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The Function and Typology of the *Padmasana Tiga* Architecture in Besakih Temple, Bali Indonesia

Ida Bagus Sheddyana\(^1\), Ngakan Putu Sueca\(^2\), Ngakan Ketut Acwin Dwijendra\(^3\), Ida Bagus Wira Wibawa\(^4\)

\(^{1,3}\)Department of Doctoral Program Engineering Science, Faculty of Engineering, Udayana University, Bali, Indonesia
\(^2,4\)Department of Architecture, Faculty of Engineering, Udayana University, Bali, Indonesia

Correspondence: Ngakan Ketut Acwin Dwijendra, Faculty of Engineering, Udayana University, Bali, Indonesia, E-mail: acwindwijendra71@gmail; acwin@unud.ac.id

**Abstract**

*Padmasana* architecture is part of traditional Balinese architecture, it is a sacred building that functions as God's *sthana* (place/position). The existence of symbols as religious expressions is very thick coloring the realization of *padmasana* architecture, a very diverse typology, and there are still many meanings that need to be expressed. *Padmasana tiga* is one of the most important types of *padmasana* buildings, manifested from three *Padmasana*, standing tall on a rectangular base. Its unique shape, different from other *padmasana* buildings, gives rise to diverse interpretations, thereby increasing the attractiveness of this building for research. *Padmasana tiga* is located in the main and largest temple in Bali, *Besakih Temple*, on the slopes of Mount Agung, Karangasem Regency, Bali Province. The purpose of this study is to reveal the *padmasana tiga* functions and their typology which are closely related to the teachings of *Shiva Siddhanta*, so that they can be better understood by the Hindu community in Bali and the wider community. In order to express its function and typology, a descriptive qualitative method was used, by observing, documenting and interviewing Hindu priests, intellectuals who understood the *Shiva Siddhanta* concept, and undagi (traditional Balinese craftsman). *Padmasana tiga* is the embodiment of the great soul of the universe, a vertical representation of God, a God in three different realms called *Tri Purusa*. Judging from its layout which is in the middle of the *mandala* (zone) facing the entrance and at its peak there are 3 *rongs* (empty throne), this *padmasana* belongs to the type of *padmasana kurung* (brackets). Judging from the number of *rongs* and the number of *palih* (level), which amounted to 7, *padmasana tiga* including the type of *padmasana anglayang*.

**Keywords**: Traditional Balinese Architecture, Padmasana Tiga, Function and Typology

**INTRODUCTION**

*Padmasana* is a sacred building as the seat of *Brahman* (God), which transcends all concepts, which represents all worshiped gods, as an embodiment of the entire universe, is the main building found in sacred places (temples) in Bali. This holy building has been widely applied, not only in the main shrines, but also applied to shrines found in office buildings, educational centers, trade, hospitals, and other buildings that accommodate...
public activities. *Padmasana* has a variety of typologies, rich in the use of decoration, filled with symbols that contain religious meaning.

*Padmasana tiga* is one of *padmasana* architectural typologies, manifested from three Padmasanas that stand tall on a rectangular base. The form is different from other *padmasana*, inviting diverse interpretations, besides that many Balinese Hindus do not understand the function and typology of *Padmasana* architecture, especially *Padmasana Tiga*. According to Mirsa, et al (1986); Agastya, et al (2002), the existence of this sacred building is closely related to a priest named Dang Hyang Nirartha who has had a significant impact on the development of Hinduism in Bali. Stuart-Fox (2010). Subagiastra (2006) explains the characters inherent in *Padmasana* architecture are closely related to the teachings of Shiva *Siddhanta*. This sacred building is located in the largest and main temple in Bali, Besakih Temple which stands firmly on the slopes of Mount Agung in Karangasem Regency, Bali Province.

In tracing its function, it is bridged with Hindu concepts related to Shiva's teachings, namely "Tri Purusa" (the concept of God in three different dimensions) and "Tri Murti" (God's duty in the world of His creation). In the typology associated with the ejection of 'Catur Winasa Sari' which contains the typology of *padmasana* based on the layout of the pengider-ider (eight corners of the compass), related to the concept of 'padma bhuvana' (lotus flower as a picture of the universe). The *padmasana* typology is also related to the number of rongs (empty throne) at the top of the *padmasana*, and is related to the number of palih (levels) on the *padmasana* body. By bridging the past through in-depth documentation and interviews, the functions and typologies of *Padmasana tiga* can be clearly expressed, and typologies based on layout, number of rongs, and number of palih can be represented.

**LITERATURE REVIEW**

**Padmasana Architecture**

Based on the traditional script of "Catur Wariga Winasa Sari", the layout of the *padmasana* is based on pengider-ider (9 positions of the gods in the direction of the wind), divided into 9 types of *padmasana*: a) *padma kencana*, in the east facing west; b) *padmasana*, in the south facing north; c) *padmasari*, in the west facing east; d) *padma lingga*, in the north facing south; e) *padma asta sedhana*, in the southeast, facing northwest; f) *padma noja*, in the southwest facing northeast; g) *padma karo*, in the northwest facing southeast; h) *padma sari*, northeast facing southwest; and i) *padma kurung*, in the middle of the temple, has 3 rongs (empty thrones) on the top of *padmasana* facing the pemedal (entrance and exit) (Anonymous, tt-b).

Padmasana is divided into three parts, consisting of tepas (base), batur (body), and sari (peak). Tepas is the basis of *padmasana* supported by a variety of decoration 'Bedawang Nala' which is twisted by a dragon, can amount to one dragon with the Naga Basuki symbol and can also be two dragons as Naga Basuki and Anantabhoja symbols. Batur is a *padmasana* body which has an odd number of levels (papelihan), from 5, 7, to 9. In this section there are also decorations oh garuda (eagle), angsa (swan), and there is a dikpalaka statues (Gods in the eight directions of the wind). Sari is the top of a throne-shaped *padmasana*, which consists of ulon (backrest towering high), tabing (backrest on the left and right), and badan dara (base of the throne/empty space). Ulon can be filled with tangible form Hyang Acintya (Anonymous, 2000).

**The concept of Shiva Siddhanta**

Saiva Siddhanta consists of two strands of meaning, 'Saiva' means connected with Sive, and 'Siddhanta' means conclusion (Pillai, 1952). In "Rigveda", "Vajasaiieyi-samhita" from the holy book "Yajur-vedi" and in "Atharvana-veda", the word Siva means beneficial, as the axis of Rudra (Rao-Gopinatha, 1916). Siddhanta etymologically means sacred teachings (Mardiwarsito, 1990). In the Sanskrit dictionary, Siddhanta implies definite decisions, fixed teachings (Subagiastra, 2006). Siddhanta contains three forms, Si (sikara) is Rudra. With some of these descriptions, Shiva Siddhanta can be interpreted as sacred teachings, definite teachings from Shiva, which guide people from darkness to enlightenment.
Tripurusa
Consciousness has three strict forms, referred to as 'Tripurusa', namely Parama Shiva, Sada Shiva, and Shiva. Parama Shiva is an immeasurable, inconceivable and unimaginable God, everywhere, everlasting. Quiet, calm, and inactive, He is the ruler of the universe, He is Lord Parama Shiva. Then He began to be active, enlighten, begin to form an element of consciousness, He permeated all beings and all forms. He arranged from one life to another, that is Lord Sada Shiva, his seat is the padmasana, and the padmasana is his magic. He began to assemble and support the world and the entire contents of nature, possessing it, seeping into it like butter in milk into a unified whole, that is Lord Shiva (Anonymous, 1988).

Trimurti
In the traditional script of "Bhuwana Kosa" Lord Shiva stated when creating bhuwana (universe) as Lord Brahma, while maintaining this bhuwana (pangraksa jagat) God is Vishnu, and when he merges (mrelayaken rat) called Rudra. Sanghyang Rudra united with Sanghyang Shiva becomes the essence of nature entirely (Gautama, 2009). Lord Shiva symbolizes aspects of absolute reality, continuously in the cycle of the process of creation, preservation, and fusion. This cycle is three manifestations related to the function of the cosmic. Brahma symbolizes creation, Vishnu as the preserver, and Shiva as the fuser needed for the re-creation process (Pandit, 2005).

RESEARCH METHODS
The relationship between the manifestation of its architecture and the underlying factors is difficult to describe quantitatively, so we need an approach that is better able to capture the meaning contained in the visible form. A qualitative approach is used on the basis of consideration of research on the function and typology of Padmasana three more related to socio-cultural values and heterogeneous values.

This research was conducted with descriptive qualitative method. The research was carried out in Besakih Temple, especially in the main complex, Penataran Agung Besakih Temple. The initial step is to do with selected and focused observations, starting from the location of the existence of padmasana tiga, data collection on its layout, taking the manifestation of its shape and parts from various points of view, then redrawing it to get a plan and appearance that approaches the scale corresponding to the object of research.

The next step is to study documentation, broaden horizons by bridging objects with the past, connecting objects with the characters inherent in them, namely the Shiva Siddhanta concept. The dialogue between objects and the past is deepened again with interview techniques. In-depth interview techniques were carried out with Hindu priests and scientists who studied Hindu teachings, especially the Shiva Siddhanta concept. Interviews were also conducted with undagi (traditional Balinese builders) to find out the relationship between typology and palih (level) and the variety of decoration on the padmasana building. Analysis takes place from the beginning of data collection, analysis is open, adaptive to changes, and improvements made based on new data found.

RESULTS AND DISCUSSION
Position of Padmasana Tiga in Besakih Temple
Besakih Temple consists of 18 temple complexes, Penataran Agung Besakih Temple is the most important part of the temple, divided into seven mandalas (zones) (Figure 1). Starting from empty, namely the seventh mandala, called the universe sunia (empty) is a symbol of God in the 'Nirguna Brahman' (God without Activity). In the sixth mandala, there are two twin buildings 'Gedong Ratu Bukit Kiwa' and 'Gedong Ratu Bukit Tengen', as an illustration of God in the form of Ardh Nareswari (negative and positive elements), God began to carry out creative activities. Furthermore, from the fifth to the third mandala is the nature created by God. The second mandala is 'Great Penataran', there is a main building, padmasana tiga, facing the bale gajah or bale pawedan, located in the middle of the mandala facing the kori agung (main door). At the very front of this temple is the first mandala, reached by going through a ladder of 52 steps, past statues depicting the story of Ramayana and Mahabratra (Figure 2).
Padmasana Tiga Functions and Typology

**Function of Padmasana Tiga**

Padmasana Tiga consists of three of the same Padmasana, standing tall on a long rectangular base. Divided into three *palih* (levels): *tepas* (bottom), *batur* (body parts), and *sari* (peak) (Figure 3). Based on the "Decision of the Unity Interpretation Seminar on Aspects of Hinduism" The sacred building of Padmasana is a symbol of the universe, as *sthana* (place, position) of Lord Shiva Aditya (God who gives light to life) (Anonymous, 2000). According to Agastya (2010) *padmasana tiga* as *stana* the Sanghyang Tri Purusa. Padmasana tiga is the essence of *Padma Bhuana* (a universe with eight strands of lotus flowers/eight directions of the wind) that radiates holiness in all directions. *Parama Shiva* (animating swah) is in kana. *Sada Siwa* (animating the spirit world) is in the middle. *Shiva* (animating nature) is on the left, is a symbol of the existence of God in a state of *krida* (doing activities).
In padmasana three there are three *padmasana*, describing the three manifestations of *Shiva*. Referring to the traditional script of "*Wrhaspati Tattva*" Three *Shiva* is worship of God in the vertical direction consisting of: a) *Parama Shiva*, God without activity, eternal, unthinkable and unimaginable; b) *Sada Shiva*, God begins to be active, forms an element of consciousness, permeates all beings and all forms; c) *Shiva*, God begins to assemble and support the world and the entire contents of nature, possessing it and seeping into it (Anonymous, 1988). *Shiva*’s image in the universe is described as *Shiva Aditya* (Anonymous, 2000), which means *Shiva* as the sun, which provides the light of life for all beings in the universe. The existence of God in the world of creation (*Shiva*) is described in the traditional script "*Tutur Bhuana Kosa*" (Gautama, 2009), God in the universe performs three main activities including: a) creation (*Brahma*); b) maintenance (*Vishnu*); c) fusion (*Shiva*) (Fig. 4).

![Figure 4. The Concept of Tri Purusa on Padmasana Tiga](source: Author (2019))

This image of God in three different worlds is represented in the form of *padmasana tiga*, so that the function of *padmasana tiga* is as a *sthana* of God who is in three different realms. Lord *Parama Shiva*, the Supreme God is in very rare strata, represented by the rightmost *padmasana* of the *padmasana tiga*. He descended to the level of *karma sadakhya* (the cause of the material nature of the universe) to become *Lord Sada Shiva*, represented by *padmasana* who was in the middle. Subsequently descend again and be and merge with this universe, called *Lord Shiva*. He as the sun of the life of all His creation, is called *Shiva Aditya*. 
Typology of Padmasana Tiga

Based on Layout

Padmasana tiga is located in the second mandala (zone) of Penataran Agung Besakih Temple, its position in the middle facing the main entrance (kori agung) (Figure 2). Covarrubias (1937) states that the most important thing in the temple is the padmasana, a stone throne with its back directed always towards Mount Agung. According to (Stuart-Fox, 2010), this holy building appeared later, after the temple existed, was the only sacred building that did not follow the orientation of the temple.

In the lontar "Bhuana Kosa" (Gautama, 2009) and "Lontar Padma Buana" (Mertha, 1996), it can be seen that God everywhere is described in nine positions, called 'dewata nawa sangga' are gods aspects of Shiva which supports the nine cardinal points, with Shiva domiciled at the midpoint. These nine positions form padma.
bhuana, or called padma asta dala (padma flower with eight strands of flower petals). This position is used as a guideline in determining the orientation of padmasana.

The depiction of the position of the eight corners of the aspect of Shiva is manifested into 9 types of padmasana with Shiva as the core of the lotus flower (Figure 3). Referring to traditional script of "Catur Winasa Sari" (Anonymous, tt-b) and "Unity of Interpretation of Aspects of Hinduism" (Anonymous, 2000), padmasana with the number of rong 3, its position in the middle facing the entrance, included in padmasana kurung type. Seeing the existence of these padmasana tiga and the number of rongs, this padmasana belongs to the type of padmasana kurung.

Based on Number of Rong (empty throne at the peak of Padmasana) and number of Palih (level)
In the traditional script of "Raja Purana Besakih" on page 4a (Anonymous, tt-a) it is stated: "dewa lila jnyana ngarining padmasana, padma layang ngaraning Gunung Agung" (Anonymous, tt-a). The meaning of this traditional script is; "A clean mind is symbolized by padmasana, padma layang is the name of Mount Agung". In this traditional script does not reveal anymore about the relationship of padma layang with padmasana tiga in Besakih. In the Unity of Interpretation of Hindu Aspects of Religion (Anonymous, 2000), padmasana with palih (level) amounts to 5 and is equipped with 1 rong (empty throne on top of padmasana) is called padmasana, if 5 palih with 2 rong is called padmasana agung, and if the sum the palih 7 with 3 rongs is called padmasana anglayang (Table 1).

<table>
<thead>
<tr>
<th>Type</th>
<th>Name</th>
<th>Rong (empty throne)</th>
<th>Palih (step/level)</th>
<th>Ornamen Bedawang Nala</th>
</tr>
</thead>
<tbody>
<tr>
<td>Padmasana</td>
<td>Padmasana anglayang</td>
<td>3</td>
<td>7</td>
<td>✓</td>
</tr>
<tr>
<td>Padma agung</td>
<td>2</td>
<td>5</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>Padmasana</td>
<td>1</td>
<td>5</td>
<td>✓</td>
<td></td>
</tr>
</tbody>
</table>


With the above discussion based on palih and rong, this padmasana can be included in 5 palih, with the number of rongs being 3. The complete ornamentation of Bedawang Nala is at the bottom (Figure 6). The number of levels on the padmasana body is only 5, but if calculated as a whole (added to the bottom/tepas), the number of levels is 7. Thus this padmasana tiga can be entered as a type of padmasana anglayang.
**CONCLUSION**

Architectural functions of *padmasana tiga* are as worship of God from the concept of *Tripurusa*, worship of *Lord Shiva* vertically, *Parama Shiva* on the right hand side, *Sada Shiva* in the middle, and *Shiva* on the left side. *Parama Shiva* is the highest consciousness, permeates the entire cosmos, has not been affected by cyberspace, exists in strata which are very rare from pure cyberspace, because it cannot be directly involved with the astral and physical realms. God is not yet active is called ‘*Nirguna Brahman*’. Then God descended to the level of *karma sadakhya* (material cause of the universe), to carry out cosmic activities in the pure virtual world. He does this through the form of his Lord *Sadasiva*, God has begun to move, called ‘*Saguna Brahman*’. Furthermore, God descended again into the realm of His creation, in the form of his Lord as *Shiva* who carries the task of creation, nurturing, and fusion, called ‘*Tri Murti*’.

When viewed from its layout which is at the center or middle of the *mandala*, its orientation faces the entrance, *padmasana tiga*, including the type of *padmasana kurung*. It is a picture of the essence of the lotus flower as the center of the entire universe. *Padmasana tiga* has three *rongs* at its peak, as well as five levels on its body, if counted to the bottom it has seven levels, thus *padmasana tiga* can be entered into the type of *padmasana anglayang*. 
References