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The arrangement of spatial settlement for Balinese and Sasak community at historical perspective in Cakranegara

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Abstract

This study aims to examine the construction of a social integration model through the arrangement of resident spaces in the Balinese-Hindu and Sasak-Islam communities in the Cakranegara territory, Lombok. This research was designed in a qualitative interpretative research type with the religious anthropological approach. There are three findings in response to the focus of this research study. *First*, the residential spaces of Balinese-Hindu community settlements are arranged in territorial blocks called *karang*. Each *karang* has a name identical to the name of the region where it originated in Bali. *Second*, the residential spaces pattern of the Cakranegara area during the kingdom period used the basic concept of Hindu religious teachings, namely by taking the *bhuana Agung* spaces concept (macrocosm) which represented the *tri angga*. *Third*, the Sasak-Islamic community during the Karangasem Kingdom in Lombok was placed outside the Balinese-Hindu community.

Keywords: social integration, spatial settlement, historical perspective, Bali-Hindu, Sasak-Islam

Public Interest Statement

Lombok area of Cakranegara is examined in this study. Three conclusions are drawn from the combination of a religious anthropological methodology and a qualitative interpretative research approach. First off, the Balinese-Hindu community's living quarters are set up in territorial blocks known as *karang*, which derives from their place of origin in Bali. Second, the notion of *bhuana Agung* spaces, which represents Hindu religious teachings, was applied in the residential space design in the Cakranegara area during the kingdom time. Finally, the Balinese-Hindu group was positioned outside of the Sasak-Islamic community.

I. Introduction

The spaces of residential segregation that occurred between the Balinese-Hindu community and the Sasak-Islam community in the Cakranegara area was built in historical times. Since the beginning of the Karangasem kingdom reign in Lombok, the King has built a spaces order system in order to organize the socio-cultural life of the people in Lombok, especially those under the control of the Karangasem Kingdom. This spaces arrangement is intended to build a social order that can create social harmony, both within the Balinese-Hindu community and externally between the Balinese-Hindu community and the non-Balinese ethics communities, especially the Sasak-Islamic community. This spaces arrangement is a strategy to organize socio-cultural life in the midst of the relatively high level of social plurality that occurred at that time which had implications for efforts to create social harmony. The king's strategy in building social order among communities in the Cakranegara area has resulted in the development of seeds to create order in social space.

This arrangement was closely related to the political dimension, namely realizing the unity of the kingdoms that existed in Lombok in the past. There were a number of kingdoms that grew in Lombok, especially in the West Lombok region. Referring to Suprpto (2013) that the position of the Karangasem Kingdom is getting stronger after successfully uniting small kingdoms in the West Lombok region, such as the Pagutan Kingdom and the Pagesangan Kingdom. The Mataram-Karangasem kingdom further developed urban spaces planning based on the subculture of the *asta kosala-kosali* philosophy. The *asta kosala-kosali* is a traditional Balinese Hindu-Balinese knowledge in managing land, whether it is used for residential purposes or a place of worship based on the anatomy of the human body. In this regard, Cakranegara territory was chosen as the capital of the kingdom. The word *chakra* is etymologically defined as a wheel that rotates to control the government and control the entire royal system, as well as the order of people's lives.

In synergy with the above conditions, Dwijendra (2008) emphasizes that in order to harmonize the *bhuana agung* (universe) and *bhuana alit* (human), every living environment is made equal to *bhuana agung* with intact elements, namely *tri hita. karana*. In terms of its etymology, *tri* means three, *hita* means prosperity, good, joyful, happy, and sustainable, *karana* means cause, the source of the cause. So, *tri hita karana* are the three elements that cause goodness, which consists of *atma* (spirit / soul), *prana* (energy), and *angga* (physical element). *Tri hita karana* in relation to the housing layout identified by *parahyangan* three as the element of *atma* (soul), *krama / residents* as the element of *prana* (energy), and *palemahan / land* as the element of *angga* (physical). The *tri hita karana* regulates the balance between man and nature, which is arranged in an arrangement of *angga* (physical element) which gives a derivative of the concept of space called *tri angga* which is defined as three bodies which emphasize more on the aspect of three physical values, namely the *utama angga* (head), *madya angga* (body), and *nista angga* (leg). The concept of *tri angga* in *bhuana agung* is often referred to as *tri loka* or *tri mandala*. The *tri angga*

concept applies from the macro to the micro domain.

In synergy with the above concept, the social structuring system applied by the King of Karangasem in historical times used the basic teachings of Hinduism and the Balinese cultural system so that in its arrangement, the areas in residential places are categorized into areas that have a sacred orientation and there are areas with profane dimensions. The cosmological system that is applied in spaces planning uses the *tri angga* model, which is to divide the places into three areas according to the level of sanctity and at the same time its functionality. *First*, the *utama angga*, which is an area that has sacred categorizations in which it has high values related to supernatural powers. Areas that are categorized as *utama angga* are generally in the form of a holy place as a symbol that connects human existence with divine aspects. The main symbol of the *utama angga* is represented by a holy place, either in the form of a temple, *merajan*, *sanggah* or other places that are sanctified. The *tri angga* spaces as a symbol of maintaining harmony between humans and supernatural powers associated with the concept of *tri hita karana* is *parahyangan*. The concept of *utama angga* in macrocosm is the region with the highest hierarchy so that this place is an area that is kept sacred because it is believed to be a sacred area. This area is analogous to the anatomy of the human body as the head area, which is the most important part of the body.

Second, the *madya angga*, which is an area that is positioned as a residential area for residents. Spaces of *madya angga* is associated with the social sphere as a place to build interactions between humans. This area is not very sacred, as is the *utama angga*. However, in practice, in the *madya angga* area, there are also symbols that contain sacred values, namely holy places in the form of *sanggah* or *merajans* in the community. In general, this area is built with symbols related to building social interactions between humans, such as community halls, *balai banjar* (halls for Balinese group place, residential areas, or other places that are used to interact among humans and carry out activities in accordance with the profession. Associated with the concept of *tri hita karana*, this area is an implementation of *pawongan*, which is a place to build harmonious relationships between humans in their daily activities. Spaces of *madya angga* is associated with the anatomy of the human body, which is analogous to the body that is under the head and above the feet.

Third, the *nista angga*, namely places related to human activities and their environment including professional places, such as graves or sewage disposal sites. Spaces in practice is used by the community to build harmony with the surrounding environment. This spaces relationship with the concept of *tri hita karana* is an implementation of *palemahan*, which is a place to make a harmonious relationship with the surrounding environment. The concept of cosmology in spaces in practice associated with the anatomy of the human body is analogous to the lower part of the body. Even though it is a profane area, in daily activities it is really needed by humans to maintain the continuity of their life on this earth, because the disgraceful area is a place for recycling of this life process. Without spaces *nista angga*, the community will find problems in building a harmonious relationship in the middle of their community.

The spaces arrangement carried out by the King of Karangasem in the past was very beneficial for efforts to organize people's lives. This arrangement has categorized each space according to its function so that it can separate sacred areas from profane areas. Hindu religious teachings have provided guidelines in the form of evaluative symbols concerning spaces planning which are categorized into two, namely *suci-leteh* (sacred-profane), *luwan-teben* (upstream and downstream), *kaja-kelod* (north and south), and others. Such spaces sorting aims to condition human life so that it has a degree of distinction capable of sorting out binary oppositional pairs.

Based on the above background, this study examines three problems. *First*, what is the form of

the space arrangement of the Balinese-Hindu community settlements during the historical period in the Cakranegara area? *Second*, what is the spaces arrangement pattern of the Cakranegara region during the Kingdom era in actualizing the basic concepts of Hindu religious teachings, with regard to the spaces concepts of *Bhuana Agung* (macrocosm) and *Bhuana Alit* (microcosm) as representations of religious symbols? *Third*, what are the implications of the spaces order with the social relations between the Balinese-Hindu and Sasak-Islam communities in the Cakranegara region in a diachronic dimension? The three research problems were studied using the approach of the religious anthropology discipline, the results of which could be used as an alternative contribution of thought in building social harmony in the midst of the plurality of social life.

II. Methods

Research design

This research is designed in an interpretive qualitative research type. The data collected was then analyzed using predetermined analysis techniques which were then presented in descriptive form through text, words, expressions, opinions, and ideas from data sources in accordance with the urgency of this study. In terms of research implementation, according to the place, as explained by Kartono (1996) it is field research. Most of the data extracted came from the phenomenon of religious social life, especially those related to the space segregation of settlements and the pattern of social integration between the Balinese-Hindu community and the Sasak-Islamic community in Cakranegara, Mataram, Lombok.

This research applies a descriptive case study strategy. According to Yin (2004) that case studies provide opportunities for researchers to maintain the holistic and meaningful characteristics of real-life events. Starting from Yin, the implementation of this research seeks to reveal events that arise in the contemporary socio-cultural domain, especially those related to the spaces order that builds polarity between the Balinese-Hindu community and other communities, especially the Sasak-Islam in the research location. This research reveals that a case study is then identified, classified, and a solution is sought based on the relevant theory.

Data collection technique

This research in taking from most of the conducted by researchers supported by interview guidelines. Based on these techniques, the main instrument in this study is the researcher using an interview guide which contains a number of open questions. The researchers themselves took to the field to explore data and at the same time the researchers carried out the processing process, which included data reduction, data classification, and data interpretation. Observations were made on the segregation of phenomena related to the segregation of residential space and the pattern of social integration between the Balinese-Hindu community and the Sasak-Islam community in the research location. This study uses an unstructured interview technique as recommended by Fontana and Frey (2009) that unstructured interviews provide a wider space than other types of interviews. Fontana and Frey cited Malinowski who argued that unstructured interviews were used to understand the complexity of the behavior of community members in the absence of a priori categories that could limit the wealth of data that can be obtained. In an effort to explore the data in this study, the unstructured interview technique was very effective in extracting data in depth because it was based on the reason for the relationship between the researcher and the informant so that it could be maintained.

Data analysis technique

This research used interpretive descriptive analysis. The data analysis process is carried out by organizing

and sorting the data into patterns, categories and units to make it easier to draw conclusions. The descriptive data analysis process in this study was carried out in three stages, namely classification, reduction, and interpretation of the data. Data classification in this study was carried out by grouping data consisting of: (1) data obtained from observations, (2) data obtained from interviews, and (3) data obtained from the results of documentation studies. This treatment is very important to facilitate further checking and analysis. Researchers performed data reduction simultaneously during data mining in the field. Data reduction in this study was through the process of selecting, concentrating attention, and simplifying rough data taken from the author's notes during data collection in the field. Actually the reduction is not only carried out after all the data is obtained, but continues throughout the research. Interpretation is carried out during the research process starting from data collection that aims to obtain meaning, especially those related to symbolic activities. Referring to Geertz (1992) that relates to the view of theory functioning in an interpretive science suggests that distinction, which is relative in any case.

III. Discussion of Research Results

Revealing the phenomena related to the construction of social integration through the arrangement of residential spaces in the Balinese-Hindu and Sasak-Islam communities in the Cakranegara area involves three important aspects to answer the formulation of research problems. *First*, to describe the form of the spaces arrangement of the Balinese-Hindu community residential place during the historical period in the Cakranegara area. *Second*, to describe the spaces arrangement pattern of the Cakranegara region during the Kingdom era in actualizing the basic concepts of Hindu religious teachings, with regard to the spaces concepts of *Bhuana Agung* (macrocosm) and *Bhuana Alit* (microcosm) as representations of religious symbols. *Third*, find the implications of the spaces order with the social ties between the Balinese-Hindu and Sasak-Islam communities in the Cakranegara region in the diachronic dimension, namely with respect to historical aspects.

3.1 Forms of Residential Spaces Segregation between Bali-Hindu and Sasak-Islam Communities in Cakranegara from the historical Times

The spaces arrangement of residential space has an important meaning related to efforts to build social interactions in the midst of the plurality of social life. At the same time, the right arrangement has the position of building a social order which at the terminal can create social harmony which is indicated by the development of mutualistic social relations among those who live in that space. This condition tends to create social integration based on informal social ties through activities carried out in daily life. There are many activities that can create informal ties among individuals who live in the area, such as religious activities, cultural activities, social activities, and various other activities that can build informal kinship. The intensity of these activities in a certain period of time can strengthen the emotion of togetherness which is based on the proximity of space.

Conversely, if the arrangement pattern is not right it can trigger disharmony seeds. This phenomenon arises because those who interact have not been able to optimize ideas in the form of concrete actions according to their expectations. Social disharmony can be expressed in the form of communal conflict and violence. Often conflicts and acts of violence emerge in an area with a number of reasons, both relating to the implementation of religion, the implementation of cultural aspects, activities related to public facilities, and a number of other entities that can cause disharmony among those who are in the residential space. In this regard, the arrangement of residential spaces is used as an excuse to determine the emergence of unexpected social problems.

In synergy with the phenomena above, in realizing social harmony through the arrangement of residential spaces for community groups that occurred in the Cakranegara area, it was carried out since the time of the Karangasem Kingdom in the historical period. This phenomenon is motivated by the fact that the control of Lombok Island by the Karangasem Kingdom was carried out through war. The King of Karangasem Kingdom, namely I Gusti Anglurah Ktut Karangasem has needed two major kingdoms in Lombok, namely the Selaparang and Pejanggi Kingdoms to encourage the migration of the Balinese to Lombok. In this regard, Agung (1991) states that since the fall of the two kingdoms since 1692, the areas in Lombok, except those authorized to Arya Banjar Getas in the eastern part have practically become vassals of the Karangasem Kingdom in Bali. In Lombok, at that time, a particular government had not yet been formed, but everything followed the manners and orders from Karangasem kingdom, Bali. I Gusti Anglurah Ktut Karangasem who succeeded in conquering the Sasak kingdoms then placed his descendants, both sons and grandchildren, such as in Pagesangan, Kediri, Pagutan, and Sengkongo. This condition lasted for almost 28 years because of the many rebellions from the Sasak people, especially against the power of King Arya Banjar Getas in the East area.

The existence of small kingdoms like the one above is still related to one another. The kings who ruled these kingdoms still had genealogical ties with the Karangasem Kingdom. Anak Agung, who basically argued that kingdoms such as Pagesangan, Pagutan, Sengkongo, and Kediri were still a kinship bond, because the kings were *semetons* (brotherhood) of Singasari Kingdom. The Singasari Kingdom which is also called the Karangasem Sasak Kingdom is the chairman of other kingdoms.

The rebellion against the power of Arya Banjar Getas, as stated above, had an influence on the government system of the Karangasem Kingdom, Lombok was motivated by a mutualistic relationship when conquering the Seleparang Kingdom and Pejanggi Kingdom. This relationship is manifested in cooperation in an effort to exercise power in Lombok. Referring to Sudirman (2012) that the request for help from Arya Banjar Getas paved the way for the Karangasem Kingdom to exert its influence in Lombok. Indeed, from the beginning, Bali wanted to occupy the West part of Lombok Island by sending its people on a large scale. The victories obtained at Tanak Baeq and the existence of the East *Juring* and West *Juring* agreements indicate that the Karangasem Bali Kingdom has an increasingly stable position in Lombok. When the Karangasem Kingdom was in full power in Lombok, a group of Balinese people came to Lombok led by a triad, namely I Gusti Ketut Karangasem, the younger brother of Karangasem king as the leader of the group, Pedanda Gde Ketut Subali as the religious leader, and *Mas Poleng* as the manager of development issues and agriculture. The large number of Balinese people in Lombok became the background for the founding of the Singasari Kingdom (also known as the Karangasem Sasak Kingdom). At the same time, the Balinese who lived in their territory established several villages which were small kingdoms, such as the Singasari Kingdom with the king Anak Agung Ngurah Made Karang (1720 AD), the Mataram Kingdom with the king of the Royal Family and the aristocrats of Anak Agung Bagus Jelantik, Kingdom of Pagesangan with its king Anak Agung Nyoman Karang, Kingdom of Pagutan with its king Anak Agung Wayan Sidemen, and Kingdom of Sengkongo with Anak Agung Ktut Rai as a king. The Karangasem Kingdom of Bali appointed its representative in Lombok, namely the Singasari Kingdom (Karangasem Sasak). The relationship between kings and kings is based on kinship to achieve prosperity and common interests. With regard to efforts to strengthen this unity, King of Singasari kingdom established Pura Meru in Singasari in 1774 AD. The Singasari kingdom acts as chairman in the federation government. Pagesangan served as governor, while the Kediri and Sengkongo Kingdoms were merged into the Pagutan Kingdom, and the Kuripan Kingdom was isolated alone.

An important moment in building the consolidation of the kingdom was once carried out and at the same time a holy place was built as the glue of brotherhood. In this regard, Agung (1991) emphasized

that in 1740 the Karangasem Kingdom was consolidated in Lombok, such as Pagesangan, Kediri, Sengkongo, Pagutan, and Mataram under the coordination of Singasari. The consolidation formed a Family Unity Deliberation between Singasari and the kingdoms. In 1744, the construction of Pura Meru in Singasari was carried out with the aim of strengthening the sense of unity. Besides being positioned as a place of worship for Hindus, Pura Meru is also used as a vehicle for unifying the Karangasem Royal family and Hindu society in general in Lombok. The use of the temple as a unifier of the royal family is based on the condition of the temple until now it still functions as a place for religious activities among Hindus. In the following years after the establishment of Pura Meru, Lombok became safe and prosperous. The Unity-Family Deliberation always results in a smooth consensus. Everything is based on statutes and *paswara-paswara* (decree of king), both order regarding irrigation in the fields, regarding civil relations, or relations with royal citizens outside Lombok, regarding crimes, and others.

In synergy with the above phenomena, the existence of Pura Meru which was built during the Karangasem Kingdom in Lombok is also a stronghold of Hinduism as emphasized by I Wayan Karsa (an informant) was stated that during the kingdom era, the construction of Pura Meru was related to efforts to unite Hindus, which is in Lombok. The temple is a fortress for Hindus in Lombok. In connection with the existence of the *pelinggih* (holy building) in Pura Meru as many as 33 pieces. This shows that the *pengemong* of the temple, as stated by Anak Agung, is 33 *banjars* (group Balinese community). However, the reality is that up to now there are as many as 25 *banjars* registered as *pengemong*. This seems to be related to the number 33 as an effort to realize the *jangkep* (complete) of *pengurip*.

The above phenomenon is corroborated by the expression emphasized by I Gede Wardana (an informant) who was stated that the *pujawali* (ritual) at Pura Meru is related to *pujawali* which is carried out at Pura Taman Kelepug. *Pujawali* at Taman Kelepug Temple starts at 2 o'clock and after the series is finished at Taman Kelepug Temple, it continues to Pura Meru. Likewise, the time for the implementation of *melasti* (a kind of Hindu's ritual) is also carried out at Pura Taman Kelepug. The *pelinggih* in Mayura Temple are among the *banjars* and each *banjar* that performs a genealogy. There are *sanggar* (sacred buildings) that has been built relationship.

Based on the narrative above, Pura Meru and Taman Kelepug, which are located in the Mayura Park area, have a direct connection with the history of the Karangasem-Lombok Kingdom during historical times. The existence of Pura Meru in Figure 1, as a holy place for Hinduism is not only used as a place to carry out religious activities but also as a vehicle to unite the Balinese people in Lombok. In synergy with that, the Tim Penyusun (1977) stated that the Karangasem Kingdom built Pura Meru to unite the six existing kingdoms through prayer activities. The ruling king of Karangasem Kingdom at that time was A.A. Ngurah Made Karang at that time as its chairman. The next period there was civil war in six kingdoms, finally only one kingdom was left, namely the Mataram Kingdom.

Figure 1. Pura Meru as a Symbol of Social Integration of the Karangasem Kingdom Ruling



The pattern of building a holy place above implies that there are two main aspects that are manifested in it. *First*, the construction of temples as a medium to realize the religious aspects of Hinduism in Lombok. In this regard, temples are used as places for religious activities, such as the implementation of religious rituals, prayers, and other religious activities. *Second*, the construction of temples as a vehicle for building social unity among internal Hindus. This social unity at the elite level is to strengthen the unity of the royal leaders who have genealogical ties with the King of Karangasem. Pura in the religious dimension is an expressive symbol to embody the *sraddha* (belief) and *bhakti* (devotion) of Balinese Hindu people who lived in Lombok during the reign of the Karangasem Kingdom, in a social dimension as well as forging kinship ties in realizing social harmony.

With regard to efforts to build social harmony, both internally among the Balinese-Hindu ethnic community or externally with other communities, particularly the Sasak-Islam, the royal government carried out structuring in the space realm. This arrangement concerns the aspect of spaces distribution based on categorization of *utama mandala*, *madya mandalas*, and *nista mandal*. These three spaces domains are rooted in the teachings of Hinduism, which is called the *tri mandala*. This division of space is analogous to the anatomy of the cosmic body. The spaces division starts at the micro level (the *puri* / family environment), the meso level (the group environment), to the macro level (the Cakranegara area). The basic pattern of spaces arrangement in the micro, meso, and macro domains in the Cakranegara region is described in the following sections.

3.2 The Spaces Order Pattern Based on Hindu Teachings in the Cakranegara Area, the Micro Domain at the Singasari Royal Palace in Cakranegara

With regard to efforts to uncover the basic pattern of the spaces order in the palace or *puri* of the Singasari Kingdom in Cakranegara in historical times, this study uses historical data, both through written sources, from historical artifacts, as well as from interviews conducted with a number of informants who know history of the existence of the *puri*. Data obtained from written sources is obtained from books, manuscripts, journals, internet media, and other sources whose truth can be justified. Data obtained from relics in the form of artifacts is carried out by collecting evidence in the form of objects that support data analysis regarding the basic patterns of spaces arrangements in the micro environment according to the urgency of this study. The data obtained from informants was extracted from figures or people who knew about the history of the Karangasem Kingdom in Lombok.

The data were analyzed to reconstruct the basic pattern of the spaces order in the palace environment of the Karangasem Singasari Kingdom in Cakranegara.

The basic pattern of building the Karangasem Royal Palace in Cakranegara is related to the mobilization of the royal government to Cakranegara. After being moved to the Karangasem Royal Palace to Cakranegara, further restoration was carried out, as emphasized by Agung (1991) that in year of Içaka 1788 (1866 AD) the restoration of Puri Singasari had been completed. The restoration also expanded the area of the *puri*, arranged it with a neat architecture, including the *Tama Kelepug* in the *puri* area which was renamed as *Taman Mayura*. Since then, Puri Singasari has changed its name to Puri Cakranegara, which means the center of the royal government. The building arrangement pattern at Puri Cakranegara takes the basic pattern of Puri Ageng in Karangasem, which was built by I Gusti Made Karangasem Sakti who is known as *Sang Atape Rare*, the God of Bulatri. The construction of Puri Ageng in Amlapura around 1695-1700, that is, before the sons of the King of Karangasem who were “*Tri Tunggal II*” who completely migrated to Lombok began in 1720.

The spaces arrangement in the Puri Cakranegara neighborhood is arranged based on the general arrangement system that applies to a king's palace. The spaces division of the *puri* environment also follows the ethical and aesthetic principles that apply in accordance with what is usually found in the palace environment in Bali, especially in Puri Karangasem. According to Agung (1991) was stated that this basic pattern is in the form of plots of yards which are called asebing in a large complex. The outermost part of the complex is the *bencingah*, which is usually the most southwest of the vast complex facing a crossroads. It is an amalgamation. Where the outer corner facing the highway intersection, a raised *bale* was built, where the king saw the situation. In addition to the *bale lunjuk* here, there is also a *bale bunder* and an elongated *bale pegambuhan*. Furthermore, to the east of *Bencingah*, there was found a bee called *jaba Tengah*, where the king received the *Baudanda* princes, to discuss matters of government. To the north of the *jaba tengah*, there is a bee which is called a *signaling*. On the side of the sign that continues to the North, there are also bees which are named *pemengkang*, *bale carving*, and *pesaren* respectively. Apart from these bees there is another special place such as the great *merajan* which is usually placed slightly to the east in the vast complex, to the north. There is something called *pemelesatan* and *pekandelan* which is usually located at the outermost part of the south. This *puri* complex was usually inhabited by those whom the king truly trusted about his loyalty and honesty. There is another beekeeping for public kitchens called *pebat*. The standard buildings contained in the vast complex of the *puri* are called *rangki*, *rum*, *bale pemandesan*, and *sumanggan* (for the bodies before being transported by bade to *Tunon*, the place of burning). *Keputren* where the wives of kings are usually placed in the middle. This basic pattern can still be seen today at Puri Ageng Amlapura.

The existence of the King in Lombok's palace in Puri Cakranegara is described by Agung (1991) as placing his residence in a center, to the east of the map, called *ukir kawi*. This *gedong* in *ukir kawi* is in the form of a *loji* (*bandung* building). The modern construction, where his own bath is attached to this *loji* building, is given the name *kretalaya*. In this deed there are more buildings called *bale cina* (architecture and ornaments take the architectural patterns and ornaments of the emperor's palace in China), *bale malang* and *bale mambang sakaulu*.

Based on the description above, the basic pattern of building Puri Cakranegara in general has similarities with the Karangasem Royal Palace in Bali. However, there are also differences in the architectural models of the buildings. The difference lies in the existence of a building called *Bale Cina*, which uses architectural models and ornaments similar to the imperial palace in China. Another very specific building is a *ukir kawi* building. This building is a representation of the identity of Puri Cakranegara. This condition remembers that the building in the form of a *loji* or also often called the

Bale Bandung is a very distinctive building because with this building the king's palace is popularly known as Puri (palace) of "UKir Kawi".

In historical times, the spaces arrangement that is to the north of Puri Cakranegara is a space for a building complex that is designated as a place to carry out Islamic religious activities. In this regard, Agung (1991) argues that to the north of the "Taman Mayura", there is a unique complex built like a *pesantren* building where there is a mosque where people learn *mengaji*, take ablution water, and so on. The main building is given the name *stambul*. This is the place where the king's grandson, but converted to Islam, was named Sumantri or Datuk Pangeran. He is the son of the crown prince Anak Agung Kutut Karangasem, who continues to occupy the Mataram palace.

The basic pattern and layout of Puri Cakranegara in Lombok, according to Agung (1991) take the basic pattern and layout of Puri Ageng in Karangasem, Bali. When the Karangasem Kingdom was victorious in Lombok, the architecture that developed remained the traditional Balinese pattern. However, the ornaments used were influenced by Chinese ornaments. This is what causes the buildings to appear like they are in imperial China. These ornaments adorn Puri Cakranegara and other places, such as in Narmada Park. The next period affected the *pri-puri* in Karangasem which was built after 1850. Based on these conditions, it is clear that the architecture and archetype of the layout of Puri Ageng is on the west side of the main road with the Kanginan Royal Palace with the Maskdam as the main building. Puri Madhura, which was built around 1900, re-uses the original Balinese traditional layout without using Chinese ornaments. Madhura in the southern part of Puri Agung Kanginan there are still *palebahan-palebahan* called *jaba tengah*, *petandakan*, *pemengkang*, *pesaren*, and *bale ukiran*

The basic pattern of building the Kerajaan Karangasem Singasari palace in Cakranegara as described above implies that the arrangement weighs heavily on aesthetic aspects. The cultural values used in this arrangement are very rich in cultural diversity. The aesthetic values contained in Balinese culture are combined with decorations with other cultural patterns, especially Chinese. The arrangement, which was full of beauty, was closely related to the function of the palace at that time. At the time of the heyday of the Karangasem Singasari Kingdom, the royal palace served as the center of government as well as the residence of the king and his family. Synergizing with that, referring to Agusintadewi (2017) that palace in historical times was the center of government and as the residence of the king, such as in the castle of Semarapura.

The Order of Meso Dimensional Spaces in Cakranegara Region

The spaces arrangement with meso dimensions in the Cakranegara area according to this study is a territorial space at the level of an environment consisting of a number of families. This spaces is limited by a small road to separate it from other environments. Based on the results of interviews with a number of informants, in the vicinity of the central area of the kingdom, these neighborhoods were inhabited by residents with Balinese-Hindu ethnic identities. On the other side, the residents of non-Balinese Hindu ethnic are positioned spacesly some distance from the radius of the center of the royal palace. In this regard, there is a settlement between the Balinese-Hindu ethnic population and other residents, especially the Sasak-Islam ethnic group. Polarization establishes two types of interaction and communication patterns, namely internally with fellow ethnic groups who occupy one meso space and interethnic which involves a larger spaces extent.

Observing the historical background, the Cakranegara area during the kingdom period consisted of several smallest areas which were called *karang*. The naming of *karang* as an area is closely related to historical aspects, namely the place of origin of the residents who live. The naming of territorial identity was expressed by I Wayan Gde Wanga (an informant) who in general revealed that the Balinese people

who lived in Lombok during the kingdom era were adapted to their area of origin. Just as Karang Jasi used to be a person who came from Jasi in Bali, so also Karang Seraya is a place for Balinese people who came from Seraya in Bali. The area between the *karang* and the *banjar* is almost the same. The difference in designation between the *karang* and the *banjar* is more due to the phase of their arrival from Bali. The arrival of the Balinese during the time of King Anak Agung Ketut tended to use the name *karang*. Meanwhile, when the arrival of Anak Agung Made, he tends to use the *banjar* term.

According to above text, there is no significant difference between the places where people live in the form of *karang* and *banjar*. The area in this study is categorized as spaces in the meso level. The basis for categorizing it is in the meso level because the *karang* and the *banjar* areas consist of a number of families. The family environment as the smallest unit of space in this study has been categorized into the micro realm. The spaces *karang* and *banjar* that have been built since historical times, namely the reign of the Karangasem Kingdom, which is centered in the government of Cakranegara, can still be maintained until now. This defense is a part that is closely related to efforts to preserve the social, cultural, and practice of Hinduism. Although the residents who live in the *Karang* and *Banjar* areas today can no longer maintain their homogeneity, especially those with Balinese ethnic identity and Hinduism, their existence can still be preserved in the middle of a relatively high level of heterogeneity.

The spaces division in the meso region at the *karang* and *banjar* level is analogous to the micro and macro level spaces arrangement patterns. This phenomenon is indicated by the division of space using the analogy of the cosmic creature in the form of *tri mandala*. The concept of *utama mandala* is represented by the placement of a sacred area in the form of *pura* (temple) on the *hulu karang* (upstream of *karang*). This temple is called *pura pemaksan*. *Pura Pemaksan* is used as a place for religious activities, such as the implementation of religious rituals, places of worship, and other religious activities by those who live in the *karang* area. The dimension of *utama mandala* is associated with the concept of *tri hita karana* which is the *parahyangan* aspect, which is a place for transcendent communication with the supernatural powers and all of their manifestations.

The upstream area of each *karang* is built a holy place in the form of a temple as a place for religious activities in the meso environment. Each *karang* has a holy place in the form of *Pura Pemaksan*. The existence of temples on each *karang* is different from those in Bali. This phenomenon was revealed from the results of an interview with Jro Mangku Gde Wayan Jingga (an informant) who in general revealed that each *karang* in Cakranegara has a *Pura Pemaksan*. Even though the name is *Pura Pemaksan*, it does not mean that it is only used as a holy place for people who are in one *treh* (genealogy similarity). Those who live in the temple consist of various *trehs*. This is closely related to historical aspects, namely those who occupy the *karang* have the same origin in Bali when they originally came to Lombok. Those whose place of origin is from Jasi territory they mention the name of their new place in Lombok Karang Jasi, likewise those who come from Bebandem territory named their place of residence Karang Bebandem, as well as others.

Based on the narrative conveyed by the informant above, it was revealed that the *Pura Pemaksan* on each of the *karangs* that was built during the reign of the Karangasem Kingdom was a holy place that was used as a place to carry out meso-scale religious activities in the *karang* environment. *Pura Pemaksan* is not used by residents who have the same genealogy, but consists of several genealogy. *Pura Pemaksan* on each *karang* is used as a place for religious activities by those who have the same place of origin in Bali. In synergy with the above phenomena, Harisanti, et al. (2013) states that in one *karang* unit or *banjar*, it has a *Pura Pemaksan* and one *Bale Banjar* as a binding element. On the island of Bali, a residential unit consists of a group in a *tunggal dadia* or the same genealogy, whereas in the Cakranegara area a unit of *karang* or *banjar* is not a *tunggal dadia* or the same genealogy, but a *tunggal desa* or the

same village.

The concept of *madya mandala* in a *karang* environment is a place for human settlements. Those who live in a *karang* area generally have a place to live in the form of a yard. This yard area is a representation of the micro realm consisting of people in one family. Several families in the area form an association where settlements become one territorial unit where the settlement is represented as an *madya mandala*. The spaces of *madya mandala* is associated with the concept of *tri hita karana* into the *pawongan* dimension, which is a place for people who live in the area to communicate and interact. The *karang* environment as a place of settlement in this context is the middle area (*madya*).

Nista mandala in meso spaces is represented by the existence of a dump. Representation of a dump is a waste disposal area or empty area used for disposal of useless materials that are in a *karang* or *banjar* environment. Spaces empty in the historical period owned by each *karang* or *banjar* exists. Compared to the existence of the *banjar* environment in villages in Bali, almost every *desa pakraman* or *banjar* has a dumpsite in the form of *setra* or *sema*. This place is a grave that is used to perform the *pitra yajna* ceremony, either to plant the corpse or burn it at the *Ngaben* ceremony. Not all of the *karang* or *banjar* areas in Lombok have *setra* or *sema* as a place for burial or cremation ceremonies. During the reign of the Karangasem Singasari Kingdom which was centered in Cakranegara, the grave that was owned was one which was located in Karang Jangkong.

The procedure for managing the environment as a spaces dimension with disgraceful dimensions or space that is lower than the other two spaces, namely the *utama mandala* and the *madya mandala* in the *karang* or *banjar* environment in historical times is very good. This arrangement is carried out by planting plants and at the same time taking good care so that it can create beauty. Even though this space is a profane area, it is functioned properly to preserve the life cycle. Spaces planning with a *nista mandala* dimension in a *karang* or *banjar* environment is part of the embodiment of *palemahan* in the *tri hita karana* concept.

Macro Dimension Spaces Arrangement in Cakranegara Region

The area of Cakranegara in spaces size according to this research is a macro area with spaces development using architectural models based on Hinduism and Balinese culture. In this regard, there is a basic pattern in constructing a spaces structure so as to form an anatomical model of the cosmic body. The parts of the spaces arrangement generally consist of three parts, namely the *ulu* (head), *angga* (body), and *nista* (legs). The division of the region is also known as the *tri angga*. The division of space is similar to the anatomy of the human body which is applied to the concept of the cosmos at the meso level. According to Suarmini (2011) that *tri angga* is a vertical division of territory.

In synergy with the above phenomena, the basic pattern of spaces arrangement during the Karangasem Kingdom in Lombok uses the concept of Hinduism, namely *tri angga*. This phenomenon is actualized by a three-chamber model, each of which represents the *ulu* (head), *angga* (body), and *nista* (leg). This division is as emphasized by informant I Wayan Karsa (an informant) who in general revealed that the division of territory in Cakranegara during the Karangasem Kingdom was categorized into three, namely the *ulu*, *angga*, and *nista* parts. The *ulu* section is located in the Pura Meru area as a holy place for Hindu worship. The number of places of refuge in Pura Meru is 33, consisting of three *pelinggih* (holy building) belonging to Anak Agung and 30 others belonging to Hindus who live in each *karang*. The parts of the *angga* (body) are the areas where the population lives, in this case called the *karangs* around the Puri. The *nista* is the grave which is located in the western part, namely in Karang Jangkong.

Pura Meru as a highly sanctified area occupies a spaces location in the eastern part because

according to the concept of Hindu religious teachings the eastern direction is very sanctified because it is the place where the sun rises. The mention of the east is also synonymous with *purwa*, which means the origin of life. In this regard, the East direction is believed to be a higher direction than the West in terms of its sanctity. In the teachings of Hindu teaching the sun as a symbol of “Dewa Surya Raditya” (symbol of the Sun God) provides a bright light which is used to illuminate human life from virtual influences. In addition to the East, in Hinduism the direction of the *kaja* (north) is also very sanctified because it is related to the symbol of the mountain as a place or source of prosperity. The direction of the *kaja* as symbolic of *luan* is contrasted with the direction of the *kelod* because the direction of the *kelod* is a symbol of *teben*. Based on this concept, the direction of the *kaja* is a direction that is higher than the direction of the *kelod*.

In the *madya angga* area, namely in the area of the Karangasem Royal Palace and the surrounding areas which are occupied by residents, it is a profane area. The existence of the Karangasem-Lombok Kingdom is thought to have been located in the west of the present Taman Mayura (Mayura Park). This estimate is based on a statement conveyed by Anak Agung Byarsah (an informant) who in general reveals that the existence of the Karangasem Singasari Royal Palace is in front of the Mayura Temple in Park of Mayura area. The *puri* has a *pasar* (market) to the south, namely in the present, namely Cakranegara market. Formerly the market was a royal market. Meanwhile, the *bencingah* place is in the health area now. The *puri* is located in the middle to the north, bordering a river. The *puri* is known as *Puri Ukir Kawi*.

Based on the informant’s statement above, the approximate location of Puri Cakranegara is to the north of the present Cakranegara intersection. The Karangasem-Lombok Kingdom is the Mataram Kingdom which was moved to the present Cakranegara area. This phenomenon is as expressed by Tim Penyusun (1977) which states that in the 1788 Çaka year or 1866 AD the Mataram Kingdom moved the center of its kingdom to Karangasem. From then on, the name Karangasem was changed to the name Cakranegara. With regard to the name Cakranegara associated with the center of the kingdom, it has become round like a *cakra* which means all round. At the same time, the king’s palace was rebuilt, which was given the name *ukir kawi*. The only other palace is named Citalanga. In 1866 AD, there was renewal of Pura Meru Cakranegara. The ruling king at that time was Anak Agung Gde Ngurah Karangasem. Etymologically, Pura Meru is composed of the word *pura* which means a place of worship for Hindus, and *meru* is a form of a place for worshipping whose roof is arranged in layers. *Meru* is a symbol of the universe (macrocosm).

3.3 Implications of Spaces Order with Social Relations between Balinese-Hindu and Sasak-Islamic Communities

The basic pattern of spaces arrangement applied by the King of Karangasem in Lombok to organize the space of life, which concerns a place to express devotion to supernatural powers, a place for residential areas, and the physical environment is based on the philosophical system taught in the manuscript of *asta kosala kosali*. Arrangement in the *parahyangan* area is related to the construction of a holy place which is used as a sacred area for carrying out religious activities. The *pawongan* spaces is pleased by arranging the places that are used for housing for the community. The *palemahan* is the place to carry out activities related to supporting the decomposition cycle.

The basic pattern of spaces order with macro dimensions in the Cakranegara area by referring to Hindu religious teachings and Balinese cultural traditions that apply the cosmic creature model provides a positive sentiment for the creation of harmony, both at the transcendent and immanent levels. Harmony in the vertical level upwards is related to the effort to maintain good relations with

the aspects of Supernatural's power with all of His manifestations. The main concept of the *mandala* as a spaces way of realizing aspects of religiosity through the development of *parahyangan* as a holy place for Hinduism is a visible form of realizing harmony in the transcendent level. Harmony in the immanent level as an intermediate mandala realm is carried out by arranging the *pawongan* aspect, which is done by spaces arrangement of residential areas as a symbol of building communication and interaction between humans in order to create social harmony. Harmony in the vertical level downward as the realm of *mandala* disgrace is carried out by spaces structuring which is used to build harmony with entities that are below the human level is implemented by providing *palemahan* space. The three spaces divisions were built since historical times by the rulers of the royal government in order to build harmony in worldly life and at the same time as a vehicle for realizing the ultimate goal of life according to the teachings of Hinduism.

The arrangement above is in line with Suprpto (2013) that the pattern of settlement of the population which is grouped based on ethnicity and religion in the city of Mataram and its surroundings is part of the legacy of the Karangasem Bali Kingdom which controls Lombok. This power was in a relatively long period of time, which was about a century and a half from 1740 to 1894. Mastery of Lombok by Karangasem kingdom Bali after successfully conquering the Selaparang Kingdom in Lombok. The Karangasem Kingdom further developed the *tata ruang* (spatial arrangement) based on the philosophical subculture of the *asta kosala kosali*. The *asta kosala kosali* manuscript is a system of traditional Balinese-Hindu knowledge in managing land for contemporary interests and places of worship. This arrangement uses the anatomy of the human body as an analogy model that represents the symbol of the cosmic creature.

Based on the description above, the spaces arrangement at the macro level for the Cakranegara region has been started since the kingdom era. The basic pattern in spaces arrangement uses the basic teachings of Hinduism and Balinese cultural values. The teachings of Hinduism and Balinese culture provide a basis for spaces development by paying attention to the division of space based on cosmic creatures by dividing the area into three levels, namely *utama* (head), *madya* (body), and *nista* (feet). Each of these spaces represent the sacred and profane level of the region. This spaces division aims to create harmony in worldly life which at its terminal can condition humans to eternal liberation. Congruent with that, the spaces arrangement pattern is not limited to realizing peace in this world, but gradually to create *moksa* in accordance with the teachings of Hinduism.

IV. Conclusion

The results of this study found three conclusions as research findings. *First*, the form of spaces segregation of settlements between Balinese-Hindu communities and the Islamic-Sasak community in Cakranegara has been built since the time of the Karangasem-Lombok Kingdom which is centered in Cakranegara indicated by the separation of residential spaces between the Balinese-Hindu community and the Sasak-Islamic community with a very specific categorization. The spaces arrangement of the Balinese-Hindu community settlements is arranged in territorial blocks called *karangs*. Each *karang* has a name identical to the name of the region where it originated in Bali. The arrangement of the area where the settlement is called the *karang* which is positioned around the center of the Cakranegara Royal Palace.

Second, the spaces arrangement pattern of the Cakranegara region during the Kingdom period used the basic concept of Hindu religious teachings, namely by taking the concept of the *Bhuana Agung* (macrocosm) which represented the *tri angga*, namely the *utama angga* as a sacred area (head), *madya angga* as an identical profane area with the body, and the *nista angga* is the spaces one whose lowest hierarchy is the leg. *Utama angga* is characterized by the existence of a holy place that takes a position

in the holy direction, *kangin* (East), *madya angga* in the middle as a residential area, and *nista angga* in the western region which is represented by the placement of a grave.

Third, the implication of social order segregation is related to the king's strategy in building a social order between Balinese-Hindu communities and other entis communities so that they have the opportunity to create social harmony. In this regard, there is a separation of settlement places, namely the Sasak-Islam community which is placed in a spaces settlement that is outside the Balinese-Hindu community. The Sasak-Islam people who were allowed to live close to the center of the kingdom were those who had certain skills that were useful for strengthening royal power. This strategy had an impact on building a strong relationship between the king and his relatives and the Balinese-Hindu community as supporters of the stability of the royal system.

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