

PROCEEDINGS

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“Nusantara” (Local) Wisdom for The Better Future of Sustainable Architecture

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Proceedings

The 12th International Conference on

Sustainable Environment and Architecture (SENVAR XII):

“Nusantara” (Local) Wisdom for the Better Future of Sustainable Architecture

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FOREWORD

It is an honour for Department of Architecture, Faculty of Engineering, University of Brawijaya at Malang, Indonesia; to be the host of Sustainable of Environment and Architecture XII. Over the twelve year of the conference, many universities have been the host of the conference with each theme, namely ITS Surabaya, Undip Semarang, Atmajaya Jogjakarta *"Digital Architecture Application on Built Environment Design"*, Trisakti Jakarta *"Architecture and the Sun"*, UTM Malaysia *"Making Sense the Tropical Experience"*, ITB Bandung *"Digital Architecture"*, Petra Surabaya *"Sustainability in Sun, Rain, and Wind"*, Unhas Makassar *"Water Friendly Architecture"*, UiTM Malaysia *"Technology and Humanity"*, Unsrat Manado *"Science and Engineering for Better Life"*, ITS Surabaya *"Innovation, Technology and Design of Architecture in Changing Environment"* and today, we are all here, meeting and gathering at University of Brawijaya with the theme of *"Nusantara" (Local) Wisdom for the Better Future of Sustainable Architecture*. The theme provides papers and presentations on a wide range of topics indicating the scope for both research and practice within the area of built environment and architecture.

These proceedings have been prepared from the papers provides by more than 50 presenters accepted from approximate 170 abstracts and 70 full papers from about 5 countries. We happy that there are enthusiastic response from many experts, students and researchers that come from various region in Indonesia as well as from Asian countries. Their topics presented ranges from the ideas to develop conceptual frameworks to the report of their practical experiences. From the conference we can learn that dialogue, networking, sharing, and cooperation within the multidiscipline approach are the keys to better future of sustainable architecture.

Finally, on behalf of the Department of Architecture, Faculty of Engineering, University of Brawijaya; we want to thank all contributors to the Conference: all sponsors (Semen Gresik, Niro Granite, Pancanaka Property, Kosa Matra Graha, FuturArc Magazine), all presenters and participants, and last but no least to all members of University of Brawijaya for their generous supports. Without them, this conference would not be possible.

Agung Murti Nugroho, ST., MT., Ph.D.

Chief Editor

INTRODUCTION

The concept of "local wisdom" can be seen as a response to the rationality of modernism. As we have seen since the post-World War II, the modernism gives more opportunity to the centers of Global Capital to dominate the value systems, the benchmarks, and the orientations of development in the "South" countries. Being aware of the deadlock of modernism, the local wisdom from Africa, Asia, and Latin America are explored. Various terms are used to formulate the concept of local wisdom as "knowledge". The terms such as indigenous, traditional, folk, ecological, people's science, community, local, non-formal, culture, indigenous technical, traditional ecological are used. Are there any changes then? Not necessarily. The local wisdom with these various predicates, turned out to be just "comparing" the system of knowledge. Even, the concept of local wisdom hardly changed "the body of knowledge". The outline of the paradigm is the same: only put all science from "a non-European" origin and all its praxis as a system of "alternative cognition".

Is it true that "the non-European" have to be marginalized? Naturally, every locality in fact also contains universality. Meanwhile, the Eurocentrism, which dominates the World, also witness a chain of disaster, environmental and cultural damages. Our environment is deteriorating and losing its capacity to contain ecosystem and its ability to facilitate mechanisms of self recovery. Architecture cannot remain confined in conventional functions of designing and making good individual buildings here and there. In practice, architects and architect students immediately imitate what they have seen in the architectural media in the modern metropolis and they lose their local identity. In order to face these many challenges, integrated, multidisciplinary and holistic approaches are required. At the end, the expressions and the Aesthetics of future architecture will be based on the unique character of many tropical local wisdom. Local Southeast Asian Archipelago or Nusantara civilization must therefore contain universal values. In fact, every subject on earth, including its architecture, must contain unique local values and universal values that exists in one unit. Therefore, learning together and sharing the results of learning is a necessity.

AIMS AND SCOPE

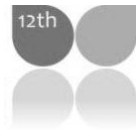
The aim of the SENVAR 2011 (12th International Conference on Sustainable Environmental Architecture) is to call for participation of researchers, professionals, academia, governments, NGO, developers and others who have interest in the development of environmental sustainability in the tropical region, particularly in Southeast Asian Archipelago or Nusantara. They are expected to overcome those environmental problems and to share and to exchange their knowledge and expertise in handling problems of changing environment; particularly those related to built environment as sub-themes category below. Many innovations and designs are put into practice and new technologies are developed to assist the efforts. Some are extracted from the past by tracing local wisdom, some are developed and prepared for the present by environmental friendly concept and the rest are challenging the future by tropical vision. The main focus of the conference will explore the tropical wisdom, synergizing the available potentials, social, culture and environment in the human built-environment in the tropic, local or specific place and global or universe sustainable development in balance and directed to the people welfare. This international seminar will explore new paradigms, which focus on “Nusantara” (local) wisdom as a basic philosophy of environmental friendly concept for better tropical architecture practice. These points represent as past, present and future sustainable environmental architecture. The study of “Nusantara” (local) wisdom is not only going back in the past time but preparing for better future. Therefore, we do expect the contribution of researchers from other geographical background to jointly develop a beneficial scientific comparative perspective. By integrating the system of knowledge (in cognitive domain) with the system of beliefs (in affective domain), a new vista appears, not only widening and deepening the understanding of self, but also the understanding of other. The scientific-politic-economical game subordinating Nusantara and the other parts of the world to the North (read: Eurocentrism) must be stopped by deconstructing its inner-axis: the science. Then, a second step is to reformulate science for the sake of the human as well as the nature. Otherwise, the suppressions of human being and the over exploitations of nature continue.

The conference discusses and critically examines the Nusantara (Local) Wisdom occurred in Built Environment and Architecture within Southeast Asia countries for Better Future of Sustainable Architecture. Sub themes might be related but not limited, to the following topics:

- A. “Nusantara” wisdom as a basic philosophy for sustainable architecture in the Southeast Asian Archipelago context and other comparative context.
 - Sustainable City
 - Government cultural policy or strategy in environmental change and sustainability
 - Harmony with nature in urban-rural environment
 - Human Sustainability and contrasts of economic paradigm in Architecture
 - Role of architecture as science and its education toward sustainable environment

- B. Concept and Practice of Sustainable Tropical Architecture in Nusantara and other comparative region.
- The local wisdom of heritage, traditional and vernacular in tropical architecture
 - Climate responsive as a basic concept of tropical intelligent building
 - Convenience living space and people dimension in architecture development
 - Comfort and quality of tropical indoor and outdoor space
 - Green and energy efficient architecture
 - Integrated design approach for human living in the Southeast Asian archipelago and other comparative region

The Committee of 12th International Conference on
Sustainable Environment and Architecture
(SENVAR XII)



Proceedings
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Malang, 10-11 November 2011

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The Pleasure of Aesthetic of Place on Pangerebongan by Pelawatan Ida Ratu Ayu Ring Singgi

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ABSTRACT

The place - *genah* in Balinese is not formed without of the sacred ritual events of the community as a spirit in accordance with the character of this community, can be experienced as well as perceived or pleased. Similarly, The *Pengerebongan* sacred ritual events performed by Ida Ratu Ayu Pelawatan ring Singgi, could create (form) a spirit of place.

Through interpretation with experiencing on *Pengerebongan* sacred ritual event expressed the pleasure of the aesthetic of place.

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Keywords: sacred ritual event, "spirit of place", interpretation, pleasure of aesthetic of the place

1. Introduction

The Sacred Ritual Event of *Pangerebongan* is performed every *Redite* (Sunday) *Pon Wuku Medangsia* by Balinese Calendar (eight days after *Kuningan* Holiday), at Agung Petilan Temple located at Jalan W.R. Supratman, Traditional Village of Kesiman, East Denpasar Sub-District. On this sacred ritual event, *Pelawatan* Ida Ratu Ayu Ring Singgi left Maspait Tempe (Fig. 1) for Agung Petilan Temple of Kesiman to perform *Pangerebongan* duty, as one of manifestations of *yadnya*. *Yadnya* in Balinese sacred ritual is a holy sacrifice, or in other words a sacrifice that is intended to be dedicated which is based on or appropriate to the *desa, kala, patra* (place-time-situation). *Pangerebongan* means *Pengerebegan* (Tantra, 1977) meaning *pecaruan* (purification). *Pecaruan* is the earth purification/*pamarisudha gumi*. *Pengerebongan* also means assembly (Tantra, 1977). During this sacred ritual event, Gods-Godess, *para sanak, manca, pengrob* existing in the temples in Kesiman area assemble together. At this time, the loyalty to God is shown by way of *Ngayah* with *Ngunying* (*Ngurek/stabbing keris* to the body-dagger) through agility and immunity (trance). In addition, *Pangerebongan* also means *mider/going around*. In this case, *Pangerebongan* event is conducted in rotating movement in accord with the rotating of Mandara Giri in the Adiparwa Manuscript, namely in *prasawya* direction, surrounding *pecaruan tabuh rah* with anti-clockwise direction.



Source: Oka Saraswati, 2010

Figure 1: *Pelawatan* Ida Ratu Ayu ring Singgi and Maspait Temple completed with its accessories as place element.

2. The Place In Balinese

Observing the idea of Norberg-Schulz (1980: 5) who said that the *genius loci*, which is the "spirit of place", since ancient time has been recognized as a tangible reality which human beings lived in everyday life. This illustrates that the place is in the life of a society (Norberg – Schulz, 1965: 109). Thus, a place constitutes a space that has a spirit appropriate with the character of the community where the place can be perceived or pleased. Similarly, the sacred ritual events in the form of ceremony are one of the three principles in the embodiment of Balinese traditional architecture (*upakara/ceremony – tattwa/phylosophy – tata susila/ethic*) which are interrelated to one another (Sabha, 1985: 118). Thus, architecture or space created will not be formed as a place - *genah* without the sacred ritual events of the Balinese community as a spirit in accordance with the character of this community, which can be experienced as well as perceived or pleased.

3. Pleasure of Aesthetic

Pleasure of aesthetic method is a method which basically reveals the sufferings as an architectural aesthetic pleasure with the role of senses as the experience of the pleasure. This method is compared from the Pleasure of Architecture method of Tschumi (in Ballantyne, 2002) and supported with the mechanisms of perceiving space by Lawson (2001) and Ramussen (1975).

This is also supported by Tuan (1977), who said that the human body is part of the universal material, as an object of which access of its properties can always be observed. To observe this, human beings are endowed with senses. The importance of the visual sense is expressed by Dovey (1999). This is also supported by the opinion of Tuan (1977) that of the five human senses, traditional people is more dependent on the vision to make their way in the world than the other senses, however, do not forget that people view the world through all senses simultaneously. While for most people (Tuan, 1977), music is more powerful emotional experience than seeing a picture or scenery. This indicates that the human body experiencing with the five senses and the human soul with an emotional experience are inseparable. And also when catching 'genius loci' as a place as said by Norberg-Schulz (1980) that the *genius loci* is a "spirit of place", where the spirit is something which gives excitement. In the process of this excitement, pleasure of architecture method of Tschumi (2002) may assist as a comparison to reveal "the *spirit of place*".

4. Penikmatan Keindahan Tempat Pada Saat Pengerebongan by Pelawatan Ida Ratu Ayu Ring Singgi

Pelawatan Ida Ratu Ayu Ring Singgi is a sacred form in the shape of *barong*. *Barong* and *Rangda* are called *pelawatan* because *pelawatan* is an image of shade (*lawat*) as the manifestation of Ida Hyang Widhi Wasa in the forms having power which can be envisaged to assist the unification of thoughts in an atmosphere of holiness as He is having the nature of *Acintya* - very difficult to be conceived by human being.

Arround three o'clock in the afternoon by local time, in a sufficiently bright climate, the departure from Maspait Temple - the place of the *pelawatan* shrine toward Agung Petilan Temple of Kesiman was being

prepared. The preparation had been started from morning time. Temple Accessories, such as *umbul-umbul* (banner), *tumbak* (spears), *bandrangan*, *kober* (flags) as well as *payung* (umbrellas) started to be installed. After the community prayed by conducting worship to God, wishing bless in order that their sacred ritual event on that day faces no hindrance, the *pelawatan* in black with colorful accessories in gold ornaments (*prada*) as well as small glittering mirror was taken out from *gedong pesimpanan* (shrine) as well as put on the head facing the Shrine of Ida Hyang Widhi Wasa. And then He went out to perform the event of going out from the *pamedalan* (gate), as an event with a very essential meaning. In this event, *Pelawatan* Ida Ratu Ayu was followed by the community of caretakers (*pengemong*) as well as His *pemaksan* in a procession *peed* walking toward Dalem Dewata Temple in the distance of 1 KM to North direction. This procession was preceded by *umbul-umbul* (banner), *tumbak* (spear), *bandrangan*, *kober* (flags) as well as completed with black umbrella with red and white stripe which are installed before at Maspait Temple. This event was followed by the sound of *gambelan* gong, and along the journey with slow rhythmic *kidung* (traditional hymns song) was also heard among spirit rhythmic sound of *gambelan* gong. In addition, walking with *pelawatan* also created the sensation of humility scale, with no visible presence of grandness. Sensation of intimate proximity but remaining to put *pelawatan* at a higher level, because of the shoulder to the top of the head (*siwaduara*) and also around approximately chest in Balinese society ethics was the main place in the human body.

When arriving at Dalam Dewata Temple, *Pelawatan* came to appear, entered *pamedalan* (the gate) toward inner courtyard/*jeroan/utama mandala*. In *jeroan*, *Pelawatan* witnessed by the incense of which smoke smells fragrant prayd to Ida Hyang Widhi Wasa (in His manifestation as Ida Bhatara Dalem deemed as local authority) in order that the journey on that day worked well and smoothly. *Kakidungan* (religious hymns) was also unforgettable to be echoed, *purwakaning* dan *ida ratu* accompanied this procession, while in the distance the sound of *gambelan* was heard from outer courtyard/*jaba sisi/nista mandala*.

Furthermore, after appearing (*tangkil*) and went out (*medal*) from Dalem Dewata Temple, the journey was continued to Taman Musen Temple prior to Agung Petilan Temple. As the distance from Sanur to Kesiman was far enough and the people were willing to use transport device technology, then the departure was using open vehicles. Although this technology was not necessary to be energized by the sound of *gambelan* with encouraging rhythmic sound remained to be heard to form energizing passionate atmosphere for the follower community.

The journey with this open vehicle was stopped approximately 200 Meters East of Taman Musen Temple, and continued with the convoy walking preceded by *umbul-umbul* (banners), *tumbak* (spear), *bandrangan*, and *kober* (flags). When arriving to this Taman Temple, the time showed three past thirty in the afternoon, Her brother had been waiting namely *Pelawatan* Ida Ratu Gede Ring Banjar Kebon Kori Kesiman. With the position of side by side facing to the South, the older brother, *Pelawatan* Ida Ratu Gede is on the *luan* side (currently on the East side) and younger sister, *Pelawatan* Ida Ratu Ayu is on *teben* side (currently on the West side), then She is re-decorated with fragrant flowers witnessed by the fragrant scent of incense and sprinkled with *tirtha* holy water taken from springs in Taman Musen Temple. During the procession, the sound of gong remained to accompany. Then the trip was continued to Agung Petilan Temple.

Along the journey, again we can see *umbul-umbul* (banners), *tumbak* (spear), *kober* (flags) and *payung* (umbrellas) forming vertical lines in rows which finally form horizontal lines as well as colored dots moving in line with the rhythm of the *gambelan* following it. The existing colors were not without impression. The Color has sensation (Geck, 1971: 11). Colors have psychological effects, physical and also a symbol. And color cause the expression (Rockow, MCMLIV: 56). Many people described that red and yellow color are warm colors which tend to advance making it more intimate, which may arise as an attention. Warm colors create more attention, more emergences and sharper as well as improving appearance that give splendor atmosphere of space. Meanwhile, gold and black and white poleng color gives the impression of the sacred. And also the configuration in the horizontal plan, vertical lines, colored dots as a geometric configuration. Vitruvius said that the geometric configuration propitiates the "winds" (the breath of nature), and enhances the harmonic sound of the words and music of the performance, thus contributing to the spectators' psychosomatic health (in Pérez, 2008: 131). In addition, the breezy fragrant of flower and fragrant incense as well as parfum on the shirt covered the smell of sweat drying on the body due to the heat of sun shine, like aromatic therapy.

In this trip, the ocean of followers and villagers of Kesiman, *Pelawatan* Ida Ratu Gede and *Pelawatan* Ida Ratu Ayu, brothers and sister walking together side by side. It was felt hot, crowded, but the sound of gong remained encouraging. By arriving at Agung Petilan Temple, it was seen from the distance that the temple had been decorated with Penjors (Fig. 2) and when arriving at the middle courtyard/*madia mandala*, in front of the *pamedalan* (gate) we could see that the *pamedalan* was decorated with various ornaments accessories

such as *lamak*, *hanging sampian*, *lelontek*/banners, and also *penjor*, which had been prepared several days before the event. It was recognized an aesthetic received by the five senses. On the other hand, the feeling of hot shine of sun on the head and the heat of asphalt road that is felt in the foot, are not paid attention as the result of the steps which were impossible to be slow, with a little running, swiftly so that no tread of sandals and was trampled by the other followers. From this description it was imaginable that the devotion remained to be done to something he loved as a sacrifice of pleasure. Furthermore, the sacrifices depicted the existence of suffering indicated bondage as the sacrifice of body-soul. Tschumi in one of the fragments in the *Pleasure of Architecture* method (2002) said that the bondage like so many knots that cannot be untied. The more numerous and sophisticated the restraints, the greater the pleasure.



Source: Oka Saraswati, 2010

Figure 2: The Outer Courtyard/*Nista Mandala* of Agung Petilan Temple completed with its accessories

Further, to be successful arriving at the inner courtyard/*jeroan/utama mandala*, it is necessary to have patience, caution, moving step by step, flowing, without driving forcibly (Fig. 3), reaching through the door of *pamedalan* (gate) that can only be passed by one or two persons. Then bigger scale is felt, until you see a big *pamedalan* in chromatic color of brown brick terra-cotta. *Pamedalan* distends larger beyond its function only as a gate. The sensation of grandness scale is felt here. Then closer distance with the scale of the slow movement, it is visible preparations of welcoming. In front of *pamedalan*, it is also served offerings of *pamendak* as welcoming and it is not missing with the sound *kulkul* (wooden bell) welcoming the *pelawatan*. In addition, the colorful *pelawatan* with gold ornaments and tiny sparkling mirrors, to be the center of attention. Then when entering the temple, when tired of walking, thirsty, sweaty, stepping up the steps one by one, many stairs to get to higher ground with a small gate, sensation experienced – a devotion to God.



Source: Widnyana Sudibya, 2010

Figure 3: The Community, crowded in front of *pamedalan* Pura Agung Petilan Kesiman

When arriving at the inner courtyard/*jeroan/utama mandala*, *Pelawatan* was also welcome with welcoming procession and the followers prayed (Fig. 4). Then Ida Ratu Ayu and Ida Ratu Gede took place at the north shrine, where Ida Ratu Gede as older brother took the position of *luan* side and Ida Ratu Ayu as younger sister took *teben* side. In addition to *Pelawatan* Ida Ratu Ayu, Ida Ratu Gede, were also present *Pelawatan* from Banjar Bekul - Kesiman Kertalangu Village, *Pelawatan* Banjar Poh Manis - Penatih Dangin Puri Village and *Pelawatan* from Sawangan, Bukit Pecatu – Badung Regency as well as *pelawatan rangda* from temples all over Kesiman and surrounding area.



Source: Sudharsana, 2010

Figure 4: *Pelawatan* Ida Ratu Ayu ring Singgi and *Pelawatan* Ida Ratu Gede ring Kebon Kori, who are brother and sister, appear with respect in the front of God

After *nyanjan* and *nuwur* procession, accompanied by *gambelan* gong of Barong Kebon Kori, She and other *pelawatan* as well as the followers, *medal*/went out through *pamedalan* (gate) with this Kori Agung types to perform sacred ritual event of *pangerebongan*. Hymn was unforgettable to be chanted to accompany this procession. Audio circumstance integrated between the hymns and *gambelan* as well as the sound of *lanang* (male) and *wadon* (female) wooden bell from the bell tower in middle courtyard/*jaba tengah/madya mandala*.

The Sacred Ritual Event of *Pangerebongan* was conducted by *medal*/going out from *pamedalan* (gate) which was preceded with the going out of *lelontek/umbul-umbul* (banners), *kober/flags*, *tumbak* (spears) and *bandrangan* while *pajeng/umbrellas* were from right and left of *pelawatan* (Fig. 5, 6). It was also followed with *kerauhan*/trance event of the dukes who stabbed daggers into their body repeatedly in front of *pamedalan* but did not hurt at all, making sense of anxiety, fear, horror and tension interspersing with splashes of freezing Tirtha holy water. The dukes perceived that they had received bless, something which must be grateful, something pleasure. On the other side, it was also seen that the followers laughed, smiled and blended in the procession. Further this *Pangerebongan* event or *Ider Bhuana* was performed at the middle courtyard, going around in *prasawya* direction (anticlock wise) (Fig. 7) about three times (as the symbol of *Swah Loka* toward *Bhwah Loka* and then *Bhur Loka*). During the procession that it moved very slowly even difficult to move, the sound of *gambelan* and the crowd of community witnessing Him as well as the people conducting *tabuh rah* at *wantilan* of the temple, united, mixed, boisterous, but not separated eyes, intently watching his journey, in the form of *pelawatan* and the followers in convoy. And also the smell of incense, sweat, perfume did not miss to join in. After going around *prasawya* for three times was completed, *pelawatan* the followers returned back to the inner courtyard of the temple and rested in a place that had been prepared since the arrival. Moment of relief was felt before continuing to the next procession.



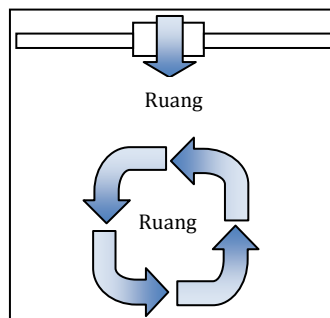
Source: Widnyana Sudibya and Oka Saraswati, 2010

Figure 5: *Tumbak* (spear) and *bandrangan* precede the procession and Ida Ratu Ayu ring Singgi, *medal*/going out from *pamedalan* (gate)



Source: Oka Saraswati, 2010

Figure 6: *Pelawatan* Ida Ratu Ayu and *Pelawatan* Ida Ratu Gede perform procession of *Pangerebong* in *prasawya* rotation conducted slowly



Source: Oka Saraswati, 2010

Figure 7: Sketch of space formation in front of *pamedalan* and purification space on the sacred ritual event of *Pangerebongan*.

Not more that twenty minutes later, the procession of sacred ritual event was continued with *Mider Buana* by the priest *Pedasaran Poleng Kesiman*, *para manca*, and *sanak pengrob*. During this event, many female priests stood in line while carrying long strands of white and black check cloth (*poleng*) (termed as *Poleng* of *Kesiman*) initiated by *pedasaran* man carrying war equipment such as *tamiang*, *dapdap*, *arug*, *gade*, *medal*/went out of *Pamedalan Kori Agung* (Fig. 8). While *pajeng pagut* (umbrella), *tanda*, *tumbak* (spear), *bandrangan* became the beginning of this convoy. During this event took place, *Mangku Gede Dalem* as well as *Mangku Desa* were in front of the *Pamedalan* (gate), witnessing this event. In this occasion, *prasawya* movement was also performed slowly in a similar atmosphere as when *pelawatan* conducted this procession. After three rounds, then this procession came back to inner courtyard and the procession was ended with the implementation of *ngelebar event/tabuh agung* around eight o'clock in the evening and then *pelawatan* returned back to their own temple followed by their followers completed with *lelontek*, *kober*, *tumbak* and *bandrangan* while *pajeng* on the left and right of *pelawatan* and then *bleganjur gambelan*.



Source: Widnyana Sudibya, 2010

Figure 8: *Pedasaran Poleng Kesiman*, as well as female priests, *para manca*, *sanak pengrob*, went out from *pamedalan* (gate)

From the above description, the sacred ritual event of *pangerebongan* revealed an interpretation of meaning of architecture. As Ruskin said in Kostof (1995) that all architectures proposes an effect on the human mind, not merely a service to the human frame. Ritual may be said to be the poetry of function: insofar as a building is shaped by ritual it does not simply house function, it comments on it. Viewed as a space and sacred ritual events forming a unity of place, completed with its accessories, felt by the senses, moving from Maspait Temple to Dewata Temple proceed to Taman Musen Temple and lastly at Agung Petilan Temple. Similarly, upon returning proceed from Agung Petilan Temple to Maspait Temple. Thus, it was felt an architecture left in the five senses, moving from one place to the other place.

In addition, the sacred ritual event of *Pangerebongan* as one of the *yadnya* is performed by the supporting community in an experience of place pleased by the five senses in a unity. It is not an easy experience, a suffering in an offering. Further, this suffering indicates bondage as the sacrifice of body-soul. On the other side, Tschumi (in Ballantyne, 2002), in one of the fragments of *Pleasure of Architecture* method revealed that the bondage like so many knots that cannot be untied. The more numerous and sophisticated the restraints, the greater the pleasure. And it will be increasingly missed. Then it is continued in the following fragments where it is said that pleasure of excess requires consciousness as well as voluptuousness. It can be described as an encounter between slave and master, described as a desire, something that is erotic.

5. Conclusion

From the foregoing discussion, it can be concluded that the architecture pleased by the five senses is an architecture that remains in the five senses. Architecture remained in the five senses is an architecture that moves from one place to another, in a unity of place completed with place accessories in the sacred rituals event.

In addition, an experience of movement place which is uneasy, creates a desire - an erotic experience

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