

DOI: doi.org/10.21009/ISLLAE.01114

Received: 5 June 2018
Revised: 10 June 2018
Accepted: 14 August 2018
Published: 31 January 2019

Decorative Architecture of Pura Dalem Jagaraga, Buleleng as Learning Resource in Ragam Hias Bali Course

I Nyoman Sila^{1,a)}, I Dewa Ayu Made Budhyani²⁾

Department of Art Education, Faculty of Language and Art Universitas
Pendidikan Ganesha, Indonesia¹⁾ Department of Family Welfare Education,
Faculty of Technical and Vocational Universitas Pendidikan Ganesha Singaraja,
Indonesia²⁾
nyoman.sila99@gmail.com^{a)}

Abstract

Learning resources is one of the important factors to achieve the learning objectives. Books are not the only source of learning, but the environment can be used as a learning resource such as decorative architecture in the learning environment. Pura Dalem Jagaraga is one of the sacred buildings located in Buleleng Regency, Bali. As a relic of history, this temple has a unique decoration than the other temples. In general, decorations on the architecture of the temple in Bali using traditional decorative patterns. But there is combination of traditional and modern decorative motives in the architecture of Pura Dalem Jagaraga. This unique characteristic of decorative architecture at Pura Dalem Jagaraga is used as learning resource about local wisdom for students of Department of Fine Arts Education. This uniqueness can be seen from the types of decorative motives that exist in the architecture, composition, and the technique of applying this decorative motive. The learning method used in the course is a field study. The types of decorative motives in Pura Dalem Jagaraga architecture are reliefs using traditional and modern motives located in the front wall of the temple, such as decorations of Dutch man driving car, a person riding bicycle, a person getting on boat, airplanes, a person playing kites, a person climbing up trees, puppet motives and fish motives. The composition of decorative motives spreads across the fence wall. The application of decorative with carving or chiseling techniques by combining traditional and modern decorative shows the dynamic creativity of Buleleng artists in creating decorative motives in sacred buildings, and this is different from the existing standards in Bali.

Keywords: Pura Dalem Jagaraga, Decorative Motive, Learning Resource

Abstrak

Sumber belajar adalah faktor penting untuk mencapai tujuan pembelajaran. Lingkungan pun dapat dimanfaatkan sebagai sumber belajar, salah satunya adalah arsitektur dekoratif dalam lingkungan belajar. Pura Dalem Jagaraga merupakan sebuah bangunan sakral yang berlokasi di Kabupaten Buleleng, Bali. Sebagai sebuah relic sejarah, pura tersebut memiliki dekorasi yang unik dibandingkan

dengan pura-pura lain. Secara umum, dekorasi pada arsitektur pura-pura Bali menggunakan pola dekoratif tradisional. Akan tetapi, terdapat penggabungan atau kombinasi antara motif tradisional dan modern pada arsitektur Pura Dalem Jagaraga. Keunikan dekorasi pada arsitektur Pura Dalem Jagaraga dimanfaatkan sebagai sumber belajar tentang kearifan lokal bagi mahasiswa Departemen Pendidikan Seni Rupa. Keunikan tersebut terlihat pada jenis-jenis motif dekoratif yang ada pada arsitektur, komposisi, dan teknik yang diterapkan dalam motif dekoratif. Metode pembelajaran yang digunakan adalah studi lapangan. Jenis-jenis motif dekoratif dalam arsitektur Pura Dalem Jagaraga adalah relief-relief bermotif tradisional dan modern pada dinding depan pura, antara lain masyarakat Belanda mengendarai mobil, seseorang mengendarai sepeda, kapal, dan pesawat, seseorang bermain layang-layang, seseorang memanjat pohon, serta motif-motif berupa wayang dan ikan. Komposisi dari motif dekoratif tersebut tersebar pada seluruh bagian dinding gerbang. Pengaplikasian motif dekoratif tersebut dilakukan melalui teknik pahat atau ukir dengan mengombinasikan dekorasi tradisional dan modern. Kombinasi tersebut menunjukkan kreativitas yang dinamis dari para seniman Buleleng dalam menciptakan motif- motif dekoratif pada bangunan-bangunan sakral yang berbeda dengan standar umum pada arsitektur Bali.

Kata Kunci: Pura Dalem Jagaraga, Motif Dekoratif, Sumber Belajar

INTRODUCTION

Learning as a process is a system that cannot be separated from other components that interact. One component in learning is learning resources. Learning resources are everything available around the learning environment that serves to optimize learning outcomes (Sanjaya, 2008). Learning resources include messages, people, materials, equipment, techniques or methods, and the environment (Mudlofir, Rusydiyah, 2016:194). The environment as one of the learning resources that can be used and needed in the learning process are classrooms, libraries, museums, sacred buildings, and so on. Learning by utilizing the environment can eliminate saturation and make students to love the environment. Art learning not only learns concepts that are only in the book, but also can look directly at the original source. As well as learning about Balinese decoration. One type of decoration that can be used as a learning resource is Pura Dalam Jagaraga. Pura Dalem Jagaraga Buleleng as a holy place of Hindu religion has a unique and different decoration with other temples in Bali. In general, decorations on the architecture of the temple in Bali using traditional decoration pattern. Meanwhile, there is a combination of traditional and modern motives in the decorative architecture of Pura Dalem Jagaraga. The creation of decorations are based on the knowledge and skill of the artist and also by observation of the surrounding environment (Gelebet, 1982:27 & Soegeng, 2000:9). The decorations are made by the artists to decorate things or buildings, so that they look better and more attractive (Gustami, 1980:18).

Decoration as an artwork can be studied based on the supporting elements of aesthetic values (Djelantik, 1999:9). The composition of artwork is an aspect that concerns the whole of the work and includes the role of each part in that work (Djelantik, 1999:41; & Sutrisno, Verhaak, 1993:14). In the artwork like decorative motive, there is an organizing. Arrangement between the arranged parts can distinguish in each appearance (Wong, 1989:18—21). The art material with its

medium wealth forms certain buildings as their constituent elements, and all elements of the form and construct are arranged in a particular structure, so that they become an artwork (Sumardjo, 2000 & Marianto, 2002). Pura Dalem Jagaraga architectural decoration is used as a learning resource for the development of knowledge and skills in the Ragam Hias Bali Course. The learning process of students can be done by observing directly the uniqueness types of decoration. Based on the description above, the problems that can be formulated is how the use of decorative architecture in Pura Dalem Jagaraga as learning resource for Ragam Hias Bali Course based on the types of decoration motive, composition, and techniques of applying decorative elements.

RESEARCH METHOD

This research is a qualitative research and its location is in Buleleng Regency. The research target is students of Department of Fine Arts Education. The object of research is the decorative motive in the architecture of Pura Dalem Jagaraga. Data collection techniques are carried out through observation or field studies. The data source is primary data. Data analysis uses qualitative analysis. The steps are carried out according to Miles and Huberman in Patilima (2013:100—101) such as reduction, presentation of data, and systematic data preparation.

RESULT AND DISCUSSION

Architectural decorations of Pura Dalem Jagaraga Buleleng is unique compared to other temples in Bali. In general, decorations of temples in Bali display *stiliran* from plants, animals, and human being. From this *stiliran* was formed decorations such as *pepatran*, *kekarangan*, and *pewayangan*. This decorations are a decorative of traditional Balinese made from generation to generation. In the architecture of Pura Dalem Jagaraga, the decorations show combination of traditional decorative elements and modern decoration. The decorations are in the form of reliefs on the front fence wall, such as Dutchman riding a car, a person riding a bike, an aeroplane, fish motives, puppet motives, a person playing kite, a person climbing up a tree, and a person getting on boat (Sila and Budhyani, 2009:19). According to Covarrubias, Buleleng artist (North Bali) often make decorations on temples using space on the walls as an illustration of comics and fulfill them with funny subjects (Basuki & Sunaryo, 2013:190). Overall, the decorations in Pura Dalem Jagaraga that show combination of traditional decoration and modern decoration can be look at the figures (Fig. 1, Fig. 2, Fig. 3, and Fig. 4).



Fig. 1 Relief of a Dutchman riding a car



Fig. 2 Relief of a person riding a bike, an aeroplane, fish motive



Fig. 3 Relief of puppets, a person climbing boat for fishing up a tree, a person playing kite

Fig. 4 Relief of a person riding boat for fishing up a tree, a person playing kite

There are several types of two-dimensional decorative motives displayed on the panels, such as motives of airplanes, cars, bicycles, and the Dutch people in War of Jagaraga. The decorative motive of the Dutchman in the decorations can be related to the history of Pura Dalem Jagaraga as Bali combat command center against Dutch colonization that written in the War of Jagaraga (1846-1849) (Sastrodiwiryono, 2011:164 —167). The composition of decorations in Pura Dalem Jagaraga in the form of reliefs are fully arranged in the fence wall of the temple building as a decoration that is integrated with the architecture. Traditional decoration is a reflection of Balinese decoration as a cultural artwork that has existed from generation to generation. Based on the objects displayed in the decorations, there are historical events that can be picked as the creativity of the cultural capital of the artists Buleleng (Sila, 2015).

The decorations craftsmanship technique are carved by combining traditional and modern elements into one unit which is arranged in several panel fields. This object looks funny and unique because it takes a natural element that is displayed in the form of twodimensions combined with decorative puppet motives. According to Berata (2007:27), the artistic identity of Buleleng carving art, called "Gaya Buleleng" is shown in wide field, the line looks firm, rigid, sharp, dynamic, and expressive. The learning process carried out by students of Department of Fine Arts Education by observing directly the types of decoration in Jagaraga Temple can be used as a medium for enriching tasks in the Ragam Hias Bali Course. This learning process aims to see firsthand the types and forms of decoration that exist in temple buildings (holy places). Observing objects in the field aims to see clearly about the types of Balinese decoration types based on local wisdom from each region. Learning that utilizes the environment as a learning resource is not only related to learning that using what is in the environment, but also more concerned about the environment so that it creates a sense of caring, a sense of responsibility, a sense of loving the surrounding

environment, and making the environment as a learning media (Lemmy, 2017). Using the environment as a learning resource can connect between material taught with real-world situations. This can encourage students to make connections between the knowledge they have with the application in everyday life.

CONCLUSION

The decorative architecture of Pura Dalem Jagaraga can be used as a learning resource for students of Department of Fine Arts Education in the learning process to directly observe cultural heritage as local wisdom. The types of decorative motives of Pura Dalem Jagaraga architecture are very diverse, in the form of two dimensions as combination of traditional and modern motives. The composition of decorative motives is fully filled in the panel area in the form of reliefs. The decorations that carved in the architecture of Pura Dalem Jagaraga Buleleng has a unique and dynamic character as a characteristic of the Buleleng artist. The characteristic of Pura Dalem Jagaraga architecture not only can be used as a learning resources, but more importantly has a sense of love, a sense of caring, and a sense of responsibility to preserve local culture.

REFERENCES

- Basuki, K.S. dan Sunaryo. (2013). *Pulau Bali Temuan yang Menakjubkan*. Denpasar, Indonesia: Udayana University Press.
- Berata, I.M. (2007). Seni ukir pada bangunan pura dalem jagaraga singlaraja bali utara: sebuah kajian melalui pendekatan sejarah. *Prabangkara Jurnal Seni Rupa dan Desain*, 10(13), 27.
- Djelantik, A.A.M. (1999). *Estetika: Sebuah Pengantar*. Bandung, Indonesia: Masyarakat Seni Pertunjukan Indonesia.
- Gelebet, I.N., et al. (1982). *Arsitektur Tradisional Daerah Bali*. Jakarta, Indonesia: Depdikbud.
- Gustami, S.P. (1980). *Nukilan Seni Ornamen Indonesia*. Yogyakarta, Indonesia: STSRI "ASRI" Yogyakarta.
- Lemmy, P.K. (2017). Pembelajaran inovatif berbasis lingkungan untuk membangun sumber daya manusia berkarakter unggul dalam menghadapi kehidupan sosial. *Proceeding Seminar Nasional Fakultas Ilmu Sosial Universitas Negeri Medan*. Medan, Indonesia.
- Marianto, D. (2002). *Seni dan Kritik Seni*. Yogyakarta, Indonesia: Lembaga Penelitian ISI Yogyakarta.
- Mudlofir, A., dan Rusydiyah, E.F. (2016). *Desain Pembelajaran Inovatif*. Jakarta, Indonesia: PT Raja Grafindo Persada.
- Patilima, H. (2013). *Metode Penelitian Kualitatif*. Bandung, Indonesia: Alfabeta.
- Sanjaya, W. (2008). *Perencanaan dan Desain Sistem Pembelajaran*. Jakarta, Indonesia: Kencana Prenada Media Group.
- Sastrodiwiryo, S. (2011). *Perang Jagaraga (1846-1849)*. Denpasar, Indonesia: Pustaka BaliPost.
- Sila, I.N., dan Budhyani, I.D.A.M. (2009). *Kajian estetika arsitektur Pura Dalem Jagaraga Buleleng*. Unpublished manuscript. Universitas Pendidikan Ganesha, Singaraja, Indonesia.
- Sila, I.N. (2015). *Potensi seni rupa Bali Utara*. Unpublished manuscript. Universitas Pendidikan Ganesha, Singaraja, Indonesia.
- Soegeng, T.M. (2000). *Mengenal Ragam Hias Indonesia*. Bandung, Indonesia: Angkasa.

- Sumardjo, J. (2000). *Filsafat Seni*. Bandung, Indonesia: ITB.
- Sutrisno, M., dan Verhaak, C. (1993). *Estetika Filsafat Keindahan*. Yogyakarta, Indonesia: Kanisius.
- Wong, W. (1989). *Beberapa Asas Merancang Trimatra* (A. Sakri, Trans). Bandung, Indonesia: ITB.