

BALINESE ARCHITECTURE

Don't be surprised if you found an undagi spend some time to muse the Asta Kosali, the hand written lontar palm manuscript when someone is about to erect a rarely types of building in Bali. Undagi, the Balinese architect is known for their expertise in interpreting the rituals related aspect of construction and design, including shape, size, directional orientation and position of buildings in relation to other structures.

Every part of Balinese compound is a metaphorical representation of human body. The family shrine is identified with the head, the sleeping quarters and pavilion for receiving the guest with the arms, the central courtyard with the navel, and the hearth with the sexual organs, the kitchen and granary with legs and feet, and the refuse pit in the backyard with anus. In doing the measurement for the size and position of a building within residential compound, all dimensions are always derived from the owner's own body.

The basic unit is Depa Asta Musti, which is a combination of distance between the tip of middle finger when the arms are stretched out horizontally (depa) with the distance from the elbow to the tip of the middle finger (hasta) and the width of the fist with thumb extended (musti).

Next time you have to bend your head over when entering a Balinese pavilion, you know that you're taller than the owner of the house.



BALINESE DOORS

Balinese compound have only one entrance, on the side bordering the street. Entrances define the threshold between inside and out and are viewed ambivalently-although they may admit welcome visitors they may also allow in malign influences. And although Balinese people are renowned for their artistic and creative energies, Balinese domestic architecture is not subject to a great degree of decorative elaboration or ornamentation. However, much efforts and expenses go to doors and ornamental gateways.

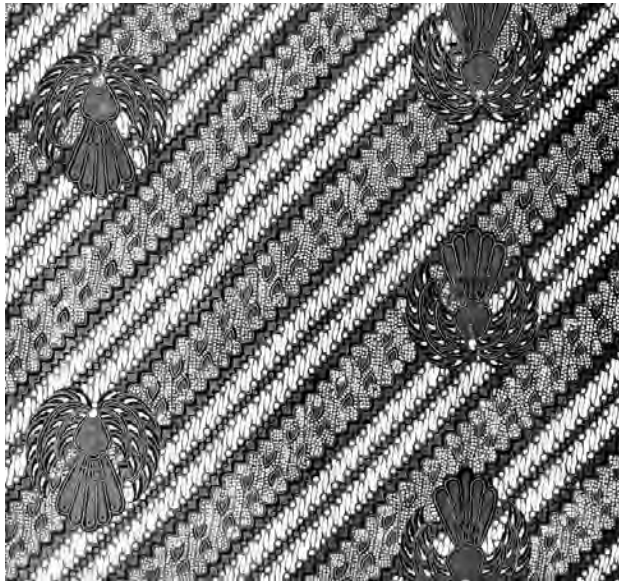
Doors are typically paneled and made from carved jack fruit, teak or rain tree wood. These decorative elements are painted, but in the case of royal palaces and other important structures, such as the *bale gede* pavilion in the compound of a high caste family, such ornamented surfaces may also be gilded with gold leaf.

In Balinese tradition, doors and gateways are made to demarcate the realm of ordinary life from some other plane of existence, whether it is sacred (as in the temple) or political (in the palace). One of the most striking image typically found over the monumental gateway (*kori agung*) of palaces and temples is *Bhoma* head, whose fearful countenance is intended to drive away malevolent forces.

Our collection of old doors from Balinese houses can be seen in the Restaurant and all over the building area. You may find many types of doors and its variations in decorations and ornaments.



BATIK



Batik is a traditionally hand painted cloth, using dyeing technique after a process of applying pattern using fluid wax. White cotton or silk cloths are widely used for batik, usually with a width of some 105 cm and a length of some 250 cm. After several initial treatments like washing, starching, drying and beating that can take several days, batik maker started to copy batik pattern onto the cloth using 9 different kind of devices called canting. They can be compared to small brass teapots the size of tobacco pipe, with a wooden handle.

Batik can also be made with printing technique, in which the patterns are applied using a 'stamp' on both side of the cloth. This method produced 'instant' batik with lower quality than the hand-painted ones, which took months to make. No fewer than 40 dyeing processes are required for hand painted batik to achieve the desired color. The natural dyeing materials for batik are made from tree bark, leaves, and roots.

Batik patterns are varying from one region to another. For example, there is special pattern for royal family, which is very different from pattern for peasant, or merchant. Batik Keraton pattern such as Parang, Udan Liris and Sido Mukti is usually 'forbidden', means cannot be used by common people but royal family. The coloring technique is also telling the origin of batik, whether from Jogja, Surakarta, or coastal area like Pekalongan and Cirebon.

Komaneka Gallery offers carefully selected hand painted batik. Our concern is to preserve batik as part of Indonesian culture and art. We works hand in hand with the best batik maker to bring the old batik pattern back to life.

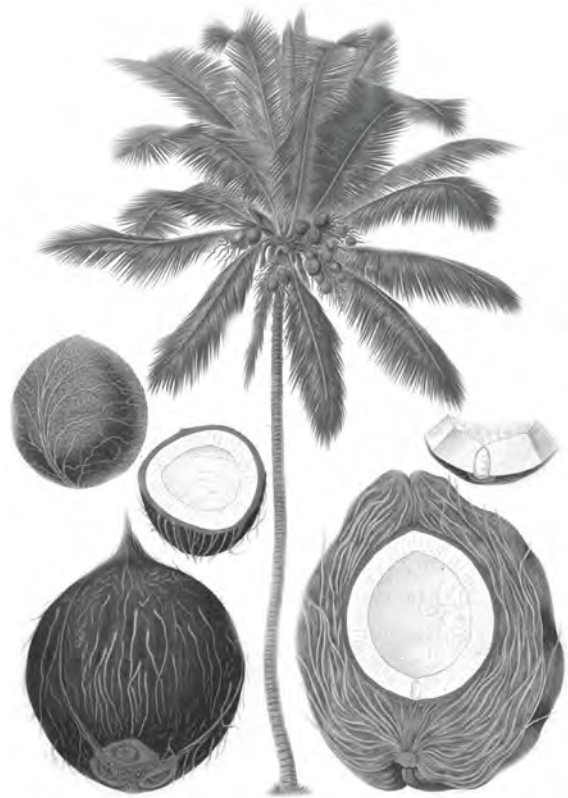


BEBEK BETUTU

The Balinese have great admiration for the duck and consider it to be a particularly strong animal as it is able to survive on land as well as water. This became the reason why dishes with duck are always prepared carefully, with special mixture of pungent roots, spices and herbs. Bebek Betutu is a beautiful-looking dish and Balinese usually only serve it in festive occasions. The dish made from a whole duck, marinated with mixed of spices and dried shrimp paste. After more mixture of water, spices and herbs added and the duck had wrapped with several layers of banana leaves, the bird is ready to roast. The roasting itself is an interesting process. Balinese have a special hearth to put the duck into, then seal it with palm fronds and cover it with coconut shell embers. The duck roasted for 8 hours at least, until the meat become tender that it falls off the bone.

At Komaneka, we served Bebek Betutu as main course for a romantic candle light dinner, along with Balinese Jukut Ares, a clear soup made from banana stem and chicken and Bubur Injin or black rice pudding for dessert.

COCONUT TREE



The coconut palm is one of the most useful trees. From the root up to the tip of the leaves are useful. In the tropics, living with coconut tree is a culture itself. To plant it, people half bury the coconut in a horizontal position. Within six months, a leaf sprouts from one of the eyes and pushes through the husk. The palm can be transplanted after one to four years and will bear coconuts after seven or eight years. Coconut palms need much water and a temperature of at least 22 °C most of the year. That is why coconut palm grows well in Bali.

People use almost every part of coconut tree. Houses and bridges built from its wood, the whole leaves used for thatch roof, hats, mats and baskets. People make a sweet drink called tuba from the sap of the tree's blossoms. This sap is also used to make sugar, vinegar, and an alcoholic beverage. Coconut seed that lies inside the shell is a ball of crisp, white, sweettasting coconut meat covered by a tough brown skin. Young coconut holds a tasty sugary liquid. Mixed with its meat, it can be a great beverage to kick away hot sunny day. Squeeze grated coconut and get the coconut milk which rich in flavor and use it for tens of different cooking.

Find coconut palm planted here and there at Komaneka and look for its wood, which has been turned into craft and interior accessories. Don't forget to ask for selected cuisine with coconut milk at Komaneka Restaurant and enjoy the culture of living with coconut tree.

LAWAR, A BALINESE DELICACY

Lawar is one of Bali's most famous local dishes. Made from pig's blood and spices, together with an assortment of other goodies, *lawar* can be found in every village in Bali. It is custom that every family making *lawar* at special occasions such as ceremonies.

On the day of a ceremony Balinese people rise very early in the morning to prepare food. The men will take care of the satay and *lawar* while the women working away preparing offerings. Men will sit in a circle, chopping, chatting, and mashing, generally socializing. There's no rush in Balinese ceremonies and the men enjoy chatting, sipping a coffee of some *arak*, while making the food.

Green beans, grated coconut, boiled young jackfruit are the main ingredients for *lawar*. All chopped up and blended together with Balinese traditional spices such as turmeric, shrimp paste, salt and ground pepper, galangal and other roots. The meat in it distinguishes the type of *lawar* – chicken, duck, beef, pork or even turtle. Although it is considered a delicacy at ceremony time, fortunately turtle *lawar* is becoming less and less common. Most *lawar* has raw blood mixed with it but not all Balinese like this and many prefer their *lawar* vegetarian.



LUMBUNG



The granary is a small building where Balinese kept the harvested rice. This structure called Jineng in Balinese, and is often erected close to the kitchen (paon) in a compound. Although occupy the lowest part of the site, the granary is more elaborate than other building in the compound. Its floor is raised high off the ground, and often one sees wooden discs on top of the foundation post to keep the rodents from climbing up.

The rice barn design varies from one part of the island to another, but the overall structure holds hull-shaped thatched roofs with horseshoe gable ends. The raised platform provides a cool shady workplace by day and somewhere to sleep at night.

Rice farming is a special activity for Balinese, rice itself being perceived as gift of the gods. That is why the filling of the granary with a newly harvested crop is an important moment and rituals dedicated to Dewi Sri, the goddess of agriculture and fertility, accompany it.

Both granaries that we have in Komaneka at Monkey Forest are a sign of respect for agriculture way of life and Balinese culture in general.

MAJA

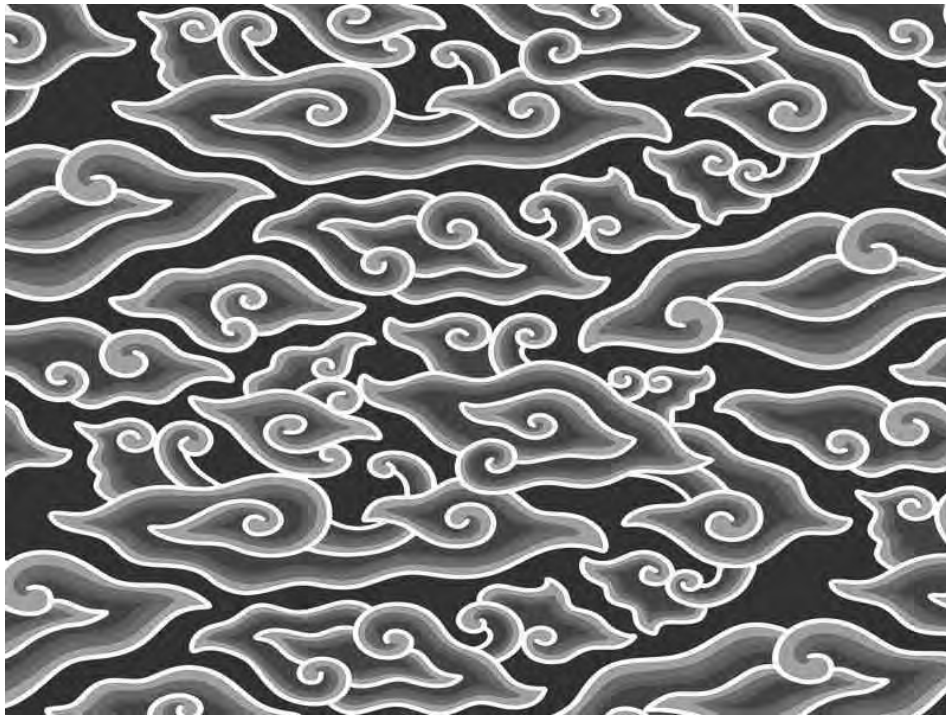
Hundreds of years ago, in the Lands of Tarik, one of Raden Wijaya's soldiers tasted a green fruit that looked like a huge apple. It was after he spat the bitter maja fruit out of his mouth that the last biggest empire in the Archipelago gained its name. Majapahit, started its rule in the Southeast Asia from 1293 until 1500, and one of the areas under its influence was Bali. It was the authentic bitter maja tree that we planted in Komaneke to commemorate the Empire and its greatness.

So if you happen to think that Maja Pahit is an imaginary tree, face the reality that in many parts of Java, after cut in half, the pulp of this fruit dressed with palm sugar and eaten for breakfast. Mature but still unripe fruits are made into jam and the pulp is also converted into marmalade or syrup.

Maja or Bael fruit is round in shape with 5-20 cm in diameter; gray-green until the fruit is fully ripe, when it turns yellowish and may have a thin, hard, woody shell or a more or less soft rind. Its tree is slow growing, up to 12 - 15 meters tall with short trunk, thick flaking bark and spreading branches. This tree grows wild in dry forest on hills and plains of central and southern India and Burma, Pakistan, Bangladesh and throughout Southeast Asia. It is cultivated throughout India, mainly in temple gardens because of its status as a sacred tree.



MEGAMENDUNG, INDONESIAN BATIK



Chinese influence plays a heavy part in the Indonesian history, not only because there are a big number of Chinese population in many cities in Indonesia, but also because they bring their culture that somehow assimilate with local culture. This process left its mark in architecture, cuisine, dance, songs, and fashion. Including *batik*.

According to the history, Cirebon, a city in the coast of Java was famous for its harbor that was packed with merchants vessels from all over Indonesia and abroad. Sunan Gunung Jati, one of the Islamic leaders in Java, established the kingdom of Cirebon known as Kingdom of Pakungwati. He was the only Sunan (Islamic leader) to have become a king. Gunungjati fully utilizes his kingship to propagate Islam along the coastal area of Cirebon to the most remote area of Pasundan or Priangan and developing Islamic teaching in Cirebon.

He was married to a Chinese princess named Nio Ong Tien, an important figure in developing the strong artistic force in the Cirebon court. She put an attention to the arts, especially ceramics. The classic ceramics motives from China are heavily influenced *batik* motives. Hence, came the blend of Cirebon-China batik motives, with ornate phoenixes, peonies, cranes and a mythical beast combining aspect of the lion, dragon and bird. One of the most famous Cirebon *batik* motives is *Megamendung*. Literary means dark clouds, *megamendung* suggested rain, and therefore life, for an often parched land. This cloud motif is also combined with roosters hidden among a tracery of leaves and vines. This motif is dominated by layers of blue with different shades. Dark blue refers to dark rain clouds, the life-giver, while pale blue symbolize the brighter hope in the future.

At Komaneka Bisma, you can find *Megamendung* in every suite room and in our restaurant. It is with pride that we collect and offer the best of Indonesian *batik* and craft.

OGOHO-OGOHO

Ogoh-ogoh are statues built for the Ngrupuk parade, which takes place on the eve of Nyepi day in Bali, Indonesia. Ogoh-ogoh normally have form of mythological beings, mostly demons. As with many creative endeavours based on Balinese Hinduism, the creation of Ogoh-ogoh represents spiritual aims inspired by Hindu philosophy.

The main purpose of the making of Ogoh-ogoh is the purification of the natural environment of any spiritual pollutants emitted from the activities of living beings (especially humans). The forms of Ogoh-ogoh represent the Bhuta-Kala (Bhuta: eternal energy, Kala: eternal time), according to Hindu teachings. The imperceptible potentials of nature cannot be thoroughly explored by anyone. Philosophically, civilized men are required to manage the natural resources without damaging the environment itself.

Aside from being the symbol of Bhuta-Kala, Ogoh-ogoh is considered a symbol of modes of nature that form the malicious characters of living beings. Ogoh-ogoh are usually made by the group of artists found in villages around Bali. After being paraded on a convoy around the town, finally it is burnt to ashes in a cemetery as a symbol of self-purification.

An Ogoh-ogoh is normally standing on a pad built of timber planks and bamboos. The pad is designed to sustain the Ogoh-ogoh while it is being lifted and carried around the village or the town square. There are normally eight or more men carrying the Ogoh-ogoh on their shoulders. This procession is accompanied by orchestral music performed by the youth. The use of flares is also a main part of the parade.

During the procession, the Ogoh-ogoh is rotated counter-clockwise three times. This act is done at every T-junction and crossroad of the village. Rotating the effigies during the cremational parade and the eve of Nyepi represents the contact of the bodies with the spirits. It is intended to bewilder the evil spirits so that they go away and cease harming human beings.





PADI BALI

According to legend, the Balinese originally had only the juice of sugar cane as food. Out of pity of the human race, the male god of fertility and water, Wisnu, Plutonic Lord of the Underworld, came to earth in disguise to provide them with better food. He made love to Mother Earth to fertilize her and give birth to rice, and she became known as Sanghyang Ibu Pertiwi, the Smitten Grandmother. Then Wisnu made war on Indra, Lord of the Heavens, to induce him to teach men how to grow rice. Thus, as the principal source of life and wealth and as a gift from the gods, rice was born from the cosmic union of the divine male and female creative forces represented in earth and water.

There are four sacred directions, each of which has a sacred colour, red, black, white and yellow. God intended to give the Balinese rice of all these colours, but there was a problem in transmission. Siwa sent a bird to bring the rice to the Balinese but the bird ate the yellow rice - except for a little bit which it planted under the eaves of its house. From the seeds grew turmeric, *kunyit*. Yellow rice does not grow in Bali, but mixing white rice with turmeric can make it. This is the fourth type of rice. The other three are white rice (*bras*), red rice (*bras barak*), and black rice (*injin*). Offerings of yellow rice are needed for certain offerings, and especially during Kuningan, the last day of Balinese harvest festival, Galungan.

The divine rice plant is considered an animated female being and is treated with particular respect. Each stage is carried out on an auspicious day, accompanied by appropriate offerings. Rites of passage, just like for a human being, are conducted.

After planting - by hand over several days - the yellow-green shoots of young rice sprout up. The little seedlings are reflected in the silvery water. This is a dangerous time. Scarecrows, wind chimes, bamboo bird-scarers and pulleys of cloth are put up to frighten the birds. People keep watch and yell at them.

Two months later the rice will have grown taller and green. When they turn, the plants are mature and ready to harvest. It takes about five months in all. After harvesting, the stubble in the fields is burnt or alternatively flooded, so that the old rice stalks slowly decompose under the water.

PAWUKON

Pawukon is a 210 days calendar that has its origin in Java, and still widely used in this island for Balinese to determine the proper dates of temple anniversaries, as well as the best day and time to make a fishing net, get married, start a business, build a house and other events both large and small.

There are 30 seven-day weeks in a wuku year, each with a different name. The origin of the names of this weeks is told in the legend of Sinta, a woman who became pregnant after she dreamed she slept with a holy man, giving birth to a beautiful child. One day Sinta lost her temper when the boy became unruly and struck him, wounding him on the head. The boy ran away and his grieving mother searched for him in vain for years afterwards.

The grown boy had in time become the powerful ruler of the country of Giling Wesi, where he was known as Watu Gunung (Stone Mountain). One day the wandering mother, came to Giling Wesi accompanied by her sister Landep. The two women were still beautiful and Watu Gunung became so impressed by the strangers that he married both, having in due time 27 children by his mother and aunt.

By a scar on the head of Watu Gunung, one day Sinta became aware of the incest committed, and to avert disaster it was decided that Watu Gunung had to marry the goddess Sri, wife of Wisnu, thus becoming himself like a god, free of the curse of incest. Watu Gunung refused, and declare war on the gods. Wisnu took personal command of the armies sent to punish his arrogance and finally defeated Watu Gunung. To celebrate the victory it was decided that his 27 sons be killed, one every seven days. Sinta wept for seven days and was received into heaven, so Wisnu added her name as well as Landep and Watu Gunung to the 27 and established the 30 weeks everlasting signs of his victory.

(From The Island of Bali by Miguel Covarrubias)



Black and white Rwa Bhineda



Adopting Balinese Tridatu concept, using the tridatu bracelet on our wrist will feel secure our mind at east. Black and white, keeping a balance between positive and negative energy, so we could create prosperity in life. Broadly speaking, God created black as well as creating it's opposite of white. Just as good and evil, north-south, long-short, high-low and so on were created. Rwa Bhineda is a concept that show and embrace the need for differences in the world to create harmony and balance in the universe.

Rwa Bhineda will not use differences as an excuse to show hostility or egoism. Differences are beautiful and must be balanced in order to create harmony for human life and for the universe.

Balance of life is a concept that is fundamental. All that exists, both in the world of micro cosmos as well as in the world of macro cosmos are based on this concept. Similarly the visible world (sekala) or invisible world (niskala) does not escape following this concept of nature. Rwa Bhineda if judged from it's words, RWA = Two, Bhineda = Different, can be interpreted as two different things in life that has always been one and inseparable from each other. Something that, if there is; then the other will always be there as the balance. There is night and day. There is sadness and happiness. There is old and young. There is north and south. There is positive and negative. There are protons and electrons and so on.

With the Dwi Datu bracelet we believe will safe the journey by keeping balance the positive and negative energy surrounding.



SUBAK, BALINESE IRRIGATION SYSTEM

The rugged, mountainous nature of the island, closely furrowed by deep ravines, makes irrigation in Bali extremely difficult. Water is led from the mountains to the various levels of cultivated land by an elaborated system of canals, dams, bamboo pipes, and even long tunnels cut through solid rock, to the dikes that permit the rice field to be flooded or drained at will. *Subak* is the name of this water management (irrigation) system. It is an agricultural co-operative societies, that control the equitable distribution of water to their members, to make sure that the small agriculturists will not lack water. It also prevents strangers from diverting the water supply, settles disputes, and attends to the communal rice festivals.

Like many other social rituals and social structures in Bali, *subak* organization has been lasted for hundreds of years ever since the rice culture in Bali began. There are endless magic-ritual acts to make the rice grow big and strong, or so the water shall not be lacking, or to prevent the pollution of the land and the lost of seed by theft, birds and mice.

Thus, paralleling the physical system of terraces and irrigation works, the Balinese have also constructed intricate networks of shrines and temples dedicated to the goddess of the lake (who lives in Lake Batur), the rice goddess, the earth mother and other agricultural deities.





SUWAR, THE RAIN TREE WOOD

Rain tree (*Samanea saman*) or *Suwar* in Balinese is easily recognized by its characteristic umbrella-shaped canopy. When grown in the open, the tree usually reaches 15–25 m (50–80 ft) in height with a canopy diameter wider than the tree is tall. Rain trees usually have a short, stout trunk of about 1–2 m in diameter at breast height, but the trunk can attain 2–3 m in exceptional cases.

The name Rain Tree has been attributed to the tree due to its leaflets that are light-sensitive and close together on cloudy days (as well as from dusk to dawn), allowing rain to fall through the canopy to the ground below. And it was common that the grass is often much greener under a rain tree than the surrounding grass. A steady drizzle of honeydew is often created by sap-sucking insects. Nectaries on the leaf petioles excrete sugary juice that sometimes falls from the tree like rain. During heavy flowering, stamens can drop from the canopy like rain.

Its hard wood had been in constant use of making furniture, Balinese regards *suwar* as one of the best quality wood, apart from teak and iron wood. In the Lobby Lounge of Komaneka at Bisma, you may find that our guest reception desk and bar table are made of a slab of solid-old-thick rain tree wood. The tree was also planted in several area of Komaneka at Bisma, one of it is near the lobby, with its canopy, someday, the tree will be giving shade to the stone stairs and building.

TUMPEK WARIGA



Nothing is more comfortable and peaceful than taking a rest under a dense tree especially in a hot sunny day. Trees or plants are the breath of earth, and people should be grateful of their oxygen, fruits, leaves, food and their cool breeze. Their life is our survival. They deserve to gain our attention, and should be right by our side in the sense of harmony.

Balinese have a special ceremony to beg prosperity for vegetation so they can always provide crops and shelter for mankind. This ceremony called Tumpek Wariga was held at every plantation and farm throughout the island.

Vegetations that usually become the objects of consecration in this ceremony are coconut trees, durian trees, rambutan, and other kind of tree that bear fruits. The ceremony is also held in the rice field, so that the following harvest will be successful. During the ceremony, bubuh or porridge is smeared on the tree bark as a symbol of fertilizers (the proper food for vegetation).

In a first glance, you may find how powerful trees are at Komaneke. With respect and worship to Dewa Sangkara, the God of Vegetation, and intention to preserve the environment; we do our best to keep every tree planted. We're even let them grow in the middle of walkway. And we'll be happy to adopt any abandoned tree.