

Ornamental Variety of *Garuda* and *Wilmana* on *Padmasana* Architecture at Kahyangan Jagat Temple in Bali, Indonesia

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Abstract. *Garuda* was known in prehistoric India, where his paintings were found in the Harappa (Sindhu River valley), then spread to all corners of the world affected by Indian civilization. Its head, beak and claws are eagles, the light of the gods shining from its body. While *Wilmana* as a picture of a space vehicle that moves beyond the speed of thought. *Wilmana* is also a worldwide character, presented in the world of the internet, film and games. *Padmasana* architecture is a sacred building as a place/position of God, on the back is often carved by the two kinds of decoration. This research about ornamental variety is research in the context of traditional architecture, as an exploration of building concepts that have been developed in the past and are useful to apply to contemporary architecture. This study aims to re-express the meaning of *Garuda* and *Wilmana* and how they are placed on *Padmasana* architecture. The steps taken are to record the *Padmasana* in the Kahyangan Jagat Temple in Bali, followed by comparing the use of these two types of decoration on each *Padmasana*. The next step is to interpret the meaning by connecting the object with its past (expanding the horizon of the researcher). The results of the study show that the use of *Garuda* and *Wilmana* decoration in the *Padmasana* architecture is not a necessity. The use of *Garuda* points to the message that humans must try to free themselves from the bondage of worldly passions. While the use of *Wilmana* refers to the sky vehicle that carries passengers, both Giant and *Dewata* to the place they want. Both are symbolic decoration types, have the same position, placed on the body behind the *padmasana*. The position of the two becomes different if applied together, *Garuda* is placed in a position above *Wilmana*, because only a soul that has been freed from worldly slavery can ride *Garuda*.

Keywords: *Ornamental Variety, Garuda, Wilmana, Padmasana Architecture.*

I. INTRODUCTION

The myth of *Garuda* has been recognized by the people of Bali, but the story of *Wilmana* still seems unclear. In the world of puppet art both are vehicles of the gods, differing in appearance, one with a bird face and the other with a giant face. Indian *Wilmana* is very well-known, brought up in cyberspace, films and games. *Garuda* and *Wilmana* decoration is used in *padmasana*, *bale gede* (traditional house), and in *bade* (architecture of the dead) [10][11][12]. Both of these decorative styles are also widely applied to contemporary architecture in Bali, such as offices, tourist attractions, hotels and restaurants.

Padmasana architecture is the *stana* (place/position) of God, a depiction of the entire universe [5]. *Padmasana* is equipped with pure decoration, constructive decoration, and symbolic decoration. The *Padmasana* in the Jagyangan Jagat

Temple in Bali places different decoration on the back. Some put *Garuda*, some used *Wilmana*, others without *Garuda* and *Wilmana*. Such modeling may not be understood by many Balinese Hindu communities. Therefore, re-introduction of the myths, forms, functions, and meanings of these two legendary Hindu icons is needed, so that they are more recognizable, understood and can be applied and developed and adapted to today's architecture.

A. Definition of Ornamental Variety

Ornamental variety is a decorative incense, generally through the transformation of a plastered form (stylized form) and ornamental value. Decorative type is a variety of ornaments, which is the application of decoration to a product object. Ornament comes from the Latin "ornare" which means adorn. The addition of ornamentation on a

product object is expected to look more attractive, in aesthetic sense, therefore it can become more valuable or add symbolic value (containing certain purposes). According to [17] ornament is a component of art that is added or deliberately made with the purpose of decoration. [25] describes the various archipelago ornaments can be divided into 2 based on their decorative motifs, namely: 1) geometric ornaments; and 2) organic ornaments. Geometric ornaments are composed of lines and geometric fields, while organic ornaments are representations of objects found in nature. Motives, themes or basic ideas are compositions of forms in nature or invisible natural representations. There are also those that are mere imaginary imaginative and even no longer recognized, called abstract motifs. The presence of ornamental or ornamental arrangements does not only fill in the empty and meaningless parts. Various forms of ornaments have several functions, namely (1) purely aesthetic functions; (2) symbolic functions; (3) technical and constructive functions. The purely aesthetic function is to beautify product objects, the symbolic function is to describe certain meanings, and the technical and structural functions are to support, support, connect, or strengthen construction.

B. *Garuda Mythology*

Garuda or *Garutman* known in the Vedas, in worship myths, are mantras to reach the deepest level of consciousness of all reality. Then *Garuda* really literally embodied in the *Puranas* (post-Weda), as a vehicle (vehicle) of Vishnu, as rhythm, sound (*saman*), and sacrifice (*yajnya*) [27]. In post-Vedic literature, *Garuda* is the vehicle of Vishnu, a bird-headed, sparkling brilliant like Agni, and also called *Garutmat* and *Suparna*, two terms that have been applied to sun birds in Rigveda [20].

The bird is referred to as 'He who kills dragons or snakes', 'He who eats snakes'. He is the one who has mystical power to the effects of poison. *Garuda* is a magical sky bird, generally depicted with wings, human arms, legs are vultures, and curved noses form beaks. *Garuda* is a vehicle, or *vahana* Vishnu, he bears the deity on his shoulders, raises his sharp hand, a thousand fingers like fiery claws of the sun [28].

C. *Wilmana Mythology*

Wilmana/Walimana is the name of a type of vehicle that can fly in space. The existence of the flying vehicle is mentioned in the *Ramayana* and *Mahabharata* books; besides it is also mentioned in the *Jaina* literature. In the Hindu *Puranas* it is stated that the Gods have their own vehicles, usually animals or chariots pulled by animals. *Kuwera* the god of wealth, has a *Wilmana*, which is a different flying vehicle from the vehicle of the gods in general, and the object was obtained from *Brahma*. The *Wilmana* was given the name *Puspaka*. [21] defines *Puspaka* as the vehicle of Lord *Kuwera*. *Rawana* seized *Wilmana* from Lord *Kuwera*, making *Wilmana* his personal vehicle.

In the story of *Bomantaka*, when *Boma* invaded the *Daneswara* state, burning and destroying its castle, it left behind in the form of *Puspaka Manik*. *Wilmana* is taken by *Boma*, then *Boma* is the one who drives *Wilmana* [4]. *Wilmana* is a vehicle that can bring the rider anywhere,

depending on the rider, if the rider is giant *Wilmana* turns into a demon vehicle (stealth), if the rider *Rama*, *Wilmana* becomes a *Garuda* that rises to the higher layers of sky.

II. RESEARCH METHOD

The study was conducted on the Kahyangan Jagat Temple based on the concept of *Padma Bhwana* (representing nine directions of the wind) in Bali. Observation was carried out by direct observation on the object of research, starting with observing the location, followed by data collection on temple structures, and looking for the existence of *Padmasana* architecture. Not all temples have *Padmasana* holy buildings. If it is found, careful observation of its physical form, measurements, sketches and recording images with a digital camera. Data is copied into digital imaging, done carefully to match the original. Then a comparative study is carried out, comparing the decoration used for each *padmasana*, especially the use of *Garuda* and *Wilmana*. To find the meaning interpreted by working with data, organizing data, sorting data into parts and looking for relationships between parts and integration between parts.

To find a deeper meaning, the parts of the horizon expanded by bridging the distance of time, by tracing its past, from the beginning until now, thus the data can begin to be captured meaning. Literature study is the main foundation that continues to be developed in expanding the meaning horizon. Structured interviews were conducted with temple stakeholders, the surrounding community, and with scientists and priests who understood the *Padmasana*, to support results that were closer to the truth.

III. RESULTS AND DISCUSSION

A. *Research Setting*

Kahyangan Temple in Bali consists of: 1) Besakih Temple; 2) Ulun Danu Batur Temple; 3) Lempuyang Luhur Temple; 4) Andakasa Luhur Temple; 5) Goa Lawah Temple; 6) Luhur Uluwatu Temple; 7) Luhur Batu Karu Temple; 8) Pucak Mangu Temple; 9) and Pusering Jagat Temple. In Batukaru Temple, Luhur Uluwatu Temple, Goa Lawah Temple, and Pucak Mangu Temple no sacred buildings were found in *Padmasana* (Fig. 1). Thus the study was conducted on Besakih Temple in Karang Asem Regency, Ulun Danu Batur Temple in Bangli Regency, Lempuyang Luhur Temple in Karang Asem Regency, Luhur Andakasa Temple in Karang Asem Regency, and Pusering Jagat Temple in Gianyar Regency.

B. *Garuda and Wilmana Ornamental Variety on Padmasana Architecture in the Kahyangan Jagat Temple in Bali*

Besakih Temple and Ulun Danu Batur Temple are *Purusha Prakriti*, or *Rwabhinada* Temple. According to [7] *purusha* contains the highest meaning, which is absolute in one non-dual (single) principle. These are mind, soul-*atman*, consciousness, *Brahman*, and absolute. *Prakriti* is also known as nature, matter, body, *maya*, and others. *Prakriti* is the universe worshiped as a mother, is an eco-philosophy perspective very rich and noble. Nature has been described as a mother's status, respect for nature which supports life and feeds all living things.

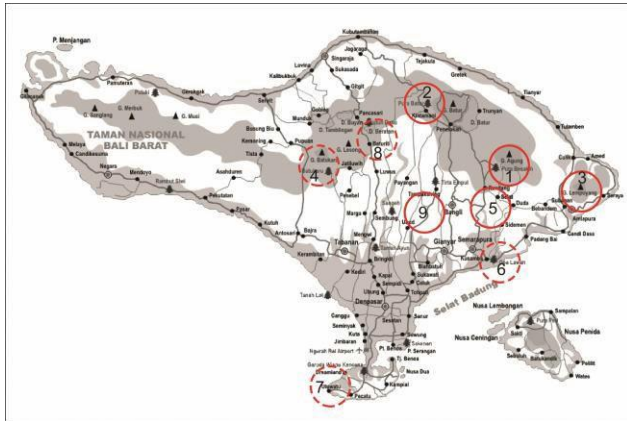


Figure 1. Research Setting

Purusha and *prakriti* are also termed as *purusha* and *predana*, positive-negative, *rwabhineda*, *ardhanareswari*. Besakih Temple as *purusha*, there is a main temple, Penataran Agung Besakih Temple. There is *padmasana tiga* here, but there are no *Garuda* or *Wilmana* decorative types on the back. Ulun Danu Batur Temple as *prakriti*, using *Garuda's* decorative ornaments carved on the back of *padmasana* (Table. 1).

Table. 1. *Padmasana* in Penataran Agung Besakih Temple and Ulun Danu Batur Temple

TEMPLE	PADMASANA		ORNAMENT
	FRONT	BACK	
PURA PENATARAN AGUNG BESAKIH			WITHOUT GARUDA AND WILMANA
PURA ULUN DANU BATUR			GARUDA

At Luhur Lempuyang and Pusering Jagat Temple, there are *padmasana* with *Garuda* decoration as a complement to the back. Luhur Andakasa Temple is different from other temples, *Wilmana* was chosen as an ornamental variety carved on the back of the *padmasana* (Table 2).

Table 2. *Padmasana* in Luhur Lempuyang Temple, Pusering Jagat, Temple and Luhur Andakasa Temple

TEMPLE	PADMASANA		ORNAMENT
	FRONT	BACK	
PURA LUHUR LEMPUYANG			GARUDA
PURA PUSERING JAGAT			GARUDA
PURA LUHUR ANDAKASA			WILMANA

C. *Garuda*

In Java, there are many depictions of the figure of *Garuda* found in temples, as can be seen in the relief of the Kidal Temple and the statue of the embodiment of Airlangga from Belahan Temple (now in the Trowulan Museum). *Garuda* was also found in a number of places that were influenced by Hindu-Buddhist culture, such as in Thailand, Tibet and Japan (Fig. 2).



Figure. 2 Garuda Forms in Several Countries

This figure in Tibet is called *Khyung (Kading)*, is a mystical bird whose shape resembles an eagle but is larger so that it is able to obstruct the sun due to its giant size. In Japan this eagle-human creature called *Karura*, is imagined to have a breath of fire, golden wings, and wear a jeweled crown that has magical powers on its head.

In Rigveda [3] it is explained: they called him *Indra, Mitra, Varuna, Agni*, and he was a heavenly winged *Garutman*. Wise men gave many titles, they called them *Agni, Yama, Matarisvan*. Descendants of golden-colored birds, in the waters fly to heaven. When it came down to earth, the whole earth was wet with fertility. With various sources, [22] explains that *Garuda* is also called *Tārksya*, a mythical human figure who has a bird's beak and claws, as a bird of prey. In the Vedas are described as sun gods. The name *Garutman* (possibly the prototype *Garuda*) is associated with the sun, but not as a mount for *Viṣṇu*. *Garuda* is identified with everything consumed by sunlight, as well as snake predators or destroyers, and hence the nicknames *Nāgāntaka* and *Sarpārāti*. Mantram *Garuda* has the power to heal those who suffer from snakebites and are threatened by illness. The name *Garuda* was nicknamed *Vināyaka*, the nickname that he shared with *Ganeśa*, both of which became the remover or destroyer of obstacles. *Rudra* is also said to manifest in the form of a mighty heavenly bird. The subsequent development of many of *Garuda's* stories and tales seems to be taken from ancient stories not from *Āryan* sources, the original meaning of *Garuda* has been forgotten. Therefore, they become more than just children's fairy tales like their counterparts in other countries.

In '*Garuda Purana*' [8] described *Garuda* is the king of the bird race, *Garuda* is described as devotion and sacrifice, blessed to be a Divine vehicle. [19] described *Garuda* as a mythical creature that might be a prototype of the Phoenix conception. In sculpture it is often seen in a pose with both hands stretched out with palms facing up. This posture signifies support, humility and devotion to Lord *Vishnu*. The story of the post-Vedic *Garuda* can be found in the story of '*Adi Parwa*' [29], *Garuda* was born from an egg given by *Begawan Kasyapa* to his wife *Winata*, the egg hatched into *Garuda*. Described as a great bird, when it comes preceded by wind, lightning and light make the eyes go blind, with its wings flapping making lumpy dust, all directions do not seem like covered by clouds. He described the sacrifice and devotion to free his mother from slavery. *Garuda* is '*ajarasamarasca*', '*anadhi*', eternal beings do not know aging and death, even without drinking *Tirtha Amrta* (the holy water of eternity). [26] interpret the birth of *Garuda* as a liberator of humanity from grave sins.

From the description of the Vedas and post-Vedas, two *Garuda* images are visible. Initially *Garuda* was a god associated with the sun, providing prosperity for the world. *Garuda* is a destroyer of obstacles, he is a holy *mantram* to destroy disease and poison. Furthermore, the understanding of *Garuda* developed into a half-divine being but still immortal, a picture of courage, sacrifice, and devotion, in order to free his mother from slavery.

This post-*Weda* illustration developed in Bali, making *Garuda* a symbol of human liberation from all attachments and slavery. Humans from birth have been enslaved by their desires/worldly pleasures (like *Garuda* being enslaved by the dragons), only by virtue, sacrifice, and devotion (*Garuda* serves Lord *Vishnu*), all worldly sins and lust can be purified. The *Garuda* decoration is symbolic, used to decorate the back of the center of the *padmasana*. Part of the transition between human life to the level of the Gods.

D. Wilmana

Wilmana in its Sanskrit language '*Vimana*'. *Vimana* in Sanskrit dictionary means measuring, crossing, chariots of the gods, air cars, resembling ships that can move themselves through the air. Another meaning is a palace, or seven-story tower[23]. The first reference to vehicles capable of traveling in the air with creatures or Gods on board can be found in Rigveda, in hymns addressed to the Twin Gods (*Asvin*) and other gods. This heavenly vehicle is explained to follow in the footsteps of birds in the sky at speeds exceeding the speed of sound and mind. The word that was originally used to convey the idea of air vehicles was *ratha* (chariots), soaring toward the sun and moon, usually descending to earth at lightning speed accompanied by a thunderous sound [3].

Literary references in Sanskrit are abundant to support ancient Indian knowledge in air flight. Literary evidence from the Vedic age seems to indicate that Hindus were familiar with various types of metals and chemicals, the evidence also points to the existence of a kind of flying machine from the Vedic era [18]. A Vedic sage named *Maharshi Bharadwaja* appeared in legitimate Hindu texts. One of these texts is "*Vymanika-Shastra*" is a technical guide for the construction and use of '*Vimanas*', flying machines from Vedic stories. This manuscript concerns Aeronautics of three types of *Vimanas* planes namely *Rukma, Sundara*, and *Shakuna Vimanas* (Fig. 3) [6].

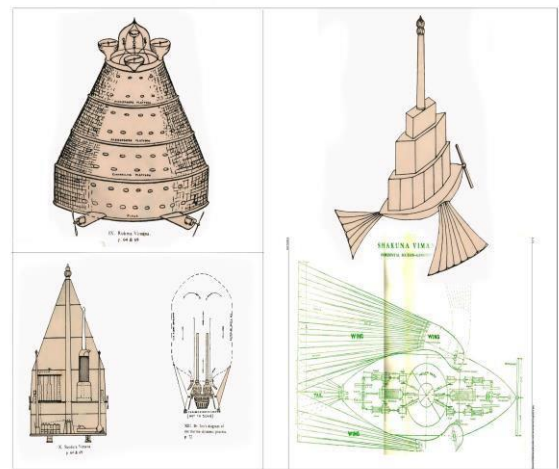


Figure 3. Rukma Vimana, Sundara Vimana and Shakuna Vimana

Source: Bharadwaaja (1973)

The development of *Wilmana* in areas affected by India is almost the same as the origin of India, in the form of flying

vehicles or flying terraced houses (Fig. 4). In Indonesia, especially Java and Bali, it is more directed to the Ramayana story, describing *Wilmana* as a contested great vehicle. [23] [22] describing *Wilmana* is the vehicle of Lord *Kuvera* / *Kuvera*, the mysterious leader of the *yakṣas*, *guhnyakas* and *rākṣasas*. *Kubera* is one of the eight guards of the world (*lokapāla*), guardian of the nine divine treasures, guarding minerals and precious stones hidden in the earth. Therefore, he is considered a ruler who dwells in the womb of jewelry. *Rawana* came to defeat *Kuvera*, seized his throne, and then kidnapped Sita's wife *Rāma* during their exile in southern India. Rama came to kill *Rawana*, captured *Wilmana* to bring his wife *Dewi Sita* back to *Ayodya*. From this story, the shape of *Wilmana* is depicted as having a giant face, a human body with a crown on its head, having wings like *Garuda*. On it sits *Rawana*, *Wilmana's* next development is as a vehicle for *Lord Swayambhu* (Fig. 4).

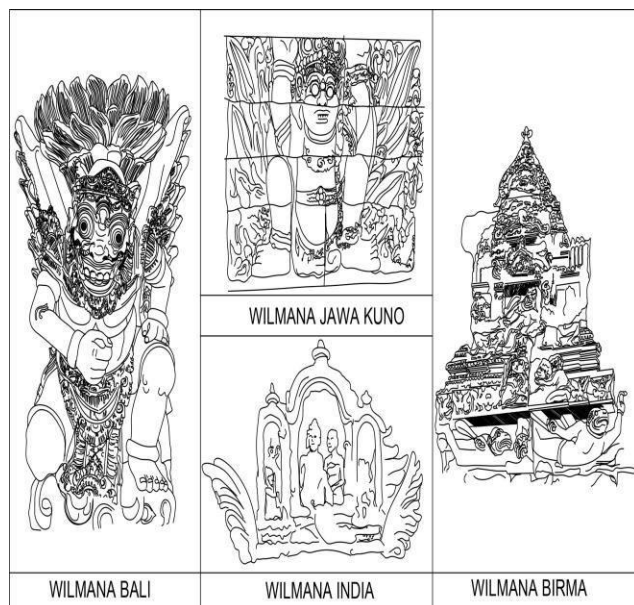


Figure 4. Wilmana in Several Countries

Wilmana is a picture of an aircraft that is able to deliver its passengers, both giants and gods with speeds exceeding the sound and mind, to the desired destination. *Wilmana*, although the depth of philosophy is not like *Garuda*, it is still included in the symbolic variety of decoration. Its placement is the same as *Garuda's padmasana* architecture, which is in the middle, the transition between humans towards the Gods.

IV. CONCLUSION

Garuda and *Wilmana* decoration is not a necessity in *Padmasana* architecture, this decoration is a development of the form of *Padmasana* in the past. *Garuda* in *Rigveda* is the Sun God, everything related to solar energy that provides welfare for the earth. In the era after the Vedas (in the story of *Adiparwa*, *Garuda Purana* and other stories) *Garuda's* status became half divine, but still immortal. The *Garuda* story is closely related to the efforts of the Gods to obtain *Tirtha Amrta* in the screenplay of *Mandara Giri*. *Garuda's* great journey in freeing his mother from slavery, ended with

his humility in serving Lord *Vishnu*. *Garuda* became symbolic of the liberation of the spirit from the bondage of worldly passions. Thus *Garuda* is included in a symbolic variety of decoration, placed in the center of the *padmasana*, the transition between worldly favors and the release of worldly attachments.

Wilmana in *Rigveda* is an aerial vehicle, which is able to move beyond the voice and mind, the next description leads to the flight and landing of the *Wilmana* followed by a booming sound. In the Vedic era there was a manuscript "*Vyamaanika-Shastra*" about Aircraft made by *Maharshi Bharadwaja* (presumably living in the *Rama* dynasty), discovered before World War I by *Pandit Subbaraya Sastry*. This is where *Wilmana* began to go global both in the scientific and entertainment world. In Bali, the image of *Wilmana* is more directed to the vehicle of *Rawana* and *Lord Swayambhu* in the northeast direction, depicted with giant faces and human bodies, equipped with wings and crowns. The meaning it contains is still a space vehicle that is able to move beyond the mind, anyone can ride *Wilmana* as long as it can defeat the previous owner.

Wilmana has the same position as *Garuda*, equally as a symbolic decoration, placed in the middle at the back of *Padmasana* architecture. But it will be different if both are applied together, *Garuda* should be above *Wilmana*. *Garuda* still exceeds *Wilmana*, because no one can drive *Garuda* except the purified souls, freed from slavery to worldly desires.

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