

# ***Gapura, Wiwara, and Garbhagriha*** **as a Door Concept in Sுகuh Temple,** **Central Java – Indonesia**

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## **Abstract**

*Sukuh Temple is a temple that was built during the end of the Majapahit Kingdom in the 15th century. At the end of the Majapahit Kingdom, it shows different building characteristics. This difference is shown in the physical form which is marked by the use of material and form of terraced terraces. In the temple complex, there is an architectural element in the form of a "door". The concept of the door is contained in the iconography in the form of Memet fragments (year numbers) and the building arrangement based on Tantrayana's beliefs. The door concept is named Gapura, Wiwara, and Garbhagriha. The terminology of the door concept is not certain how it was used, but also its shape, location, and function. The purpose of this study is to determine the shape, location, and function of the terminology of the door concept in the Sukuh Temple complex, namely Gapura, Wiwara, and Garbhagriha. The method used is descriptive qualitative to determine the shape, location, and function. In the function aspect, an iconographic approach is added to identify, classify, and interpret door names (Gapura, Wiwara, and Garbhagriha) and to find out the function of each door. The results showed that the gate is a door concept terminology that refers to the "physical form" of door 1 which is located on the first terrace and Wiwara is a door concept that refers to the "function" of door 1 as a suwuk or medicine. The concept of the door in the form of Garbhagriha is door 2 which is located on the third terrace which is a manifestation of the "womb of a woman".*

**Keywords:** Architecture temple, Gate, Iconography

## **Introduction**

The temple is a relic of the building during the Hindu-Buddhist era. The building is a historical and cultural relic of the kingdom. Therefore, the temple is a local historical prototype that plays an important role in Indonesian architecture (Herwindo, 2018).

The existence and popularity of the temple until now can't be separated from its history. One of the past kingdoms that had quite a lot of temple relics was the Majapahit Kingdom. In the past, the Majapahit Kingdom reached its peak and was able to conquer several kingdoms in the archipelago. Along with its journey, the Majapahit Kingdom collapsed in the 15<sup>th</sup> century. The downfall was marked by one of the temples in Central Java named Sukuh Temple.

Sukuh Temple is administratively located in Berjo Village, Karanganyar Regency, Central Java. The temple is one of the relics of the Majapahit Kingdom in the 15<sup>th</sup> century before its existence ended. The physical characteristics of the Sukuh Temple are different from the temples that were built before. The clear figure in this temple complex is the arrangement of the terraces and the building with steps that were popular during the pre-historic period of megalithic-neolithic culture (Pradipta and Herwindo, 2017).

Sukuh Temple has reliefs with certain symbols. These symbols contain a cultural system in the form of *candrasengkala memet* (*sengkalan memet*). *Sengkalan memet* is a marker of the year which is manifested in the form of a picture pattern ornament which then forms a meaningful phrase (Suwito, 2006).

There is a *sengkalan memet* in the Sukuh Temple complex which represents a "door" concept. The *memet* split showing the representation of the door reads: *Gapuro Buto Mangan Wong* (Musses, 1923), *Gapuro Buto Anahut Buntut* (Crucq, 1929), and *Wiwara Wiyasa Anahut Jalu*. The concept of a door shows a door concept that "implies" a difference in its use, but it is not clear how the use (the form, spatial aspects, and the function) of each door terminology is. The terminology is obtained by using an iconographic approach which can describe the meaning of *sengkalan memet* as works of art as cultural knowledge of the past.

Sukuh Temple is a temple that adheres to the Tantrayana tradition (a combination of Shiva Buddhist and Hindu beliefs). This belief can be seen in the reliefs and statues of the temple complex that explicitly show vital organs (Dasgupta, 1974). Tantrayana itself is related to the occult and mantras (Kats, 1910). Sukuh Temple was built adheres to Tantrayana, is not without purpose but to reach the highest balance of life or so-called *moksha* (Supomo, 1985). *Moksha* is a condition for a person to unite his soul with his God.

Based on the phenomenon that has been described, there is a concept of "doors" in the form of *Gapura* and *Wiwara* on the *sengkalan memet*, as well as *Garbhagriha*, found in the mass structure (*mandala*) in the Sukuh Temple complex. The purpose of this research is to reveal the shape, location, and function of the three-doors concept. This research aims to uncover the door concept at the end of the Majapahit Empire. The results of this research are expected as references in making an architectural design using the *Gapura*, *Wiwara*, *Garbhagriha* by knowing the shape, spatial, and function of the appropriate design object as found in the Java cities' gates as a city boundary symbol (Widisono, et. al., 2018).

## Review of literature<sup>[RD1]</sup>

Based on the design of a temple, it always follows the design rules based on the beliefs it holds. Two temple's concepts that existed in Indonesia when the days of the empire that is Vastu-Purusha Mandala (early/purist) and Tantrayana. The difference between the two is in the temple arrangement system which is central and linear. Examples of temples in Indonesia that embrace the Vastu-Purusha Mandala concept, for example, are Borobudur Temple, Sewu Temple, and Prambanan Temple. Whereas, examples of temples in Indonesia that embrace the Tantrayana concept can be seen in Sukuh Temple, Muara Takus Temple, and Jago Temple (Widianto, 2013).

In the concept adopted by the Tantrayana temple, the laying of the building is arranged linearly with the placement of the profane zone at the outermost part. As the door concept that has been found in the reliefs of Candi Jago, depicted two temples, namely Wringin Lawang Temple and Bajang Ratu Temple. The reliefs have depicted the layout and organization around the temple in the form of a pyramid-shaped house outside the royal complex. It shows that the reliefs are located at the outermost or the boundary of the kingdom (Wardani, 2015).

Based on their physical characteristics as the doors of the Majapahit Kingdom, Wringin Lawang Temple, and Bajang Ratu Temple are divided vertically into three parts: first, the lower part (foot) is a depiction of the underworld; second, the middle part (body) is the intermediate world

describing the world where humans are sacred which seeks to achieve enlightenment and inner perfection, and third, the upper part (head) is a symbol of the upper world, depicting the heavenly realm where the gods and souls who have achieved perfection reside (Herwindo, 2018).

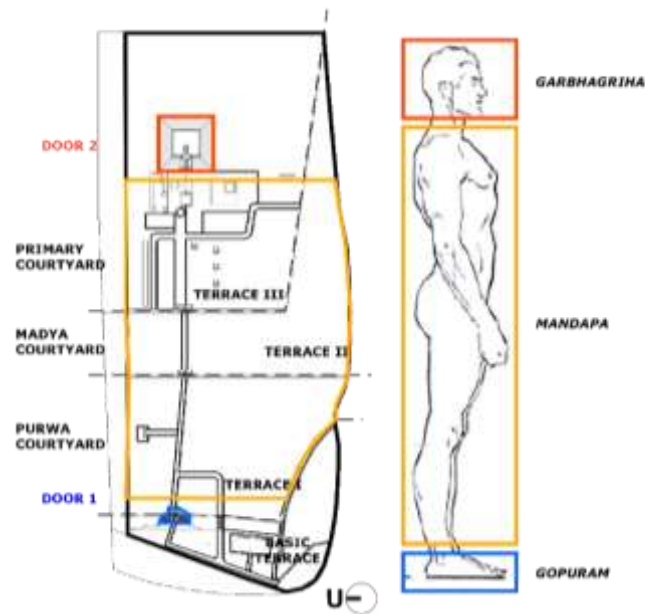
Terminology variety of doors as architectural elements contained in the 14th century that the Majapahit Empire relics precisely located in Karanganyar, Central Java in Suku Temple Complex. Based on the arrangement of the Suku Temple complex, it is clear that it does not refer to early Hindu cosmology (*Vāstu Shastra* and *Vāstu-Purusha Mandala*) as a design concept that tends to be centered. As a temple that has the Tantrayana belief, this temple complex is arranged linearly. The arrangement is based on the analogy of the divine body, namely: *garbhagriha* (head), *mandapa* (body), and *gopuram* (leg) (Wirakusumah, 2017).

The selection of the door object in this study was based on the terminology of the door from the Majapahit Kingdom, namely the *gapura*, *wiwara*, and *garbhagriha*, which is found in the iconography of the Suku Temple complex. The origin of the word *Gapura* is from Sanskrit, namely *Gapura* (Adinugroho, 2003). The word comes from 'Go' which means the ox and 'Pura' means front. In this case, it means the statue of an ox in front of the palace or a Hindu holy place. The ox is the vehicle of Lord Shiva (Suwarna, 1987).

*Wiwara* in Javanese means door (Harsono and Deswijaya, 2017). More specifically, *wiwara* is a door or burrow (Abimanyu, 2013). According to the KBBI (the Great Indonesian Dictionary), a burrow is a hole with a small dimension or size. Thus, *wiwara* means a door with a small size. In the research conducted by Irawan and Pamungkas (2017), there is a *sengkalan* that reads *Wiwara Wiyasa Anahut Jalu* which is a *sengkalan* memet at Suku Temple at 1359 Saka or 1430 AD. Thus, the *wiwara* includes as the object of study. In addition, there is also *Garbhagriha* as a door concept in Sanskrit which means a sacred chamber in a temple (a place of worship for Hinduism), and it is also found in the arrangement of the Suku Temple complex (Wirakusumah, 2017).

Based on those phenomenons, this research aims to uncover the door concept at the end of the Majapahit Empire by identifying the visual characters of the door in the Suku Temple complex. Visual characters have the main characteristics that can be seen physically. In addition, it can provide attributes to visual sources so that they have certain qualities (Smardon, 1986). In the temple's architecture, its visual character can be identified through design principles and elements, including shape, dimensions, material, color, and the meaning of form (Mohan, 2006; Dietrich, 2006; Herwindo, 2018). Another aspect that complements the sacred value of the temple is the layout (Wirasanti, 2016). In a temple complex, the layout includes the core, the middle part, and the edges (Bollnow, 2011; Egenter, 1992; Wirakusumah, 2017). The sacred space of the temple and the layout of the courtyard consists of components that are strung together in a certain arrangement, and as a whole become the arrangement of a larger series that holistically forms a totality (Wirasanti, 2016).

The layout of a temple can be divided based on the hierarchy, which is used to accommodate primary function, secondary function, and general function (Pradipta and Herwindo, 2017). This hierarchy leads in laying out the temple to perform sacred and profane space (Wirasanti, 2016; Pradipta and Herwindo, 2017). In addition to the physical such as the shape, the location, and the spatial aspects, it is also necessary to know the non-physical aspects of the function of an artifact. This non-physical aspect can use iconography in the form of Candrasengkala Memet (*sengkalan memet*), to parse, identify, classify and explain visual objects concerning efforts to understand the symbolic meaning in Javanese culture (Sudartomo, 2007).



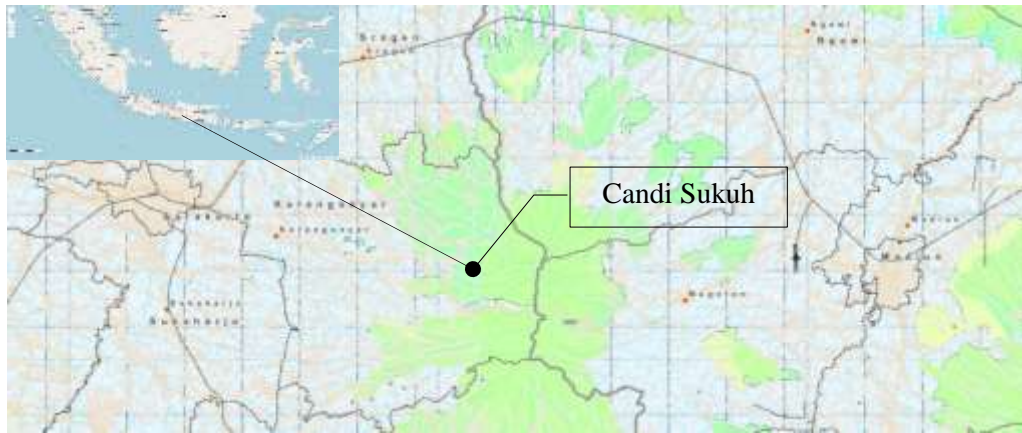
**Fig. 1.** Tantrayana Concept in Candi Arrangement  
Source: Wirakusumah (2017), edited by author

### Research Methods

This research was conducted in the Suku Temple complex, located in Berjo Village, Ngargoyoso District, Karanganyar Regency, Central Java [RD2] from July to December 2020. The specific location of the temple is on the slopes of the foot of Mount Lawu at an altitude of approximately 1,186 meters above sea level at coordinates 07°37, 38'85 " south latitude and 111°07, 52'65 ' west longitude.

Suku temple is a temple during the Late Majapahit era, precisely in the 15<sup>th</sup> century of the reign of Queen Suhita (1429-1446). During her reign, many places of worship were built, including Suku and Cetho temples which have the meaning of magical symbols (Soekmono, 1991).

The Suku temple complex consists of three courtyards or terraces. The terrace is a manifestation of the three worlds, which are the stages that humans must go through to reach heaven (nirvana). The first terrace is a courtyard with complete components in it. On the first terrace, there is a "Door 1" leading to the second terrace and there are three panels in the form of carved stone/relief in a row. On the second terrace, there is a gate that flanks the stairs to this terrace. There are no ornaments or reliefs on the gate walls. In front of the gate, there are two *Dwarapala* statues whose shape is not very clear. On this second terrace, there are no panels or reliefs, only an open area. On the third terrace, there is a collection of reliefs and there is a concept of "Door 2" as the main temple. The total area of the temple courtyard reaches  $\pm 5.500 \text{ m}^2$ .



**Fig. 2.** Candi Suku's location in Berjo Village, Central Java

Source: <https://geoservices.big.go.id/>

Data collection begins with conducting field observations and interviews. The data collection stage was related to research variables such as form, spatial aspects, and functions. This stage includes data screening and constructing a database according to the research variables (Ling, 2005).

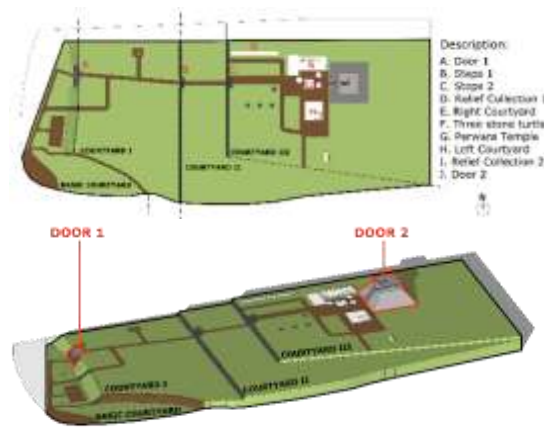
The analysis was carried out on the existing door in the Suku Temple complex. Based on the reading of the ornament through an iconographic approach to the *sengkalan memet* in Suku Temple, according to Tantrayana belief (Wirakusumah, 2017), there are two vital objects which also denote the concept of "Doors" (Crucq, 1929). These two "doors" are analyzed by observing *form* aspects (shape, dimension, material, color, meaning of form), *spatial* aspects (layout, layout function, orientation, layout meaning), and functional aspects (cultural use and structure).

The iconographic approach is deemed appropriate to identify the encryption in *memet* fragments found in the temple reliefs. The benefits of this study can reveal a past cultural knowledge about variations in door terminology in the form of *Gapura*, *Wiwara*, and *Garbhagriha* as door concepts in the late Majapahit period to be developed as a *guideline* for their use in the present regarding form, shape, and function when designing. Besides, it can also fill the scientific repertoire by knowing the use of the terminology of each door (Jencks, 2004).

The form is the physical form of a building or artifact. The physical form can be differentiated from one individual to another (Adenan, *et al.*, 2012). The form of a temple can be seen from the shape, dimension, material, color, and meaning of the form (Dietrich, 2006; Mohan, 2006; Widisono, *et. al.*, 2018)

The spatial aspects show the position of an object. There are three positions of an object, namely center, intermediate, and edge (Bollnow, 2011). Based on its position, the hierarchical function of the location of an object can be seen, as a primary, secondary, or tertiary function (Altman, 1975). The placement of objects is not arbitrary and has a sacred or profane meaning (Suryono, 2015). Based on this, meaning will be manifested by the orientation of a building, facing, or background (Kusdiwanggo, 2012).

The functional aspect of this study reveals the use of objects in the form of "doors". The use of these doors can be studied based on the Javanese cultural system in the form of *Candrasengkala Memet* (*sengkalan memet*) (Dwiraharjo, 2006). Besides, it can also be known from the order of masses based on the Tantrayana beliefs (Wirakusumah, 2017).



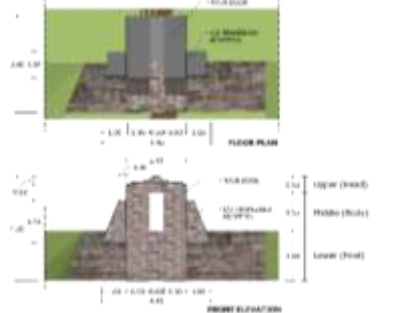
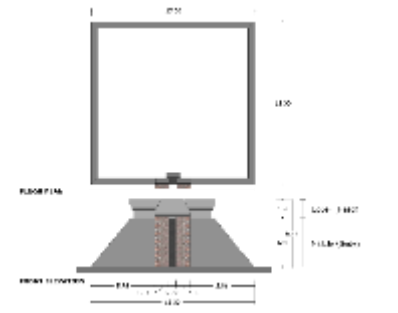
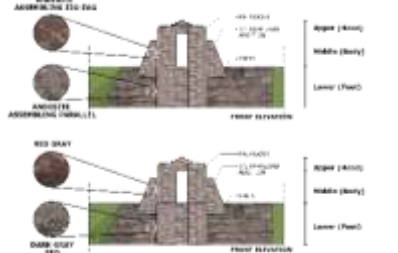
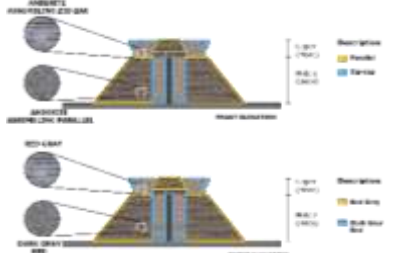
**Fig. 3.** Keyplan of the Suku Temple Complex: Plan (top); Axonometry (bottom)  
Source: Author's documentation

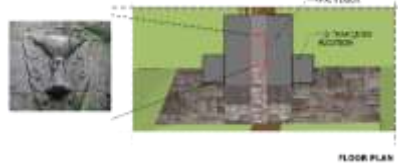
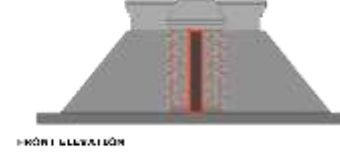
**Results and Discussion**

From the results of the analysis carried out regarding the aspects of form, location, and function of the two "Doors" objects, namely Doors 1 and 2 in the Suku Temple complex, the following results are presented in Table 1 to Table 3.

**Table 1.** Analysis of Form Aspects

No	Observed Unit	Door 1	Door 2
	Keylan and door photos		
	Form Aspect	In the form aspect, it discusses the physical form of each door, namely Doors 1 and 2, including shape, dimensions, material, colour, and meaning of form.	
1.	Form	Form discusses the geometric form of an object	
	Door Elevation		
	Description	Consists of the base (feet), middle (body), and top (roof). The base is a ladder, on the body of the door there is a rectangular shape and a half	Consists of the middle (body), and top (roof). It has a predominantly trapezoidal basic shape on the body, besides that there is a hole in the form

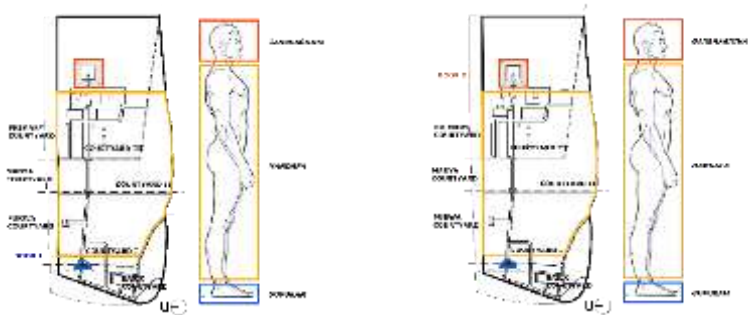
No	Observed Unit	Door 1	Door 2
		<p>trapezoidal shape on the right and left sides, and a hole in the middle. The roof has a rectangular stepped shape. The front and rear views have different shapes because they have different elevations.</p>	<p>of a ladder in the middle and a rectangular shape on the right and left of the hole. On the roof, there is a trapezoidal shape that is upside down and has a form of steps.</p>
2.	Dimension	Dimensions discuss the size of the object of study.	
	Plan and elevation		
	Description	<p>It has dimensions of 4.4 m x 3.9 m which can be seen on the plan and a height of 4.2 m as seen, and the dimensions of the hole in the center of the building are 0.6 m x 1.5 m.</p>	<p>It has dimensions of 15 m x 15 m as seen on the plan and a height of 6 m as seen, and dimensions of the hole in the center of the building are 0.7 m x 4.5 m.</p>
3.	Material and color	Related to the material used, as well as the color that appears concerning the material.	
	Front Elevation		
	Description	<p>The materials used in Door 1 are andesite which is applied to the main building, half (1/2) trapezoidal additions, and side stairs. The difference is in the arrangement of andesite stones in the main building and half (1/2) trapezoidal additions are arranged in a zigzag or not parallel to interlock the rocks that are reddish-dark gray, while the side stairs used as soil retaining are arranged parallel between rocks with a reddish ash color.</p>	<p>The material used in Door 2 is andesite stone. There are differences in the arrangement of andesite rocks, which are arranged parallel and not parallel (zigzag). The texture that appears in the two stone arrangements is different. The stones that are arranged parallel have a rough texture, while the andesite stones that are arranged in a zigzag (not parallel) have a smooth texture. In the middle (body) the arrangement is parallel to the right and left sides of Door 2 with a trapezoidal base, while the arrangement is parallel to the center with a rectangular base. At the top (roof) of andesite stones arranged in zigzags on the right and left, while</p>

No	Observed Unit	Door 1	Door 2
4.	Meaning of Form	Discusses the meaning of a physical form of the door.	
Photos meaning of Form			
Description		<p>The concept of a door is seen in the stairs and a hole in the middle with the roof that unites the main building on the right and left. On the floor of Door 1, there is a carving in the form of a <i>phallus</i> (male genitalia) and <i>yoni</i> (female genital) on the floor from Door 1. The relief formation looks vulgar which is a symbol of the creation of life and a symbol of fertility. Relief influenced by Hindu Tantrayana is also believed to be <i>suwuk</i> (mantra or medicine) to remove impurities that stick in the heart.</p>	<p>Pintu 2 is the main temple which has a dominant shape in the form of a trapezoid with steps which was popular in the megalithic era. The meaning of this form is a door concept in the middle of the door. The concept of the door is a manifestation of the sacred womb. The narrow dimensions with a width of 70 cm indicate the sacredness of the door concept at Door 2.</p>
Synthesis of Form Aspects		<p>In the aspect of door 1, it has the main building shape in the form of a rectangle on the base (feet) to the middle (body) which is joined by the roof in the form of stepped sides. The right and left sides have an additional shape in the form of a half trapezoid and there are a ladder and a hole in the middle of the door. There is a difference between the front view with a height of 4.20 m and a rearview with a height of 2.20 m. This visible difference is due to differences in soil elevation. The material used is andesite with a reddish-gray color. At door 1 there is a relief on the floor with a <i>lingga-yoni</i> shape as a symbol of life and a symbol of fertility. The reliefs influenced by the Hindu Tantrayana are believed to be <i>suwuk</i> (mantra or medicine).</p>	<p>In the aspect of the shape of Pintu 2 has a symmetrical shape and has a predominance of the basic trapezoidal shape with terraces like in the megalithic era. Door 2 has dimensions of 15 m x 15 m and a height of 6m. The material used is andesite which is arranged in a parallel and zigzagging (not parallel) so that the color that appears is dark reddish-gray and reddish gray. There is a door concept on the front view with dimensions of 70 cm. The shape of the door concept is a manifestation of the uterine opening which shows the sanctity of Door 2.</p>

(Source: Author's analysis)



**Tabel 2.** Analysis of Spatial Aspects

No.	Observed Unit	Door 1	Door 2
	<b>Spatial Aspects</b>	On the spatial aspects, it discusses the layout (position), layout function, the meaning of layout, orientation	
1.	Layout (position)	The layout (position) is divided into 3 types, namely: center (inside), intermediate (center), edge (outside).	
	The linear mass arrangement on the plan adheres to the Tantrayana beliefs		
	Description	<p>The Suku temple complex has an unusual order. Usually, the temple complex has a symmetrical and centralized order according to the Hindu belief, namely Vāstu-Purusha Mandala, however, Suku Temple has a linear arrangement that has three terraces (courtyards). In the Tantrayana belief (a combination of Buddhist and Hindu beliefs) from the lower terrace to the top it is analogous to door 1 on the first terrace as <i>gopuram</i> (god's foot), the second terrace as a <i>mandapa</i> (body), and on the third terrace is the highest as a <i>garbhagriha</i> (head). In this arrangement, it can be seen that Door 1 is located on the edge (outside).</p>	<p>Before determining the layout, first, know the structure of the Suku Temple complex. The structure of the temple complex does not adhere to the Vāstu-Purusha Mandala with a centralized structure, but the mass arrangement of the temple complex is linear. The arrangement is based on Tantrayana belief which analogizes terrace 3 as a sacred area. The analogy starts from Door 1 as <i>gopuram</i> (god's foot), the second terrace as the <i>mandapa</i> (body), and on the third terrace is the sacred terrace as the <i>garbhagriha</i> (head of the god) which is marked by the existence of Door 2, or the centrally located <i>garbhagriha</i>.</p>
2.	Layout Function	The location function is divided into 3, namely Primary (very important), Secondary (important), and Tertiary (quite important).	

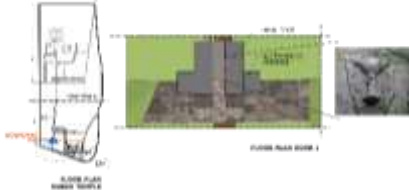




No.	Observed Unit	Door 1	Door 2
Description		<p>Door layout 1 function is related to the door layout (position). The Sukuh temple complex is divided into 3 terraces. Based on the belief of Tantrayana (a combination of Buddhist and Hindu beliefs) terrace 1 is the foot of the god which is marked by the presence of Door 1, terrace 2 mandapa (god's body), and terrace 3 is the highest as the <i>garbhagriha</i> (head of the god). Based on the arrangement of the temple complex with the belief of Tantrayana, Pintu 1 is the leg of the god (<i>gopuram</i>), thus the function of the location of Pintu 1 is tertiary (quite important).</p>	<p>Based on Tantrayana belief, there are 3 parts of the terrace in the Sukuh Temple complex. Terrace 1 is a gopuram (god's foot) which is marked with door 1, terrace 2 as a mandapa (god's body), and on terrace 3 as a <i>garbhagriha</i> (god's head) which is marked with Door 2. Based on this layout, the function of Door 2 is Primary (very important) considered as <i>garbhagriha</i> (head god).</p>
3.	Meaning of layout	<p>The meaning of layout is related to the position of the door. There are two classifications of the meaning of location, namely sacred and profane.</p>	
Description		<p>The meaning of layout relates to the layout (position) of the door. Based on the layout (position) based on Tantrayana belief, Gate 1 is located in the position of the god's leg (<i>gopuram</i>). The location indicates that Door 1 means that the layout is in a profane area.</p>	<p>Based on the layout (position) of Tantrayana belief, Door 2 is located in the position of the head of the god (<i>garbhagriha</i>). The location indicates that Door 2 means the location is in a sacred area.</p>

No.	Observed Unit	Door 1	Door 2
4.	Orientation	Orientation is the direction towards something. There are two orientations, namely facing or backward.	
	Description	<p>Some beliefs hold the belief that mountains are something that is considered sacred. In the Tantrayana belief (a combination of Shiva Buddhist and Hindu beliefs) there is a mountain called Kailash which is considered sacred by 5 religions including Hinduism and Buddhism. Suku temple which has Tantrayana beliefs cannot be separated from Hindu-Buddhist influence. This temple complex has a westward orientation, namely Mount Lawu. This orientation can also be seen in Door 1 which has 2 orientations, which are facing west and east. The west direction is the entry direction and the east direction is the exit direction. In classical Javanese cosmology, the direction towards the west is a symbol of death, while the east is a symbol of the beginning of life.</p>	<p>The Suku temple complex has a westward orientation towards Mount Lawu. Based on Hindu-Buddhist beliefs the west is a symbol of death, while the east is a symbol of life. The main building (Door 2) is on the east axis backing from Mount Lawu so that Door 2 is a symbol of the beginning of life.</p>
	Synthesis of Spatial Aspects	<p>Door 1 is in the position of the edge (outside) which is the belief of Tantrayana is the leg of the god (gopuram). The function is based on its location as a tertiary function (quite important) so that the area at Gate 1 is profane. Door 1 has two orientations, namely east which means the beginning of life, and west which means death</p>	<p>Door 2 is in the central position (in) which in Tantrayana belief is the head of the god (garbhagriha). The function is based on its location as a primary function (very important) so that the area at Door 2 is sacred. Door 2 has an orientation towards the east which means the beginning of life.</p>

(Source: Author's analysis)

**Tabel 3.** Analysis of Function Aspects

No.	Observe Unit	Door 1	Door 2
	Function Aspects	In the aspect of function, it discusses the use of doors and <i>sengkalan memet</i> on each door.	

No.	Observe Unit	Door 1	Door 2	
1.	Function		-	
		Door 1 in its physical form has a visible difference. This difference in front and rear views are caused by differences in elevation. The difference in shape and elevation shows the function of the door as the boundary between the basic terrace and terrace 1. Aside from being the boundary, door 1 has a function as a suwuk (mantra or medicine) which is shown in the reliefs on the floor of the door.	Pintu 2 is a manifestation of the door concept called <i>Garbhagriha</i> (Yoni) which is marked by an orientation facing east which means the beginning of life. This door can only be accessed by recluses (rsi) or religious leaders only during religious ceremonies.	
2.	<i>Sengkalan Memet</i>	There are three <i>sengkalan memet</i> on door 1, namely on the north, south, and on the door floor.	There is a <i>sengkalan memet</i> on door 2 in the form of a phallus which is now in the National Museum of Indonesia.	
1.		<i>Gapuro Buto Mangan Wong</i> Shows the number 1359 Saka, the meaning is "Giant Gate Prey on People"		<i>Batur Karungu Krama Purus</i> Shows the number 1362 Saka, the meaning is "The main temple looks like a phallus"
2.		<i>Gapuro Buto Anahut Buntut</i> Shows the number 1359 Saka, the meaning is "Giant Arch Biting the Tail"		
3.		<i>Wiwara Wiyasa Anahut Jalu</i> Shows the number 1359 Saka, the meaning is "The Sacred Hole that was hit by the suwuk bit the male"		
	The meaning of <i>sengkalan memet</i>	The three <i>sengkalan memet</i> arguments indicate that Pintu 1 is a door concept called "Gapuro" and "Wiwara". The difference in terminology is that Gapuro is a physical form of a door marked with door 1, while "Wiwara" is the concept of a sacred door used as a suwuk or medicine. Therefore,	There is a <i>sengkalan memet</i> that reads "Batur Karungu Krama Purus" which indicates the number of the year 1362 Saka. The <i>sengkalan</i> shows the dualism of male (lingga) and female (yoni) which is shown by the presence of a phallus at the top of the court and the concept of the door in the form of <i>Garbhagriha</i> (yoni).	

No.	Observe Unit	Door 1	Door 2
		"Wiwara" indicates the function of Door 1.	
	Synthesis of Function Aspects	Door 1 in its physical form has a difference between the front and rear views, this difference is because there is a difference in elevation which indicates the use of door 1 as a "boundary". The memet dispute on door 2 shows the terminology "Gapuro" which refers to the physical form of the door, while "Wiwara" refers to the function of door 1 as suwuk or medicine.	Based on tantrayana belief, Door 2 is a manifestation of <i>Garbhagriha</i> (yoni) which is shown by its orientation facing east. The sacredness of door 2 is shown only by recluses (rsi) or religious leaders who may enter this door for religious ceremonies. Based on the memet dispute on the door which reads "Batur Karungu Krama Purus" shows dualism, namely male (phallus) and female (yoni)

(Source: Author's analysis)

### Conclusion

Sukuh Temple is a temple complex in the late Majapahit era which has a "door" concept in it. From the results of the analysis using an iconographic approach to the *sengkalan memet* in the Sukuh Temple complex, there are interpretations of doors in the form of *Gapura*, *Wiwara*, and *Garbhagriha* which have different uses including shape, location, and function. The interpretation of the door as *Gapura* and *Wiwara* is indicated by Door 1 which is located on the first terrace. *Gapura* is a door concept terminology that refers to the physical form of a door with a leg that has a ladder in the middle, a hole in the body, and is merged by a square roof with steps. The *Wiwara* is a door concept terminology that refers to the function of the door as medicine (*Suwuk*).

The *Garbhagriha* interpretation is indicated by Door 2 or the main temple located on the third courtyard (terrace 3). The concept of the door is a manifestation of the woman's womb (*Yoni*) which is seen in the shape of the temple which has terraces (trapezoid) and has a hole in the middle. The concept of the door has a symbol as the beginning of life and is used during religious ceremonies so that it can only be accessed by ascetics or religious leaders.

From the results of this study, it is suggested that the door interpretation can be used as the basic idea in the contemporary design of temples, if relevant. Doors are not only seen as physical identities but can also be interpreted and then represented in a contemporary form, as is usually found in the form of a gate as a marker of the boundaries of Java cities. This research only focuses on one temple complex, namely Sukuh Temple. Thus, similar research in reading the concept of form, spatial, and function can be applied to other temple complexes. It also generates iconographic methods to be able to read the encryption of a culture.

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