



Design Analysis of *Kori* in *Palebahan Ancak Saji* at *Puri Agung Ubud, Bali*

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ABSTRACT

Balinese Traditional Architecture is an architectural concept used by the Balinese people in designing buildings and is still applied on an ongoing basis today. Traditional Balinese architecture has existed since the days of the Hindu kingdoms in Bali. Puri Agung Ubud is one of the heritages of traditional Balinese architecture during the royal period whose buildings are still well maintained and functioning. The current function of the Puri is not only as a residence for the royal family but also functions as a tourist attraction. The areas that can be visited by tourists are the *palebahan ancak saji* area and the *semanggen* area. In *palebahan ancak saji* there is a *kori* building, a *kori* is a building that functions as a door for exit and entry access to other *palebahans*. *Kori* has the form of a *cecandian* building structure with various ornaments on each side. The focus of this research is to analyze the shapes and ornaments used on the *kori* in the northern part of *palebahan ancak saji* at Puri Agung Ubud. In this study using a qualitative descriptive method following the study of cultural artifacts. The results of this study are to know the shape and types of ornaments used in the North *Kori* building.

Keywords: Kori; Form; Ornamens; *Palebahan Ancak Saji*

INTRODUCTION

The development of traditional Balinese architecture is considered to be included in the archipelago's ethnic architecture, which until now still maintains its existence in filling history. Traditional Balinese architecture is known as an architectural form based on religious norms, cosmology, philosophy and local customs (Gelebet, 1982). In constructing buildings, traditional Bali architecture is based on basic concepts that influence the layout and function of the building, including the concept of *tri hita karana*, cosmic balance, *tri mandala*, *sanga mandala*, *asta kosala-kosali*, and *tri angga*. Due to intensive development, traditional Balinese architectural



Design Analysis of Kori in Palebahan Ancak Saji at Puri Agung Ubud, Bali

Ni Putu Eka Trisnasari Subrata, Kankan Kasmana

buildings underwent many changes along with the development of the era from the pre-Hindu era to the Balinese Kingdom under the influence of the Majapahit Kingdom (Madiun, 2010). Some of the architectural buildings in Bali today still maintain their existence as buildings with the concept of Balinese Traditional Architecture, and many buildings have been influenced by modern architecture.

One of the traditional Balinese architecture during the royal era that still maintains the form and function of the building today is the *Puri* building. *Puri* was the residence for the royal family during the royal period in Bali, which was also used as the center of their government (Madiun, I. N. 2010). *Puri* is a representation of culture and spirituality in Balinese society. Until now, local people still visit *Puri* to get advice related to culture and religious rituals. Based on the background of the building concept, the *Puri* building is considered to be a functional reflection of various cultural needs and religious rituals for the community.

Puri Agung Ubud is one of the castles known as a tourism milestone in Bali, namely in 1965 (Wiriantara, 2018). The architectural building of *Puri Agung Ubud* has a layout and spatial arrangement following a cultural philosophy and using traditional Balinese architectural concepts. *Puri Agung Ubud* is located in the upstream (*kaja-kangin*) area of *pempatan agung* or *catus patha*, the presence of *catus patha* occurs due to a meeting between two main roads that cross in the north-south and east-west directions (Budihardjo, 2012). The division of the layout of the *Puri Agung Ubud* building uses the concept of *sanga mandala*. The layout of *Puri* is divided into nine parts (*palebahan*) vertically and horizontally according to the concept of *sanga mandala*. The *palebahan* is connected by a wall (*penyengker*) and can be accessed through a doorway equipped with a *kori*. Palebahan at *Puri Agung Ubud* consists of *palebahan ancak saji*, *palebahan saren kangin delodan*, *palebahan rangki*, *palebahan semanggan*, *palebahan saren kangin baleran*, *palebahan saren kauh*, *pamerajan* and *palebahan saren agung* (Salain, 2018).

The discussion of this research is regarding the shape and ornamentation of the *kori* which is found in the *palebahan ancak saji* which is located at *Puri Agung Ubud*. *Kori* is the designation of the connecting door between the outer courtyard and the inner courtyard which is used by people of the Kshatriya caste who become Kings (Wiriantara, 2018). The *kori* building that will be discussed is in the north direction at the *palebahan ancak saji* area. The *Kori* building has a fairly large building structure and there are many decorations and ornaments which contain many meanings and philosophies. Due to the development of the function of the *Puri* other than as a residence for the royal family, namely as a historical heritage building that can be visited by tourists, the *Puri* is still visited by many domestic and international tourists. The results of this



Design Analysis of Kori in Palebahan Ancak Saji at Puri Agung Ubud, Bali

Ni Putu Eka Trisnasari Subrata, Kankan Kasmana

study are to describe the concepts used in the form of the *kori* building and describe what ornaments are used in the *kori* building.

METHOD

The method used in this research is descriptive with a qualitative approach, where this method is used to analyze research problems using data that has been obtained based on observations, interviews and also sourced from literature studies. According to Sukmadinata (2006), descriptive research is research that aims to describe real-world phenomena, both man-made phenomena and scientific phenomena. Danial and Nanan (2009: 60) put forward a qualitative approach that a qualitative approach is a holistic approach method, which has a thorough meaning in a study or can see objects in a natural natural context as they are. In using the descriptive method with a qualitative approach it was chosen because the research problem relates to the need to describe the concept of the shape and type of ornaments used in the building of the *kori* at the *palebahan ancak saji* in the *Puri* Ubud.

The theories and concepts used to describe in support of this writing, namely using the theory of forms and concepts of traditional Balinese architecture. Shape Theory Shape theory is used to formulate variables for the visual characteristics of shapes in comparing the two research objects that are adjusted to the results of observations and then used as variables in explaining the ATB concept.

RESULTS AND DISCUSSION

a. Palebahan Ancak saji in *Puri* Agung Ubud

The architectural building of *Puri* Agung Ubud is divided into nine zones of the *palebahan* area according to the *Sanga Mandala* concept. The sonation arrangement according to the concept of *sanga mandala* is divided into nine sub-sections (3x3) with the *utama*, *madya*, and *nista* divisions. The three parts are divided vertically and horizontally so as to divide a *Puri* area into nine parts according to their sacred level.

Palebahan ancak saji is the front yard of *Puri*, *palebahan ancak saji* is part of the *nistaning nista* zone or an area that has profane value. *Palebahan Ancak Saji* is located in the southwest corner of *Puri* Agung Ubud. The layout of *Palebahan Ancak Saji* in the southwest direction is related to



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Design Analysis of Kori in Palebahan Ancak Saji at Puri Agung Ubud, Bali

Ni Putu Eka Trisnasari Subrata, Kankan Kasmana

its function, namely as a gathering place for the people. The function of palebahan ancak saji is that apart from being an area to prepare oneself when entering the inner courtyard of the *Puri*, it also functions as a place to hold activities that function as a tourism attraction at *Puri* such as staging the *Legong Mahabaratha* dance and the *Kecak dance*, as well as cultural activities such as art exhibitions held all members of the public can attend. At *Palebahan Ancak Saji* there are several buildings, namely: *bale tegeh*, *bale gong*, *bale pegambuh* and *kori*.

B. Form and Functions of *Kori* in Palebahan Ancak Saji



Figure 1. *Kori* Utara at Palebahan Ancak Saji
Source: Author Documentation

Kori or *pemedal* is a connecting door between the yard and the space in a traditional Balinese building. the term *kori* is usually used in sacred buildings or the home of a Kshatriya (Maharani and Prajnawrdhi, 2017). According to Wiriantari's research (2018), the *kori* functions apart from being a door for entry and exit for the house, the function of the *kori* is also as part of the procession during religious ritual ceremonies. The *Kori*, which is located in the northern part of Palebahan Ancak Saji, as a door for entering and leaving the inner courtyard of the *Puri*, which is used to enter the middle Nistaning zone or to the *Palebahan Saren Kauh* area, then it is also an access to enter other Palebahans that have functions as a *saren* area or family residence. In an interview with I Putu Suyoga, he stated that the shape of the *kori* is a symbol of the shape of Mount Semeru, which is based on the view that nature is composed of three parts, namely *bhur loka*, *bwah loka*, and *swah loka*.



Design Analysis of Kori in Palebahan Ancak Saji at Puri Agung Ubud, Bali

Ni Putu Eka Trisnasari Subrata, Kankan Kasmana

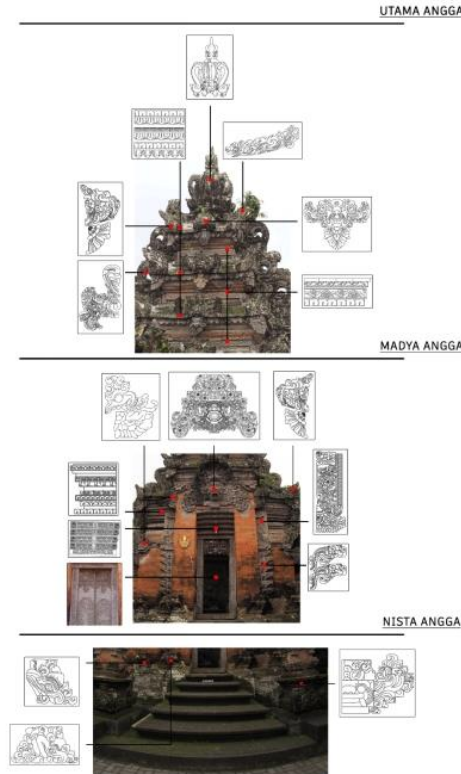


Figure 2. Division of Tri Angga concept at *Kori Utara* on Palebahan Ancak Saji
Source: Author documentation

The *kori* building at the *palebahan ancak Saji* at the *Puri Agung Ubud* has a *cecandian kori* structure, which is based on the *tri angga* concept in traditional Balinese architectural elements which divides the *kori* building into three parts, namely *utama angga* (head), *madya angga* (body), and *nista angga* (foot). On the head (*main angga*), it forms an overlapping *cecandian* roof structure which is equipped with *pepalihan*, and there are ornaments or various decorations of *murdha*, *karang goak*, *karang tapel*, *patra punggel*, *patra cina*, *patra samblung*, and several *keketusan* ornaments adorning the small size *pepalihan*. Then the body part (*madya angga*) is to form the body part of the building. On the body there is a hole for the *kori* door with three *dedanga* beams on it, the *lelengen* part, the *sipah* part, the *karang bhoma* ornament, *patra sari*, *patra punggel* and several *keketusan* ornaments. then the last part is the legs (*nista angga*), on the legs



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Design Analysis of Kori in Palebahan Ancak Saji at Puri Agung Ubud, Bali



Ni Putu Eka Trisnasari Subrata, Kankan Kasmana

there are parts of the building boundary, steps, *karang gajah* ornaments, *karang tapel*, several *pepatran* and also *keketusan* which adorn the areas of the building.

a. *Kori* Ornaments at Palebahan Ancak Saji

Ornaments are etymologically a work of art that gives beauty to an architectural object (Abioso, 2013). Decoration or 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 the implied meaning is adjusted to the values of the building (Suryada, 2018). The following are the ornaments found in the *Kori* building in the northern part of *Palebahan Ancak Saji*:


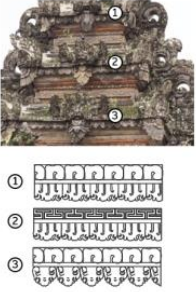

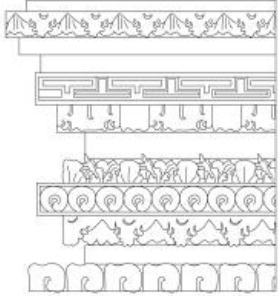
Tabel 1. *Kori* Ornamens at Palebahan Ancak Saji

Visual Form	Description
	<p>a) The shape at the end of the north kori roof uses murdha ornaments. The use of murdha ornaments is applied to sacred buildings such as pelinggih or kori agung buildings.</p> <p>b) The shape of the murdha on the north kori resembles the shape of a crown that has a curved shape and is decorated with decorations.</p>
	<p>a) At each corner of the roof overhang there is a coral goak ornament and underneath is equipped with a coral simbar.</p> <p>b) Karang goak on the north kori has a form resembling the face of a goak bird that has sharp round eyes, has a beak and teeth and pointed caling that makes the goak's face look fierce.</p> <p>c) The head ornament of the goak coral is decorated with a punggel patra, and at the bottom is decorated with a simbar coral with a samblung patra.</p>
	<p>a) In the center of each roof overlap on the north kori there are coral tapel and coral simbar ornaments at the bottom.</p>



Design Analysis of Kori in Palebahan Ancak Saji at Puri Agung Ubud, Bali

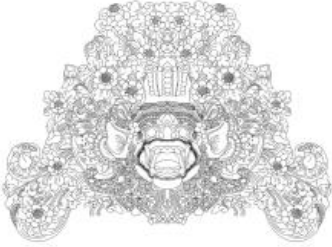
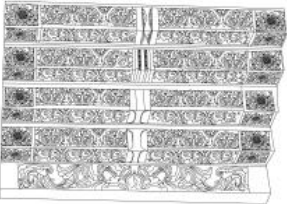



Ni Putu Eka Trisnasari Subrata, Kankan Kasmana

	<p>b) Karang tapel is a form of ornament that resembles a tapel (mask) placed on the head of the kori. Karang tapel on the north kori has a head shape with round and bulging eyes with streaks above the eyeballs, has two teeth and two sharp caling, and sticks out the tongue. The coral tapel ornament on the north kori is decorated with the rigidity of stones.</p>
	<p>a) On each part of the roof overhang in the field is decorated with keketusan ornaments.</p> <p>b) The first overhang is decorated with kakul-kakulan and bias membah keketusan ornaments, the second overhang is decorated with T letter keketusan or Egyptian keketusan and bias membah keketusan, while the third overhang is decorated with kakul-kakulan keketusan and bolster ear keketusan.</p>
	<p>a) At the edge of the overlap of the north kori roof is equipped with Naga taksaka ornaments in the form of a dragon whose tail extends from the end of the kori roof and the head is on the body of the kori.</p> <p>b) The body of the dragon takes the form of a long patra punggel ornament until it reaches the top of the kori roof.</p>
	<p>c) The pepalih section of the north kori is equipped with several keketusan ornaments, including keketusan gigi barong, keketusan mas-masan, keketusan mesir, keketusan bias membah, keketusan kakul-kakulan and and keketusan batu-batuan.</p> <p>d) The basic part of the pepalih field uses paras stone and red brick material while the ornaments use paras stone.</p>



Design Analysis of Kori in Palebahan Ancak Saji at Puri Agung Ubud, Bali


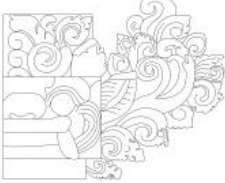
Ni Putu Eka Trisnasari Subrata, Kankan Kasmana

	<p>a) Karang bhoma on the kori has a function as a symbol of repelling bad luck, or can be a means of clairvoyance for someone who will pass through the kori.</p> <p>b) Karang bhoma on the north kori has a bulging eye shape equipped with life and a wider open mouth with sharp calingnya and has wide ears. The headdress on the bhoma coral is decorated with patra sari ornaments, the headdress on the bhoma is single and the north kori bhoma has a beard.</p>
	<p>a) At the top of the door there is a dedanga or ulap-ulap which amounts to 3 tiers of beams. The beams on the north kori dedanga are decorated with rocky ornamentation on the entire beam plane and at each end there is a patra sari ornament.</p>
	<p>a) The kori door is decorated with patra sari ornaments. The door leaf is not coated with paint but left natural with wood material since it was first made.</p> <p>b) The number of sipah on the kori is 7 pieces, the function of sipah on the kori is as a complementary element on the body of the kori. on the east kori using Chinese patra ornaments, while on the north kori using patra ulanda ornaments.</p>
	<p>a) Nista angga on the kori is the bataran or foot of the kori. At the foot of the kori there is an arrangement of bataran and steps. The number of steps in the east kori is 5 steps with 1 tepas ujan.</p> <p>b) In the nista angga of the north kori there are ornaments of coral asti, coral tapel and also some papatran and keketusan ornaments.</p>
	<p>a) The ground is decorated with coral hasti or elephant coral ornaments, elephant coral is a manifestation of the shape of an elephant animal placed at the base of the building in the corner and in the center. The elephant coral is a symbol or the strength of a building.</p>



Design Analysis of Kori in Palebahan Ancak Saji at Puri Agung Ubud, Bali

Ni Putu Eka Trisnasari Subrata, Kankan Kasmana

	b) The shape of the elephant coral on the north kori, has eyes that contain strokes, has a trunk that points up and dangles down, the ornament that decorates the elephant coral on the north kori is a patra punggol ornament.
	c) Karang Tapel is a form of ornament that resembles a mask that is placed not only on the head of the kori but also on the foot of the kori.

CONCLUSION

The remains of traditional Balinese architectural buildings from the royal era that still exist and are still functioning properly today, namely the *Puri* building. *Puri Agung Ubud* is one of the *Puri* that has important historical value in the development of tourism in Bali, until now *Puri Agung Ubud* is still a tourist destination that is visited by many tourists visiting Bali. As a result of the influence of tourism, the limits of palebahan that can be visited by tourists are *palebahan ancak saji* and *palebahan semangen*. In the *palebahan ancak saji* which is the outermost courtyard of the *Puri*, there is a *kori* building which is the main attraction for tourists because it has an architectural form in the form of a high entrance and is filled with traditional ornaments. The results of this study are to describe the shape of the *kori agung* which is north of palebahan ancak saji, which has a shape that symbolizes Mount Semeru, using the structure of the *kori cecandian* and the shape of the building is based on the concept of traditional Balinese architecture, namely *tri angga* which divides the building into three parts based on the hierarchy. Each part of the *kori* is equipped with various decorations in the form of carved ornaments of *pepatran*, *keketusan* and *kekarangan* which have a philosophy and meaning behind their beautiful forms. It is hoped that this research can be conveyed to the people of Bali and also tourists who visit the grand palace of Ubud, in knowing the philosophy of form and ornament that exists in the *Kori* architectural building.

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Design Analysis of Kori in Palebahan Ancak Saji at Puri Agung Ubud, Bali

Ni Putu Eka Trisnasari Subrata, Kankan Kasmana

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