrace in the *bale meten* and as a place for *pengempon* in the *jeroan* of *pura*.

Key word: architecture; *bale meten*; spatial; *jeroan*; *pura*.

INTRODUCTION

Mertasari Temple is a *kawitan* temple which functions as a holy place to worship the holy spirit of the ancestor of Ratu Dalem Pemeregan. This temple is the *mecca/branch* of the main temple for its descendants to worship the holy spirit of the Dalem Pemeregan ancestors, namely the Dalem Pemeregan Klungkung Central Temple. The spatial arrangement of this temple uses the concept of the *tri mandala*. The application of the *tri mandala* concept to this temple is to divide the three elements of the spatial hierarchy into their spatial arrangement. Among other things, main as temple innards, middle as middle *jaba* and *nista* as side *jaba*. This division of space is based on the orientation of the sunrise-sunset axis.

The application of the *tri mandala* to this temple indirectly divides the spatial temple into three parts (main/*offal*, middle/middle *jaba* and *nista/jaba* side). This states that the spatial structure of the temple is divided into three zones/*tri loka* (*bhur*, *bwah*, *swah*). In the spatial arrangement of this temple, there is a unique architectural concept in the spatial arrangement of the innards of this temple. In the innards, functionally it is a sacred/main zone, but there are different levels/hierarchies in the innards of this temple. Based on the results of interviews with key informants, this concept is named the *bale meten* architectural concept which has two terraces. Based on the description of the temple and the background of the spatial uniqueness of the temple's innards and the hope to increase scientific studies of Balinese architecture, it is necessary to carry out technical research to understand the architectural concept of *bale meten* applied to the design of the temple's innards. So that in the future it can become reading material and knowledge about the application of the *bale meten* architectural concept to the spatial arrangement of temple innards.

Spatial is a key element in understanding architecture. Spatial functions as a container for human activity both physically and psychologically. This also results in spatial patterns that can be seen as a relationship between architecture, environment and culture where the spatial is located (Mendra, 2016). Fathony, et al in Sosiawan (2020) added that spatial is a spatial aspect in the sense that space is understood not merely to be geometric and value-free, but space in relation to social values and cultural values. Space has meaning, value and is heterogeneous in nature, has a metaphorical meaning (not mathematical) and is closely related to social and cultural aspects.

RESEARCH METHODS

The research method is the method used by researchers in collecting research data (Arikunto, 2013). This research method uses a descriptive qualitative research method with a case study approach. This type of research is a holistic/single case study research. The case study used in this research is the spatial arrangement of the innards of Mertasari Temple in Denpasar. The reasons for this study using one case are 1) the case chosen, namely the Spatial Arrangement of the Jeroan of the Mertasari Temple in Denpasar, is capable of being evidence of a well-developed theory. 2) the selected case is the Spatial Arrangement of the Offal of Mertasari Temple in Denpasar, which is a temple that has a unique spatial arrangement of the innards and is worthy of being tested using the theory that has been developed. Thus this research was able to produce a technical application of the architectural concept of bale meten to the spatial arrangement of the innards of Mertasari Temple in Denpasar.

Moleong (2008) states that qualitative case study research is an attempt to uncover problems, circumstances and events as they really are, so that they act as revealers of facts. Likewise with Yin's statement (1994) which states that the task of the case study researcher is to explore something implied/invisible, into explicit/visible knowledge.

This research has the characteristics of the following stages. 1) Conduct initial research (grand tour), which aims to identify and explore in detail the locus of this research. 2) The theoretical basis, carried out after the field data has been collected, this aims to determine the right theory to solve the problems of this research. 3) Determination of research boundaries, this aims to provide boundaries and focus points in this research. The focus of this research is the application of bale meten architecture to the spatial arrangement of the innards of Mertasari Temple in Denpasar. 4) Descriptive data, which is data obtained from the results of research in the field, then presented orally in the form of written/narrative data combined with a theoretical basis. This data is in the form of writing, notes, photographs and others.

The types and sources of data in this study used primary data and secondary data (Sugiyono, 2016). 1) Primary data is data received by researchers directly, in the form of a summary of the results of interviews with key informants, namely I Wayan Patra (80 years), he is the caretaker of Mertasari Temple and Dr. Ir. Ida Ayu Armeli, M.Si is Ratu Pedanda and Lecturer in Architecture at Udayana University as a technical informant of temple architecture. As well as the results of photographs of the innards of the temple in the field. 2) Secondary data is data obtained by researchers from existing sources, for example sources from books/literature. The data analysis technique in this study is an interactive qualitative data analysis technique, with the following stages 1) data reduction, 2) data presentation, 3) drawing conclusions.

The method of presenting the results of this research data analysis as a whole follows the direction of the statement from Creswell (1998) as follows. 1) The author wants to open a general description, so that the reader can feel involved and develop an experience that represents him at the time and locus of research. 2) the researcher identifies the aims and methods of the study, so that readers can learn about the background of this research. 3) then a broader description of the case and its context is presented. 4) researchers present key issues. 5) researchers examine several issues further and sort the collected data properly. 6) the researcher compiles a summary of the understanding of the case, makes initial naturalistic generalizations and conclusions from the results and discussion. 7) the researcher ends his presentation with a closing description, a note of experience which reminds the reader that this research is the experience of someone who has experienced a complex case.

RESULT AND DISCUSSION

Spatial Order of Mertasari Temple



Figure 1. Mertasari Temple Location Map, Source: Author, 2022

Patra in Mahaputra (2022) states that Mertasari Temple is located on Jl. Kepundung No.78, Dangin Puri Kaja Village, North Denpasar District, Denpasar City, Bali. Mertasari Temple is a kawitan temple to worship the holy spirits of the ancestors of the descendants of Pemegan residents who live in Denpasar. Kawitan temple is a temple whose role is to foster family harmony, from the core level to the clan level (Sudharta, 2008). Thus this temple was built with the aim of strengthening family ties from the same lineage.

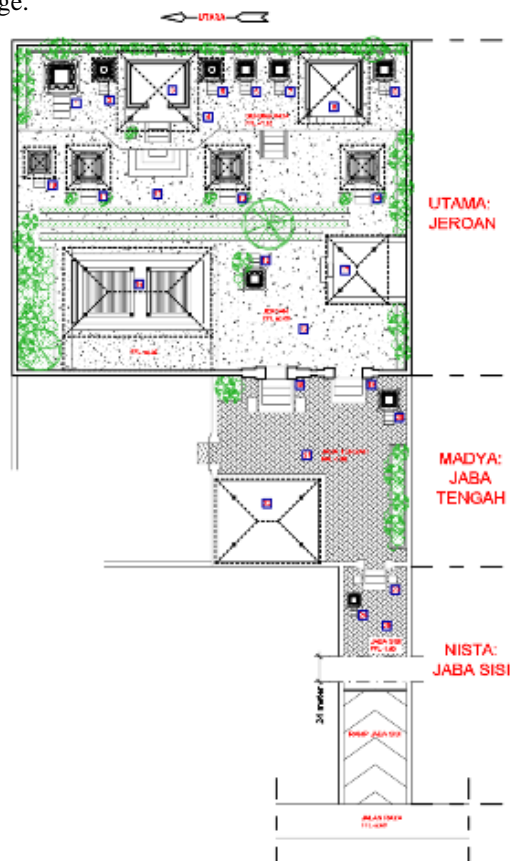


Figure 2. Mertasari Temple Layout Plan, Source: Author, 2022

Seen in Figure 2, the spatial arrangement of this temple is divided into three spatial divisions, namely 1) main as the innards of the temple, a place for the temple pelinggih and ancestral holy spirits to have a stana, 2) middle as the middle jaba, as a means for residents to work together, be friendly and eating and drinking, 3) contempt as a side jaba, is an open area for parking motorbikes for visitors to the temple.

The division of this temple uses the main axis, namely the east and the lower axis, namely the west. This symbolizes the position of the sunrise is sacred and the position of the sunset is in a low position. This is in line with Suryada (2012) which states that temple buildings are generally built with the main position of the mandala or innards pointing in sacred directions, such as the direction of the Mountain (north/kaja) and the direction of the rising sun (east/kangin). The position of the nista mandala or jaba sisi is placed in a position that is not sacred, such as towards the sea (south/kelod) or towards the setting sun (west/kauh).

Spatial Order of Mertasari Temple's innards

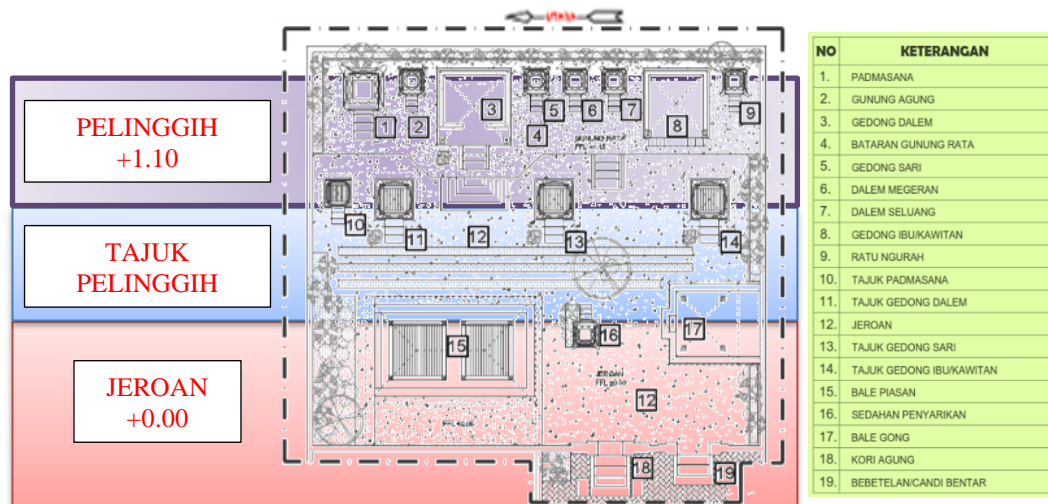


Figure 3. Mertasari Temple Innards Layout Plan, Source: Author, 2022

Seen in Figure 3, the spatial arrangement of the temple innards which usually tends to be flat and is directly in the same elevation as the temple visitors, there is something unique here. This uniqueness is highly conceptualized. There is a division of space in the spatial arrangement of the innards, in the easternmost part, there is a boundary with an elevation of 1.1 meters as a zone/spatial for the pelinggih-pelinggih buildings located in the innards of this temple. Then there are various pelinggih canopy for a special place to offer offerings of offerings and aci-aci addressed to the holy spirit residing in this temple with a height of 0.8 meters. Then the lowest bar/natah functions as a place for temple visitors to pray with an elevation of +0.00.

Based on the results of an analysis of the concept of spatial division with temple administrators, namely Patra (80 years), it was found that the concept of spatial division of this temple by applying various elevation differences is called to emphasize differences in spatial hierarchy to realize the sacred essence of this temple. This architectural concept is a concept that embodies the spatial hierarchy of the bale meten with two terraces in the spatial arrangement of the innards of the Mertasari temple.

The concept of Bale Meten on the innards of Mertasari Temple

According to Gomudha (2015), states that Bale Meten comes from the word Mati + an, meaning not to die from losing one's life, but to die from activity or sleep. Bale Meten functioned as a bed for

girls/women, while it would be called Gedong if it functioned as a place to store heirlooms/sacred objects or other valuable objects.

Likewise, according to Saraswati (2008) states that the traditional function agreed upon by the bale daja/bale meten is the initial function which is just a sleeping area. In its function as a bed, bale daja is called bale meten. Other profane functions were also found, namely as a birthing room and bedroom for girls. While the sacred function of bale meten is to store sacred objects/heirlooms called bale gedong save.

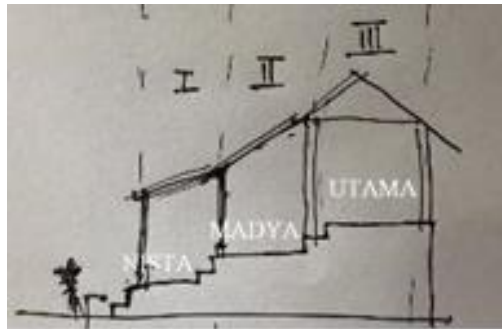


Figure 4. Bale Meten sketch with two terraces, Source: Author 2022

Based on the analysis with the key informant, namely Armeli (70 years). The concept of bale meten architecture is actually an attempt to apply the spatial hierarchy that is owned by bale meten architecture with the gedong function (see figure 5). In the bale gedong we can see that there are three functions of space, namely the main room as a storage building, the middle room as the highest/middle terrace for house voters and the nista as a lower terrace for general visitors.

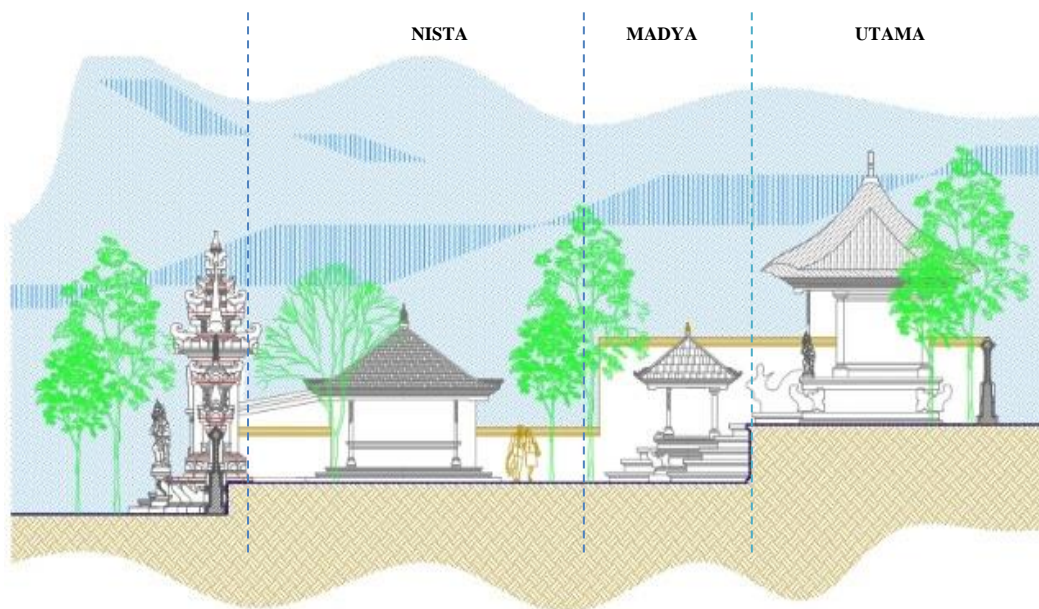


Figure 5. Concept Analysis of the Bale Meten Function of the Gedong on the Mertasari Temple Footprint, Source: Author, 2022

Based on the results of the analysis of the application of the bale meten/gedong concept with two terraces to the spatial arrangement of the temple innards (see Figure 5), it is found that the main zone in the innards is the spatial for the pelinggih holy spirit which is carried in this temple. This is in line with the main bale meten/gedong function zone, where the main part of the bale meten/gedong

functions as a container for placing/storing goods/heritage. Directly the meaning of space goes hand in hand in hierarchy and function.

Analyzed based on its spatial arrangement, the main zone in the innards of this temple is positioned in the east, the east is the sacred direction which is oriented to the axis of the rising sun. This is in line with the statement of Arini and Paramita (2021) which states that the concept of spatial planning in Balinese architecture has various variations, but basically has the same meaning, namely prioritizing cosmological balance (*tri hita karana*), hierarchy of values (*tri angga*) and orientation. cosmological concept (*sanga mandala*). The Balinese believe that the sacred axis/qibla includes orientation towards the mountain and orientation towards the rising sun. Thus the spatial arrangement of the temple innards is in the main position in the east (the direction of the rising sun).

Then it is reviewed based on the consideration of the importance of the role of *bale meten* in a yard/house, this finding is in line with Saraswati in Widiyani and Wirianti (2019) which states that *bale daja/bale meten* is the earliest building built in traditional Balinese housing called *paturon* (bed). This analogy is very appropriate with the application of the *bale meten* concept in the temple's innards, this is seen from the important role of the *bale meten* function as a sleeping area/main requirement in the function of a residential house. Whereas in the context of the innards of this temple, the *pelinggih* zone in the innards is the main need/main function in the spatial temple.

The effort to make a spatial analogy and the effort to manifest the form and function of the *bale meten* function of the *gedong* in the spatial structure of the temple innards is in line with Siwalatri in Susanta and Wiryawan (2016) which states that the soul that animates is analogous to its meaning, while the shape of the physical body is its expression. Meaning as the soul of architecture has a very important position and becomes the philosophical basis for creating an architectural form or image. And in line with Arini and Paramita (2021) who state that Balinese architecture is also a picture of nature as outlined in analogies and states the translation of the principles of traditional life which gives a picture of the ritual life of individuals and society.

Based on an in-depth analysis of the spatial arrangement of the temple's innards, it turns out that there is an attempt to reveal/manifest the function of the main building/*bale meten* to the main building/*pelinggih* zone in the temple's innards. This is reviewed as follows. The main zone of the innards of the temple functions as a sacred *gedong* to store the purified *betara gegaluh*, as well as the main zone of the *bale meten* function as a *gedong* which functions as a place to store heirlooms.

The middle zone of the innards is spatial for placing offerings/*aci-aci* for the holy spirit worshiped in this temple in the form of a *pelinggih* canopy. Armeli (70 years) stated that the *pelinggih* canopy is a manifestation of the porch/terrace for the ancestral holy spirits. Thus the application of the *pelinggih* canopy on the innards of the temple is in line with the highest terrace in the *bale meten*. Which has the same function and hierarchy, namely functioning as the terrace of the home owner. The humiliating zone on the innards functions as a spatial area for temple visitors to carry out prayer activities. This is in line with the low *bale meten* terrace which both functions as a terrace for guests/visitors.

Based on the analysis of the application of the architectural concept of *bale meten* to the innards of the Mertasari temple, it was found that the manifestation of the spatial hierarchy in the *bale meten* is in line with the application of the spatial hierarchy to the innards of the temple. This is obtained from the sharp difference in elevation of each zone (main, middle, low). This finding is in line with the statement from Fathony, et al in Sosiawan (2020) which states that based on theory, spatial is a spatial aspect in the sense that space is understood not merely to be geometric and value-free, but space in relation to social values and social values. -culture value. Space has meaning, value and is heterogeneous in nature and closely related to social and cultural aspects. Thus the spatial application is not arbitrary without basis. There is an effort, value and concept that is emphasized in the results of the spatial design.

CONCLUSION

The conclusion of this study is that the spatial arrangement of Mertasari Temple is based on the concept of the *tri mandala* which consists of main as the innards, middle as the middle *jaba* and *nista*

as the side jaba. There is a unique architectural concept in the spatial arrangement of the temple innards, namely the bale meten architectural concept with the function of gedong. Its application is that the highest elevation in the innards of the temple is manifested in the form of gedong in bale meten on the basis of similarity in hierarchy and function. The middle/middle elevation is manifested as the terrace of the house owner on bale meten while on the temple innards it is manifested as the veranda of the ancestral holy spirit in the form of a pelinggih canopy and the low/despicable elevation is manifested as the guest/visitors terrace on bale meten while on the temple innards it is manifested as a place for pempon or visitors temple to perform prayer activities. In applying the architectural concept of bale meten with the gedong function to the spatial arrangement of the innards of the Mertasari temple, there is an attempt to manifest the concept of bale meten space into the spatial arrangement of the innards of the temple. This effort was made by analogy and stating the translation of the spatial hierarchy principles owned by the bale meten function gedong building into the spatial arrangement of the innards of the Mertasari temple. It was also found that spatial is a spatial aspect which is not merely value-free, but instead contains social values, cultural values, is heterogeneous and is closely related to social aspects and there is a concept to aim at.

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