

Architectural Adaptations and Spatial Reconfigurations for the Ngerebeg Dance Performance in Pura Dalem Kangin in Indonesia

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Abstract

This paper examines the transformation of sacred space into a performance space in the Ngerebeg dance at Pura Dalem Kangin, Tegallalang Village, Bali, Indonesia. The purpose is to emphasize the choreographer's demonstration of architectural adaptation and spatial reconfiguration in the dance work. This research involves observing the spatial transformation techniques used by the choreographer, the choreographer's role in reinterpreting the sacred space into a performance space, and how the transformation affects the interaction between the performers, the audience, and the surrounding environment in order to achieve this understanding.

This investigation employs a qualitative case study methodology. The research observed the creative process and performance of Anak Agung Gede Angga Mahaputra's Ngerebeg Dance at Pura Dalem Kangin, Tegallalang Village, during May-June 2023. By comparing the changes in the architectural form and space of the original Dalem Kangin Temple in support of the Ngerebeg Dance performance in the format of site-specific choreography, data was obtained through observation techniques, interviews, and visual documentation for processing through interpretative analysis.

The paper reveals that the choreographer primarily transformed the space of Pura Dalem Kangin through two techniques: Architectural Adaptation and Spatial Reconfiguration. Additionally, it discovered that choreographers play an essential function as cultural researchers, performers, and space interpreters. The research demonstrates the involvement of choreographers, local authorities, and temple leaders in the successful transformation of sacred space into performance space. The findings of this research can serve as a valuable reference for choreographers focusing on sacred spaces in future site-specific choreography projects

Keywords: Architectural Adaptation; Spatial Reconfiguration; Pura Dalem Kangin; Ngerebeg Dance Performance; Tegallalang Village; Site-Specific Choreography

Introduction

Performing arts play an essential role in enriching the culture and identity of a society. In this context, temples, as sacred sites in the Hindu religious tradition, are often used as venues for performing arts performances in various communities (Hidajat, Jamnongsam and Hasyimy, 2021). However, not many studies have specifically paid attention to the transformation of temple architectural designs to accommodate the needs of the performing arts, especially in site-specific choreography project. Recently, the site-specific choreographic approach was introduced as an alternative creative method in Indonesian academic arts education. Bali, renowned for its beautiful and distinctive temple architecture, has the potential to be used as a creative space for site-specific dance production. This creates a void in knowledge on how temple architectural design can be adapted to optimally support performing arts.

Tegallalang Village in Bali, Indonesia, has a diverse cultural heritage, one of which is the Ngerebeg tradition practiced by the local community. This tradition involves community participation in certain festive ceremonies and features a mystical creature called "Wong Samar" who is believed to maintain peace in the village (Ayu Putu Sari et al., 2022). As a form of adaptation of this tradition, a master program student has created a work of art titled 'Tari Ngerebeg' which employs the concept of site-specific choreography inspired by the Ngerebeg tradition. This idea is quite fascinating considering that the Ngerebeg tradition in Tegallalang Village has so far not been developed into any dance work, even though the opportunity is wide open as part of preserving the cultural identity of the Tegallalang Village.

Pura Dalem Kangin, a Balinese Hindu temple located in the Tegallalang Village, has great potential as a venue for the performance of "Ngerebeg Dance" due to its spacious and adequate architectural design. In the context of performing arts, space and layout play a crucial role in providing the audience with a unique experience. The transformation of the temple into a venue for performing arts necessitates a comprehensive understanding of the temple's architecture and the concept of site-specific choreography utilised in the Ngerebeg Dance work. However, in the creation of the work Ngerebeg Dance by choreographer Anak Agung Gede Angga Mahaputra, which was performed on June 15, 2023 as part of the requirements for obtaining a master's degree at the Indonesian Institute of the Arts (ISI) Denpasar in 2023, the emphasis is on the artistic process.

The aim of this study is to investigate the process by which choreographers transform the architectural design of Pura Dalem Kangin to support the Ngerebeg dance performance. Incorporating the concept of Ngerebeg tradition, this study seeks to comprehend how the sacrosanct space of Pura Dalem Kangin is reinterpreted and modified to become a venue for the Ngerebeg dance performance. Therefore, this research focuses on the adaptation of this temple's architectural design and the transformation of its space in order to establish a connection between local traditions, artworks, and sacred sites (Sadeq, Al-Ani and Al Slik, 2023).

The following are the research's objectives: First, to identify significant changes in the spatial layout and utilisation of Pura Dalem Kangin that occur during its transformation into a venue for performing arts. This objective requires an analysis of the physical and functional modifications made to the temple space to accommodate the dance performance. The second objective is to examine the role of choreographers in reinterpreting the sacred space of Pura Dalem Kangin, thereby generating new meanings and functions that align with the concept of Ngerebeg dance. This objective is to investigate how choreographers use the architectural and symbolic elements of the temple to create a unique artistic experience during the dance performance. The final objective of this study is to determine how transforming the temple into a performing arts venue affects the interaction between performers, audiences, and the surrounding environment. This objective is to investigate how the adaptation of the temple space affects the performance's dynamics and the audience's interaction with the performance environment. By pursuing these aim and objectives, the research intends to cast light on the intricate relationship between sacred space, architectural design, and performing arts creativity, thereby providing valuable insights into the process of adapting traditional spaces for modern artistic expressions.

Literature Review

The transformation of public spaces occurs in numerous contexts. Imanto (2021) described how Balekambang Park in Surakarta, Central Java, was converted into a performance venue through the collaboration of four key elements: academics, performing artists, government officials, and urban design specialists. Ayu et al. (2022) highlighted the public space in the form of Bale Banjar in Bali, which was transformed into a more modern one without abandoning the local community's strong adherence to traditional values. Jaya (2018) found that public space in Palembang became a third space as a result of the need for socialisation, assembly, and recreation.

Several studies on Indonesian performing arts inspired by local traditions and cultures were reviewed. Franciska, Trisnawati, and Suartini (2018) showed that the Siat Sampian Tradition of the people of Bedulu Village, Gianyar Regency, Bali, inspired the creation of their dance work entitled Angruwat Bumi. The study focuses on the creative process of creating works based on the Art Creation theory, where dance works are performed in a stage choreography format. Likewise, Gunarta and Satyani (2020) conducted comparable research. In their research, they revealed the procedure for constructing the Ghora Manggala dance, also known as the *angripta sasolah* creative process, which was inspired by the Ngerebeg ceremony performed in Tegal Darmasaba Village, Badung Regency, Bali. Their dance work was also performed as choreography for the stage.

Kaeksi, Fitriani, and Sushartami (2020) uncovered the cultural transformation of Warak Ngendhog in Semarang City, Central Java, into Warag Dhugdher Dance, including the adaptation of dance choreography, changes in Warak properties, and the development of other forms of Warak dance. The research of Fitri, Ramdiana, and Selian (2019) showed that the Meudikee tradition in the Samalanga community in Bireuen Regency, Aceh, has changed significantly in form, movement, poetry, property, and costumes into performing arts as entertainment, when it used to be a tradition of learning Arabic to read *shalawat*. In the meantime, research by Sosani (2021) reveals that *Kembangru'an*, which was once a ritual for healing trance-affected individuals, has evolved into a *Kembangru'an* musical composition rich in social communication content. According to previous researchers, the transformation of culture into performing arts implies that the artworks created as a consequence of the transformation of the local culture of each region are staged as performing arts. Further inquiries exist regarding the transformation of culture into a site-specific choreography format. Overall, the findings of the aforementioned researchers have shed light on the architectural transformation and spatial reconfiguration involved in the construction of the Ngerebeg Dance in Tegallalang Village, Bali.

Research Methodology

This study examines the architectural design transformation of Pura Dalem Kanginan in the context of the Ngerebeg dance performance using a qualitative approach and a case study design. The case study method permits a thorough examination of this particular case and the identification of broader implications for the performing arts and traditional architectural design. This study was conducted during the rehearsal process of the Ngerebeg Dance at Pura Dalem Kangin, Tegallalang Village, from mid-May to June 15, 2023. Using field observation techniques, interviews, and visual documentation to collect data, the researcher gained a thorough comprehension of how temple spaces are modified to accommodate art performances. During the creation and performance of the choreography piece, field observations focused on the choreographer's adaptation of the space and configuration of the temple. Researchers observed choreographers', dancers', and the environment's use of space, physical alterations, and interactions. This provides a direct illustration of the transformation of temple architectural design for the Ngerebeg Dance performance.

The choreographer of the Ngerebeg Dance work was interviewed in order to comprehend the choreographer's paradigm of space adaptation within the context of site-specific choreography. To determine the spatial and architectural functions of Pura Dalem Kangin, the researcher also interrogated the *pamangku* (responsible for ritual activities) of Pura

Dalem Kangin, I Wayan Sukadadi. As the leader of religious concerns at Pura Dalem Kangin, Sukadadi is familiar with the space and architecture of the temple, and he is also responsible for overseeing the successful completion of every religious ceremony that takes place there. In addition, photographs and recordings taken during the performance of the Ngerebeg Dance Work on June 15, 2023, are used as evidence to support the analysis and interpretation in the research.

The collected data were qualitatively analysed using an inductive methodology. To identify the process of architectural adaptation and spatial reconfiguration in art performances, researchers looked for patterns of change and meaning that arose from the data. The analysis results are used to interpret the research findings and structure a discussion on the relationship between performing arts, traditional architecture, and cultural identity. This research provided a thorough understanding of the transformation of temple architecture and the reconfiguration of spaces for art performances, the parties involved, and the implications for the comprehension of performing arts, vernacular architecture, and spatial transformation by employing this methodology (Priyomarsono, 2021).

Theoretical Basis

Concept of Site-Specific Choreography

Some of the most influential postmodern choreographers have introduced the concept of 'site-specific choreography' in the early 1960s. They included Lucinda Childs, Robert Dunn, Steve Paxton, Trisha Brown, and Yvonne Rainer of Judson Dance Theatre, who began experimenting with alternative methods of body movement, choreography, and dance presentation (Singer, 2022). They began producing performances offstage, thereby challenging traditional modes of modern dance production and presentation. Choreographies such as "Walking on the Wall" and "Roof Piece" by Tisha Brown were created in response to these particular locations (Wang, 2022). In the period that came next, choreographers such as Simone Forti and Anna Halprin bolstered their comprehension of the concept of site-specific choreography and devoted their careers to this distinct style of dance, allowing site-specific choreography to flourish as a tradition (Mckee, 2020).

Site-specific choreography is a dance technique that emphasises the close relationship between the dance piece and the performance site (Perrin, 2019). This strategy involves selecting and adapting spaces to create a unique dance experience in relation to the environment's context (Baker, Kindon and Beausoleil, 2022). Site-specific choreography investigates the significance of the physical characteristics, architecture, history, and symbolic meanings of the site in the design of dance movements (Ellis and Raheem, 2022). The objective is to integrate movement with the surrounding space, creating a strong connection between dancers, audience, and the environment. Through this approach, dance works become more responsive to place, provide immersive sensory experiences, and expand the conventional boundaries of the traditional stage (Lerner, 2022). Site-specific choreography encourages the audience to see and feel the space in a new manner and to relive the associated experiences and meanings (Abulhawa, 2022).

Concept of Balinese Traditional Architecture

Symmetrical and hierarchical placement is the fundamental design principle of Balinese temple architecture. The layout of the temple is composed of mandalas that signify spiritual levels (Mihardja et al., 2023). Hindu symbolism and beliefs determine the placement and orientation of buildings (Sitinjak, Wardani and Nilasari, 2020). In addition, aesthetic principles are also implemented in the use of elaborate and symbolic ornaments, such as gates and reliefs depicting Hindu mythology. The design principles of traditional Balinese temple architecture combine aspects of aesthetics, spirituality, and belief to create a sacred space that integrates people with Nature and the supernatural world. Through the application of these principles, Balinese temples become centres of religious and cultural activities that reflect harmony between human beings and the universe, as well as symbols of reverence for Balinese traditions and cultural heritage (Dewi and Joedawinata, 2021).

Concept of Spatial Transformation and the Layout

Spatial transformation refers to the alterations that occur in a physical space in terms of its materiality, functionality, and significance. It entails the modification of spatial structures, layouts, and architectural elements to satisfy various requirements or objectives (Mandeli, 2019). Transformation of space can take place in numerous contexts, including architectural, urban, environmental, and performing arts design (Berisha et al., 2021).

In his 1960 book "The Image of the City," Lynch emphasised the significance of comprehending how individuals experience and perceive urban space. He explains that urban space produces a "mental image" formed in the minds of individuals as a result of their interactions with the surrounding environment. Lynch identified five essential components of this mental image, including streets, borders, districts, landmarks, and the city's fabric (Shamsuddin et al., 2022,).

Turner's conception of space transcends mere geographical or physical dimensions. He views space as a symbolic domain in which social interactions and cultural transformations occur (Bhandari, 2020). In the context of rituals, Turner employs the concept of "liminality" to describe the experience of transitioning between various spaces (Zhang and Xiao, 2021). A liminal space is an intermediate or threshold space between distinct conditions or statuses in which social norms and boundaries can be relaxed or altered (Wigg and Ehrlin, 2021). Turner believed that space encompassed not only the physical dimensions but also reflected human interaction's social relations, power structures, and symbolic meanings. Turner's concept of space provides a comprehensive comprehension of how space and social experience are intertwined and influence one another in the context of ritual, performance, and social transformation.

Findings and the Discussion

Description of Dalem Kangin Temple Location

The Pura Dalem Kangin is located in Tegallalang Village, Tegallalang Sub-district, Gianyar Regency, Bali (Fig. 1). I Wayan Sukadadi, as *Pamangku*, asserts that the Dalem Kangin Temple is a site of worship for Lord Shiva and the Goddess Dewi Durgha. In this temple, Rangda and Barong masks, which represent the veneration of Lord Shiva and Dewi Durga as spiritual protectors of the community, serve as sacred objects. In the Madya Mandala region of Pura Dalem Kangin, Barong and Rangda are usually danced at specific periods.

This temple features the traditional Balinese temple architecture concept of Tri Mandala, which includes Utama Mandala, Madya Mandala, and Nista Mandala. In the Tri Mandala concept, the deepest and most sacred zone is the Main Mandala, also known as Jeroan. It serves as a focal point for the execution of religious rituals and spirituality. The Main Mandala of Pura Dalem Kangin is 908 square metres in size. In the Tri Mandala concept, the Madya Mandala is the intermediate zone. It serves as a location for social gatherings and activities that support the execution of the ceremony. Therefore, in the Middle Jaba area of Pura Dalem Kangin, there is Bale Lantang (a semi-open structure with a malleable function) and sufficient space for a variety of traditional, artistic, and cultural activities, including dance and music performances. As a performance venue, the central Jaba occupies an area of 1.186 square metres. In the Tri Mandala concept, the Nista Mandala is the outermost zone. It serves as a public space accessible to all. Here, an open atrium (court) of the temple can be used for gatherings, recreation, and daily activities. In the vicinity of Nista Mandala Pura Dalem Kangin, there are expansive fields and a substantial Wantilan Hall. Jaba Sisi Pura Dalem Kangin has an area of 3.200 square metres.

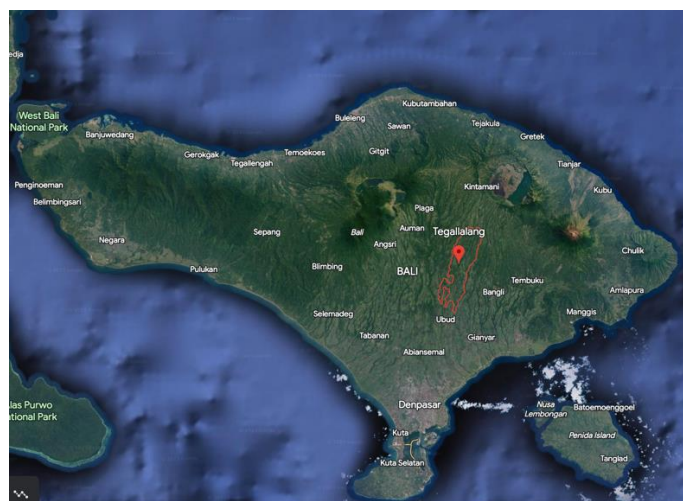


Fig.1: Bali Island with the location of Pura Dalem Kangin marked in red pin
Source: Google Earth, accessed June, 13, 2023

Ngerebeg Dance: Performance Art Design

The Tegallalang Village Ngerebeg Ritual served as inspiration for the dance piece *Ngerebeg Dance: A Performance Art Design*. The residents of Tegallalang Village, Gianyar, Bali, observe the Ngerebeg tradition as a ceremonial celebration. This tradition is observed every six months through a series of rituals and has profound spiritual significance. In this tradition, members of the community dress up as "Wong Samar" or other mythical creatures who are believed to maintain peace in the village. During the implementation of the Ngerebeg tradition, individuals acting as "Wong Samar" will tour the homes of each individual as a symbol of protection. They perform rituals and demonstrate mystical abilities to persuade the community of the supernatural presence that protects and sustains the village's well-being. This is a very significant occasion for the Tegallalang community to strengthen social bonds, renew spiritual life, and honour their ancestors.

This dance piece recounts the history of Tegallalang Village's foundation by a figure named Cokorda Ketut Segara. Based on interviews with the choreographer and local traditional leaders, it is believed that around the 18th century, Cokorda Ketut Segara planned to establish a new settlement at a location formerly known as "Kusara Jenggala." In a location with high spiritual power, he lived in seclusion and sought guidance from the preternatural locals. It is also said that if Cokorda Ketut Segara wishes to build a safe new village, he must consider the physical and supernatural harmony of the surrounding area. Because of its reputation for being haunted and the presence of wong samar, or supernatural beings. The request was honoured by Cokorda Ketut Segara. The area formerly known as Kusara Jenggala was renamed Tegallalang Village. As a sign of reverence for the magical inhabitants of the wong samar, he took the initiative to create the Ngerebeg ritual as a means of achieving harmony with Nature, which is still practised today. His hermitage is currently known as Pura Duur Bingin.

According to choreographer Angga Mahaputra, the creative process begins with investigation (Mahaputra, interviewed at Pura Dalem Kangin on June 14, 2023). Observing Tegallalang Village and interviewing I Nyoman Gde Artawan, a community representative who recognises the Ngerebeg procession in Tegallalang Village, were two of the methodologies used in the research. Angga Mahaputra obtained a summary of the history of the Ngerebeg Tradition and the specific locations involved as a consequence of this process. This plot summary served as Angga Mahaputra's performance script, allowing her to structure the performance in great detail.

Overall, the "Ngerebeg Dance" consists of four components.

They are:

1. The first section begins by describing the natural grandeur of the forest-covered region of Tegallalang. Trees and dancing animals are shown. The scene then depicts a pandemic that causes the trees to wither and some animals to perish.
2. The second section features a scene in which Cokorda Ketut Segara receives the divine message that the "wong samar" spirits are to blame for the plague in the Kusara Jenggala region. Dancers perform this scene while using fire props to illustrate the message.
3. The third section gives a glimpse into the tradition of Magibung, or eating together as a symbol of peace and solidarity among the community.
4. The final section visualises the magical atmosphere by demonstrating the re-creation of the Ngerebeg tradition. This scene conveys a message about the peaceful lives of people who have understood how to live in harmony physically and mentally and with the natural environment.

Angga Mahaputra also stated that he selected Pura Dalem Kangin due to its representative location. The choreographer requires a large area and has a connection to the Ngerebeg tradition, so Pura Dalem Kangin was selected to facilitate the performance structure. In creating the work, the choreographer employed an idea-driven approach. The conception of Ngerebeg Dance in Pura Dalem Kangin is a creative endeavour involving an innovative transformation of space. In this context, the choreographer employs imagination and creativity to transform the Pura Dalem Kangin space into a stage that complements the narrative and theme of the Ngerebeg Dance. The process of ideation enables the choreographer to draw inspiration from the richness of local culture and spirituality, as well as to consider how the temple space can be used to convey traditional messages in a novel and different manner. Creativity will aid in conceiving dance movements that correspond to the transformation of the space, organising the layout of the dancers, and generating the appropriate ambiance to reflect the cultural values of the performance. He observed several locations in Pura Dalem Kangin, including Kalangan, Bale Patokan, Bale Lantang, Banyan Tree, and Natar Madya Mandala. As a consequence, Angga Mahaputra was able to determine the working area, which he subsequently adapted to the story script. Through a process of spatial adaptation, each component of Madya Mandala Pura Dalem Kangin is adapted to the structure of the Ngerebeg Dance.

Spatial Transformation in the Performing Arts

The spatial transformation for dance performance in the context of Pura Dalem Kangin entails the use of several main spaces. In the dance work entitled Ngerebeg Dance: Performance Art Design, the Utama Mandala or Offal area of Pura Dalem Kangin is not specifically worked on as a performance venue. The main area of Pura Dalem Kangin functions according to its original function, namely to ask for blessings so that the performance of the dance work functions smoothly (Fig.2). Thus, the primary function of the Utama Mandala area and building has not changed at all. The Madya Mandala is the location where the Ngerebeg ritual is performed (Fig. 3). The overall dimensions of the Madya Mandala are approximately 29,5 x 35 meters.



Fig. 2: Vernacular Architecture of Utama Mandala
Source: Author, 2023

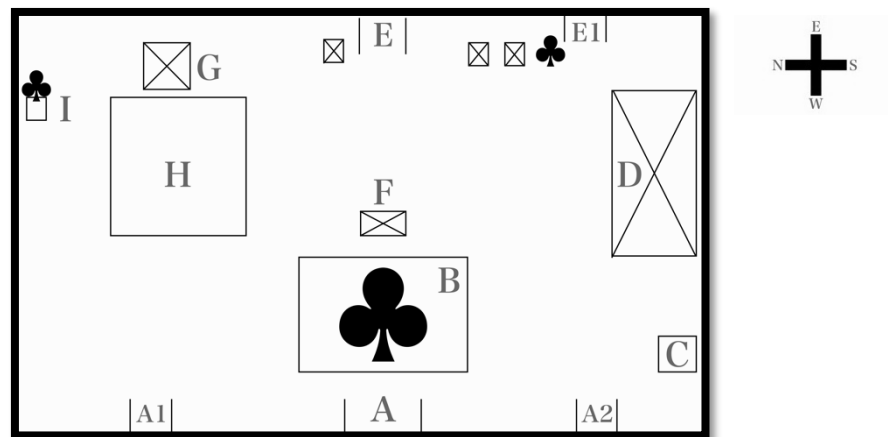


Fig. 3: Location of Madya Mandala
Source: Author, 2023

Description of location image (Fig. 3):

- A The main entrance to Madya Mandala
- A1 Entrance to Madya Mandala
- A2 Exit access to Nista Mandala
- B Banyan tree
- C Palinggih
- D Bale Lantang
- E Main gate to the Main Mandala, for access to the sacred symbols of Pura Dalem Kangin
- E1 Entrance gate to Utama Mandala, for access to visitors
- F Bale Patokan
- G Bale Kulkul
- H Kalangan
- I Pule Tree

The large area between Kalangan (H) and Bale Lantang (D), called Natar (fig. 4) in its original form, was transformed by the choreographer into an area to perform the Ngerebeg and Magibung scenes (fig. 5).



Fig. 4: Natar of Madya Mandala
Source: Author, 2023



Fig. 5: Adapted Natar of Madya Mandala
Source: Author, 2023

One of the most significant is Bale Patokan, which is located in the West and directly opposite the portal of the Main Mandala (Figs 6 and 7). This building originally functioned as a place to store offerings for the "pamendak" ceremony for the gods worshipped at Pura Dalem Kangin. After its adaptation to the Ngerebeg dance work, Bale Patokan is interpreted as the hermitage of the main character, Cokorda Ketut Segara, who asks God for guidance to construct a new palace. Architecture is decorated with decorative elements such as lights, leaves, black cloth, stones, and grasses, creating a natural and spiritual atmosphere that supports the theme of the dance performance.



Fig. 6: Original architecture of Bale Patokan.
Source: Author, 2023.



Fig. 7: Transformed Bale Patokan
Source: Author, 2023.

The banyan tree is another location that the choreographer uses in the Madya Mandala area. In its original function, this banyan tree is one of the sanctified locations because it is used for the Ngangget Don Bingin ceremony, a ceremony related to the purification of ancestral spirits (Fig. 8). In other terms, the banyan tree is a space with a spiritual dimension. In the adaptation, the banyan tree becomes an essential element in creating the atmosphere emphasising the magical element (Fig. 9). Dancers can utilise the space around the banyan tree to move and interact, adding an artistic and symbolic dimension to the dance work as a group of wong samar figures, aka supernatural entities, who are believed to have been inhabitants of the Tegallalang Village area in the past. These wong samar then disturbed Cokorda Tegallalang's meditation.

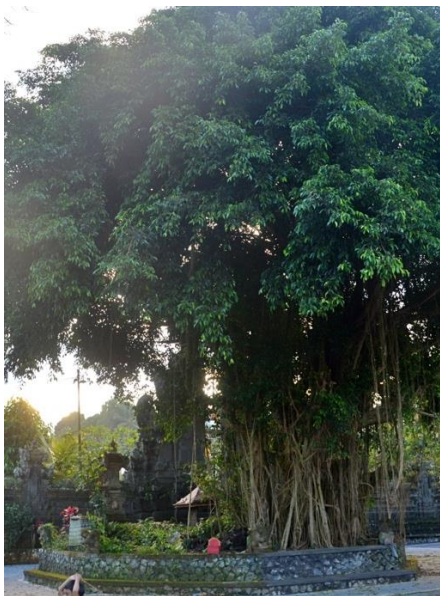


Fig. 8: The original Banyan Tree.
Source: Author, 2023.



Fig. 9: The transformed banyan tree
Source: Author, 2023.

The next space exploration by the choreographer was in Kalangan (Fig. 10). In its normal function, Kalangan is primarily used as a dance performance arena in the form of Barong Dance and sacred Rangda belonging to Pura Dalem Kangin. In the adaptation for the artwork, Kalangan functioned to visualise a forest overgrown with reeds, which is the origin of the name Tegallalang Village. The choreographer utilises this 8x8-metre area to support the opening scene of the production by utilising nine dancers (Fig. 11).



Fig. 10: Vernacular space of Kalangan
Source: Author, 2023



Fig. 11: Re-interpreted space of Kalangan
Source: Author, 2023

In addition to utilising the venue for the performative design of the performance, the choreographer also worked on the availability of space to accommodate the audience (Fig. 12). The spatial reconfiguration was done by preparing some chairs and tables for the invited visitors, examiners, and supervisors. The entire audience is concentrated geographically in the southeast area of Madya Mandala Pura Dalem Kangin.



Fig. 12: Spatial setup for the audience
Source: Author, 2023

Another architecture that is used to facilitate the Ngerebeg Dance performance is Bale Lantang (Fig. 13). Bale Lantang is located on the South edge of the Madya Mandala area. This building is used as a place to decorate the dancers, as a control centre for the lighting and sound of dance works. The choreographer reconfigured the space by converting one side into a control room for sound and lighting. To facilitate the sound and light mixer equipment, the ritual items stored in Bale Lantang were temporarily relocated.



Fig. 13: Spatial reconfiguration of Bale Lantang as Sound and Lighting Control Hub
Source: Author, 2023

Analysis of Spatial Transformation

The analysis of the choreographer's creativity in transformation of the space in this Ngerebeg Dance piece yields several findings. The first finding is the transformation technique of the Madya Mandala Pura Dalem Kangin area, which includes two methods: architectural adaptation and spatial reconfiguration. Architectural adaptation is the process of modifying or adjusting the physical structure of a building or location to accommodate new requirements or functions (Timmins *et al.*, 2016). This includes modifying the building's physical characteristics, architectural elements, or design to accommodate new functions or conditions. The original physical structures in Madya Mandala Pura Dalem Kangin, such as Bale Patokan and Banyan Tree undergo architectural adaptation.

Meanwhile, spatial transformation is the process of altering the architecture or physical arrangement of a location in a manner distinct from its original configuration (Al-Hinkawi, Hasan and Zedan, 2021). It may involve major or minor modifications to the way space is used

to accomplish a new function or purpose. Certain areas undergo spatial transformation and are converted into new functions without harming or permanently substituting the original area functions. In the Natar Madya Mandala and Bale Lantang regions, spatial reconfiguration was performed. Both techniques involve the processing of original building structures and the use of spaces that have original functions in religious and social contexts but are reinterpreted to create new atmospheres and contexts for dance performances. For more details, see the table 1 below:

Table 1: Spatial transformation in Pura Dalem Kangin

Source: Author, 2023

No.	Name of Building /Areal	Original Function and Meaning	Transformation Technique	New Functions and Meanings
1.	Bale Patokan	The place to put offerings in the Pamendak ceremony.	Architectural adaptation: Physical decoration in the form of additional coconut leaf decorations, stone property, incense, flowers	The Hermitage of Cokorda Tegallalang; This interpretation gives a new meaning as a sacred space for asceticism that produces magical vibrations.
2.	Banyan Tree	The place to perform Ngangget Don Bingin ceremony	Architectural adaptation: Physical decoration in the form of the addition of fabrics, leaves, smoke machines and lighting.	The gathering center of supernatural beings "wong samar"; This interpretation gives a new meaning to the magical impression of the forest of the Kusara Jenggala region in the 18th century.
3.	Kalangan	Sacred Barong dance performance arena of Dalem Kangin Temple	Spatial reconfiguration: The choreographer imagines and reinterprets the dancers with costumes that represent reeds.	The reed forest served as the origin of the name for Tegallalang Village in the past.
4.	Natar of the Madya Mandala	Place for gamelan players when the sacred Barong dance of Pura Dalem Kangin is performed. The area provides a passing area for visitors to the temple.	Spatial reconfiguration: The choreographer placed the gamelan players at the West area of the Kalangan. Spatial reconfiguration: Chairs and tables are provided for the examiners and special invitees, while another designated area is arranged for spectators to enjoy the performance.	In the context of Ngerebeg Dance choreography, enhancing the overall performance experience and generating integration between dance movement, music, and space. Place for examiners and special invitees to watch the Ngerebeg dance performance

		Areal for Pamendak ceremony	Spatial reconfiguration: Arranged the area to the performers who played the role as villagers.	Areal for the Ngerebeg procession and Magibung scene.
5.	Bale Lantang	A place to store decorative items for religious ceremonies at Pura Dalem Kangin.	Spatial reconfiguration: Adjusted the layout of the Madya Mandala Pura Dalem Kangin space to accommodate the performance audience without disturbing or damaging the important structures of the temple.	The location of the lighting and sound mixer in Bale Lantang demonstrates the incorporation of light and sound technology into spaces that formerly served distinct purposes.

The second finding is the choreographer's involvement in transforming the space in Pura Dalem Kangin from sacred to performance. As the choreographer, Angga Mahaputra performs significant roles as a cultural researcher, performer, and artistic interpreter. As a cultural researcher, Angga Mahapurta has actively investigated the existence of Ngerebeg's indigenous culture as a source of inspiration for creativity in the field of performing arts. This has enabled him to create authentic scripts for performances that result in original works. As a performer, Angga Mahaputra not only writes performance texts, but also directs other dancers in the presentation of a site-specific choreographic dance work. Because it is performed in a location with specific traditions, he is able to provide his performance team with a new perspective and creative experience. Overall, Angga Mahaputra's role has defined how site-specific choreography functions, which utilises the distinctiveness of local culture, environment, and architecture as creative material (MacBean, 2004; Hunter, 2012).

Thirdly, the findings from the creative process of Ngerebeg Dance indicate that the transformation of the temple from a spiritual space to a performing arts space can be successful through the collaboration of three parties: choreographers, local authorities, and temple stakeholders. As an academic, the choreographer has a role in conducting research to collect original, valuable information for the performance. As this dance activity is communal, it is essential to involve the community as the culture's owner. I Nyoman Gde Artawan, who represents the local authorities, plays a crucial role as he can mobilise the community as dance supporters. This is consistent with the concept of site-specific choreography, which emphasises the connection between the dance piece and its performance location. As the spiritual leader of Pura Dalem Kangin, I Wayan Sukadadi plays an essential role in the realisation of this work, as he can provide technical instructions on how spaces and architecture can be artistically transformed and how ethics must be upheld. These three elements have collaborated to create a distinctive site-specific choreographic performance.

The transformation of the Pura Dalem Kangin site has profound impacts on the environment, the performers, and the spectators. The performers must adapt to a larger and more distinct space, enhancing their movements and choreography in the process. The site-specific dance piece fosters a novel collaborative process among performers, enhancing their environmental sensitivity. The transformed space provides a more immersive experience for the audience, combining religious undertones with captivating visual dimensions. The efforts of Pura Dalem Kangin to preserve cultural identity and spirituality contribute to the preservation of traditions and sacred sites. The establishment of Ngerebeg Dance promotes tourism by demonstrating the rich history and cultural excellence of the region. However, the spatial transformation must be managed with care to preserve cultural significance and reduce negative environmental impacts. Collaboration between choreographers, indigenous people,

temple administrators, and the local government is essential for preserving the authenticity and cultural heritage of the temple.

Conclusions

This study examines the transformation of sacred space into performance space in Tegallalang Village through Ngerebeg-inspired dance works. The case study analysis of Ngerebeg Dance by Anak Agung Gede Angga Mahaputra reveals two key techniques: architectural adaptation and spatial reconfiguration. Architectural adaptation focuses on modifying the building's tangible features and design, whereas spatial reconfiguration focuses on altering the space's overall layout or function. As a cultural researcher, performer, and interpreter of space, the choreographer is able to create harmonious site-specific choreography. Collaboration between choreographer, local authorities, and temple stakeholders is essential to the realisation of the dance piece, nurturing creative capital and local cultural benefits. As illustrated by a review of prior research, this study proved that spatial transformation requires the participation of multiple related parties to be successful. The transformation of Pura Dalem Kangin has significant impacts on the surrounding environment, the performers, and the audience, nurturing a novel collaborative process and an immersive audience experience. For the preservation of the temple's authenticity and cultural heritage, careful administration and cooperation are indispensable. While this research sheds light on the transformation process, additional research can investigate its long-term effects and applicability to other sacred spaces. Indonesia's diverse cultural traditions present exciting possibilities for future dance creations.

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