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## IDENTITY MEANING OF A GAPURA WRINGINLAWANG AT THE HINDUISM-SEMERU LUMAJANG TEMPLE

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### ABSTRACT

*Semiotics, as a science that studies signs, have a wide range of knowledge, and one of them is in the field of Architecture, which is a result of the cultural process of society because architectural works are the embodiment of the life of that society. Semiotics, as the science of signs, can be a tool for tracing cultural relations in architectural objects or works. Pura Mandharagiri Semeru Agung, an architectural work that carries Balinese Hindu culture, is located at Mount Semeru, specifically in Senduro in the Lumajang district. An architectural object in the form of a gate with the name Wringinlawang stands proudly at the entrance to the site. Wringinlawang, in shape and colour, has a style different from the temple area class. Therefore, there is a need for a study related to the existence of the wringinlawang object in the middle of the temple area, which carries Balinese Hindu culture. To trace the process of wringinlawang's existence and its meaning to the surrounding community, semiotics will be the primary tool in tracing the sign, the Gapura Wringinlawang. This research explores the factors influencing the importance of the Gapura Wringinlawang and the relationship between the formed characters. The method used in this research is qualitative research using interview data alongside a literature review. The results of Charles S. Peirce's semiotic StudyStudy show that the Gapura Wringinlawang contains a symbol of cultural identity for the Senduro community around the temple building. The culture in question is Javanese culture manifested through the building style used in the Gapura Wringinlawang building because of the context of the location.*

**Keywords:** *Semiotic, Javanese, Gapura, Identity Meaning*

### INTRODUCTION

Reading the meaning of religious buildings is one of the research topics in the StudyStudy of the meaning of architecture. However, in several related studies, research on religious buildings tends to look at meaning only from the side of the building user or congregation rather than other viewpoints. The Mandaragiri Semeru

Agung Temple, as the object context observed, has a condition, as mentioned by Dharma (2010), that the building may have various interpretations of meaning from a pluralistic society (in this case, the Senduro, Lumajang community), which has multiple religions adhered to within the people's assembly. This is also supported by data from BPS Kabupaten Lumajang (2019).

In practice, architectural objects, one of which is the Mandharagiri Semeru Agung Temple, constantly interact physically and psychologically with various community demographics and not only around the Hindu community as its primary users. Therefore, this StudyStudy uses research segmentation by looking at the role of two perspectives of meaning, namely the primary user's point of view and other users who indirectly interact, although not dominantly with the Pura Mandharagiri Semeru Agung. A study of reading meaning from two perspectives of meaning readers has yet to be found. Hence, this StudyStudy aims to obtain visual signs for sign recipients and record the factors that influence the process of reading meaning on the object of StudyStudy. In other cases, the manifested meaning is traced to the relationship between meaning and sign.

Gapura Wringinlawang, as a part of the Pura Mandharagiri Semeru Agung area, visually has a different building style from other objects in the region. This difference in class is the basis for researchers to explore further on this object. Therefore, the Gapura Wringinlawang will further explore the meaning contained in the Gapura Wringinlawang with the supporting factors that make it interpreted like that. In addition, researchers need to explore the relationship between signs and meanings held to support the supportive elements in solving the Gapura Wringinlawang in the Pura Mandharagiri Semeru Agung area.

## THEORY / RESEARCH METHODS

This StudyStudy uses a qualitative-research paradigm approach using interview research techniques and tactics and a literature review. Interviews in this StudyStudy were conducted on nine informants with a distribution of three informants with Hindu religious backgrounds and six with non-Hindu backgrounds (Islam and Christianity). Identifying signs and markers will use form and space theory by Francis D.K Ching with the following mapping model.

**Table 1.** Theory Mapping

<b>Keywords</b>	<b>Variable</b>	<b>Definitions</b>
<b>Form</b>	Basic Shapes of Objects	Shapes, textures, materials, light modulations, shadows, and colours
<b>Space</b>	Mythical Spaces	The conceptual space has influences from the cultural background of the object of StudyStudy.
	Pragmatic Space	Physical space filled with activity
	Abstract Space	An imaginary space that depends on the individual space user
<b>Ornament</b>	Integral Ornament	Ornaments that become one unit with building elements

Keywords	Variable	Definitions
	Applied Ornament	Ornaments on a smaller scale, in the form of carvings, statues, paintings, mosaics, or inlays

Source: Francis D.K Ching (2015) and Catalani (2017)

The analysis and interpretation of research data will be assisted by the *Semiotic* theory by Charles S. Peirce with the concept of signs and their relations. The sign trichotomy in semiotics by Peirce will be described in the following tabulation.

**Table 2.** Peirce’s Semiotic

	Firstness	Secondness	Thirdness
<b>Representament</b>	Qualisign ( <b>potential</b> )	Sinsign ( <b>pointing</b> )	Legisign ( <b>convention</b> )
<b>Object</b>	Icon ( <b>resembles</b> )	Index ( <b>pointing</b> )	Symbol ( <b>law</b> )
<b>Interpretant</b>	Rheme ( <b>true or false</b> )	Decision ( <b>reality</b> )	Argument ( <b>reason/opinion</b> )

Source: Kaelan (2017)

Data from the results of the transcription of further research through the interpretation stage. The process of interpretation in this StudyStudy is a process leading to the study's final results. This process brings the results of data analysis and data triangulation. In this process, grand theory plays a significant role in reading research data. The theory used in this StudyStudy is the theory of semiotics by Charles S Peirce. With Peirce's semiotic theory, the researcher will describe the Gapura Wringinlawang from three stages, namely Firstness; Secondness; and Thirdness which also goes through three relations between representatives; objects; and interpretants.

## RESULTS AND DISCUSSION

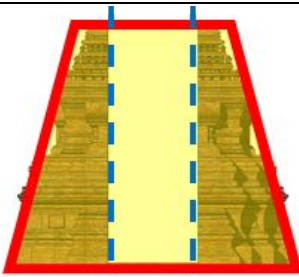
At this stage, the analysis process collides the data with the semiotic theory of signs and meaning by Charles Sanders Peirce. The first interpretation stage by Peirce is the Firstness stage, namely the sign object itself. A sign itself, the concept of sign according to Peirce, is an example of Firstness. In contrast, the thing of the sign is an example of the idea of Secondness, and its interpreter or interpreter - an intermediary element - is an example of the concept of Thirdness. Peirce's concept of sign seeks the structure of the three, wherever they are. All three in the context of sign production also give rise to semiosis without limits insofar as the interpreter or idea, who reads a sign as a sign of something (as a representation of meaning or reference) will always be understood by other translators. The visual sign referred to in this sub-discussion relates to the physical elements used as a reference for interaction and even interpreted by some sources. Visible signs in this sub-discussion include buildings, supporting aspects of the temple area, and open spaces within the temple area. To describe what the informants interpreted as visible signs, the researcher gave the responses to the questions given to several informants.

### 1. Sign Studies based on the theory of Form, Space, and Ornament

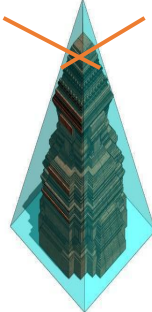


Architectural elements as the focus of this research are the Gapura Wringinlawang in the Pura Mandharagiri Semeru Agung area. As a first step, the researcher described the visual sign, namely the Gapura Wringinlawang, using the theory of 'form and space' by Ching (2007) and 'ornamentation' by Catalani (2017). This research was conducted from April to September 2021.

As an initial result of the research, Form, Space, and Ornament studies can be traced through visual signs of the Wringinlawang Gapura object or Bentar Temple. Referring to form theory by Ching (2007), that state has several properties, including shape. The basic structure carried out of this object is the shape of two right-angled trapezoids or isosceles trapezoids that are split into two. In terms of size, the depth of the body of the wringing mace is in the form of a pyramidal geometric mass when viewed in tri-dimensional terms. In terms of colour, the dominant colour on this object is brownish red because the primary material used is red brick. Visually, the texture of the thing is rough due to the arrangement of spaced red bricks and not arranged in a straight line, but there are traps both vertically and horizontally. In terms of position, this object is on the receiving side or the main gate because of its function as a receiving object. It is on the southwestern side of the Pura Mandharagiri Semeru Agung area. In orientation, this object faces east of the site and is parallel to the road stretching west of the room. Further explanation regarding the form study at the Gapura Wringinlawang will be described in Table 3 below.

**Table 3.** Form theory analysis at Wringin Lawang Gate

No.	Properties	Study Results
1		<p><b>Shape</b> – the characteristic line or surface configuration of the Gapura Wringinlawang from the front view of the object that tapers towards the top. When viewed further, the basic shape of this object has the form of a right-angled trapezoid on one of the gate towers or also like an equilateral trapezoid divided into two parts</p>

**Figure 1.** Gapura Shape Study

No.	Properties	Study Results
2	 <p data-bbox="294 569 603 598"><b>Figure 2.</b> Gapura <i>Size</i> Study</p>	<p><b>Size</b> - the physical dimensions of length, width, and depth of the shape of the Gapura Wringinlawang object are in the form of a pyramidal geometry with the ends cut off. Apart from that, in terms of object scale, it has a monumental scale because it has a larger size than the human scale or intimate scale</p>
3	 <p data-bbox="294 937 768 966"><b>Figure 3.</b> Gapura Texture and Colour Study</p>	<p><b>Texture</b> - The visual or tactile quality of the surface could be better and smoother because a non-plain material arrangement causes an uneven surface.</p> <p><b>Colour</b> - Light and visual perception of hue, saturation, and tonal value in the form of a reddish-brown colour as a result of oxidation which causes it to have a darker tone due to the ageing effect of the object.</p>
4	 <p data-bbox="294 1381 795 1439"><b>Figure 4.</b> Gapura Position and Orientation Study</p>	<p><b>Position</b> – The location of the visual field where this object is visible regionally from the southwest end of the site.</p> <p><b>Orientation</b> – the direction of the object relative to the ground plane, the compass point, another form that is directed to the east side of the site or the area where vehicles are arriving based on the direction of the road from the urban centre of Lumajang Regency</p>

(Source: researcher’s identification, 2023)

## 2. Meaning and Meaning Forming Factors

Tracing meaning and forming factors in this research is based on data transcription that has undergone data triangulation between data from Hindu sources and non-Hindu sources. The search results for the meaning-forming characteristics can be traced in Table 4 below.

**Table 4.** Synthesis of Factors' Influence of Meaning on Visual Signs

Category Data	Forming Factors	Results
	<b>Wringin Lawang</b>	
Activity	as a place for visits	Pura Mandharagiri Semeru Agung is a place for profane activities
Image	<ul style="list-style-type: none"> <li>● as a form of cultural acculturation;</li> <li>● is likened to the structure of an egg and its shell;</li> <li>● the gate at the temple is related to the ratio of the minarets at the mosque;</li> <li>● Gapura is manifested by Javanese culture called gafuro;</li> <li>● the image is like an old building;</li> <li>● the meaning of the sacred is mixed with the profane in several elements;</li> <li>● wringing mace has a magnificent size and unique shape;</li> <li>● great impression</li> </ul>	<ol style="list-style-type: none"> <li>1. the process of cultural acculturation and its impact on building style</li> <li>2. Natural materials that form images or images</li> <li>3. The size or scale that makes an impression</li> </ol>
Experience	<ul style="list-style-type: none"> <li>● the experience of the resource person as a child;</li> <li>● sources have suggested temples, especially gates, as destinations for visiting relatives;</li> <li>● the temple gate is considered an icon for the Senduro community</li> </ul>	Pura Mandharagiri Semeru Agung as an Icon of the Senduro area
Influence	<ul style="list-style-type: none"> <li>● temples are considered a symbol of togetherness for several interfaith communities in Senduro;</li> <li>● its unique existence causes the temple to be regarded as a religious tourism, with the building being used as a tourist attraction;</li> <li>● the uniqueness of Senduro temple makes Senduro better known</li> </ul>	<ol style="list-style-type: none"> <li>1. Pura Mandharagiri Semeru Agung is a symbol of togetherness between people</li> <li>2. Pura Mandharagiri Semeru Agung is considered a religious tourism object</li> </ol>

(Source: researcher's identification, 2023)

Factors forming meaning in the Gapura Wringinlawang Based on the tabulation above, four main factors influence the process of creating meaning. The aspect of the activity is one of the influencing factors because the Gapura Wringinlawang is a place for profane activities, such as a tourist destination. On the other hand, the Gapura Wringinlawang is believed by several sources to be a symbol of togetherness and harmony between communities in the environment around the Pura Mandharagiri

Semeru Agung. In terms of the image aspect, the meaning-forming factors that emerge are due to the physical quality of the object, from the shape, colour, and size of the thing.

Gapura Wringinlawang is a gate in the form of two towers using red brick as a building envelope. From its existence, the Gapura Wringinlawang is interpreted by the surrounding community, both Hindu and non-Hindu sources. The various meanings that arise include the role of areas specifically for the community, including (1) the relationship between temples and gates (Candi Bentar and Candi Kurung); (2) the gate as a physical and mental entrance which becomes an abstract or non-physical meaning; (3) Comparison of the Gate in the Temple with the Mosque Tower; and (4) the gate as a media for guarding the area to guard anyone who will enter. The first and third meanings use relations with other related objects. In contrast, the second and fourth meanings arise due to the influence of cultural philosophy presented through objects, namely Hindu religious culture. In terms of the sense that arises from the visuals of the building, Wringinlawang is considered (1) a symbol of togetherness among people; (2) Monumental size creates a sense of awe and becomes a majestic and sacred object; (3) and the identity of the Javanese style from the Majapahit Kingdom.

As a visual sign in the area, the Gapura Wringinlawang, especially for the sources, is considered (1) a form of identity for the Javanese style and only exists on the gate made of red brick material; (2) the shape which is split into two towers, indicating to serve as the entrance to the area; and (3) the contrasting architectural style of the surrounding environment makes the gate seem unique and attractive. Meanwhile, in terms of comparison of its existence with other spaces, the gate is considered as a gate from the outside world to the temple area.

### 3. Interpretation of Signs on Relations between Signs

The Gapura Wringinlawang, as a visual sign at the firstness stage, is a sign that is pure without any interpretation related to the character. This process also describes the symptoms above in classifying the relationship between the representamen and the representamen, the representamen and the object, and the representamen and the interpretant. The simulation of relations between signs will be simulated based on Peirce's semiotic trichotomy concept in Table 5 below.

**Table 5.** Peirce's Semiotic Trichotomy on the Gapura Wringinlawang

	<b>Firstness</b>	<b>Secondness</b>	<b>Thirdness</b>
<b>Representament Relation</b>	<u>Qualisign (potential)</u> - It has a brick red colour due to the use of stacked brick building	<u>Sinsign (pointing)</u> - Is a gate or gate used in the reception area of the ancient Majapahit Empire. - Fear is shown by always avoiding	<u>Legisign (convention)</u> - Conceptually, as a receiving or welcoming element in the Javanese royal area. - Normally, the concept is the same as the door element as an area for entry

	<b>Firstness</b>	<b>Secondness</b>	<b>Thirdness</b>
	envelope material. - The gate feels intimidating due to its large size	looking at the Dwarapala statue in front of Wringin Lawang. - A sense of awe can be seen when visitors approach the top of the Wringin Lawang object.	and a barrier for visitors to pass. - The concept of the existence of an object becomes an identity that the Pura Mandharagiri Semeru Agung is in the land of Java, which is referenced to the existence of the Majapahit Kingdom. - The East Javanese cultural style and the dominant Balinese cultural style are considered to be the embodiment of harmony among the people in Senduro.
<b>Object Relation</b>	<u>Icon (resembles)</u> (There was no similarity in the concept of form between wringing mace and other objects)	<u>Index (pointing)</u> The causal relationship between wringinlawang and Javanese style in Hindu worship buildings that are identified with Balinese culture, namely the location context in the Land of Java. So that the identity of the Javanese style is also presented on the face of the site for the entrance or gate.	<u>Symbol (law)</u> - The difference between the Javanese style in Wringinlawang and the Balinese style as the dominant style becomes a sign of location identity. (Hindu and non-Hindu sources, 2020) - Differences in style are also considered a form of harmony between religious communities and represent the embodiment of two cultures that carry the religious identity of the Senduro people. (Hindu and non-Hindu sources, 2020)
<b>Interpretant Relation</b>	<u>Rheme (true or false)</u> - Two red towers. - Two separate elements form the access through the two towers. - The red brick material is	<u>Decision (reality)</u> - wringinlawang welcomes visitors who will pass through it. - The position of the towers in a row directs and restricts movement. - The use of red brick material indicates an object	<u>Argument (reason/opinion)</u> - Wringinlawang is the only element with an East Javanese style that is present in the Pura area as a form of location identity that this area is in the Land of Java. The existence of East Javanese style in the Pura Mandharagiri Semeru Agung area, where the



Firstness	Secondness	Thirdness
stacked with stairs and traps.	with an East Javanese style. - According to historical interpretation, entering the Majapahit Kingdom's palace complex is a gate function. (Widisono. 2018).	majority use Balinese style, creates the impression of affinity and acculturation of two cultures which means the realization of harmony between people from various religious backgrounds. - The location of the Wringinlawang object is on the outer and frontmost side of the area, supporting it to become an identity. The principle of equivalence to be captured visually easily has been applied to this area. - The size of the object is higher than the human scale and belongs to the monumental scale making it appear majestic, large and intimidating to those who see it. - The difference in visual language with other objects in the area is able to make it a point of interest in the area which supports it as the identity of the Pura Mandharagiri Semeru Agung area.

(Source: researcher's identification, 2023)

One of the elements mentioned by the informant is the area of the *nista-mandala* and around the Wringin Lawang gate. Epistemologically, the gate according to Suwarna (1987) comes from Sanskrit, namely "Go", which means ox and "Pura", which means front and, in this case, means the ox statue which is placed in front of the palace or Hindu religious shrine, besides that the ox is a vehicle for Lord Shiva. Widisono further (2019) argues that Gapura is generally a term for the entrance to temples, noble houses, palaces, villages and countries. In addition, according to Widisono, the gate is one of the inscriptions left by the Hindu kingdom of Majapahit in Java. One of the gates left by the Majapahit domain still present in modernity is the Wringin Lawang Gate.

Physically, Wringin Lawang has a shape like a temple which is split into two perfectly so that it has a symmetrical balance. Yudoseputro (in Widisono, 2019) stated that in the Majapahit era, the gate was interpreted as an area or entrance to the kingdom.

Because of this, the gate is classified as a profane area and is different from the inner room, which is categorized as a sacred area. From this statement, it can be seen that the gate at that time was not only used as a marker but also as a barrier or zoning differentiator between spaces.

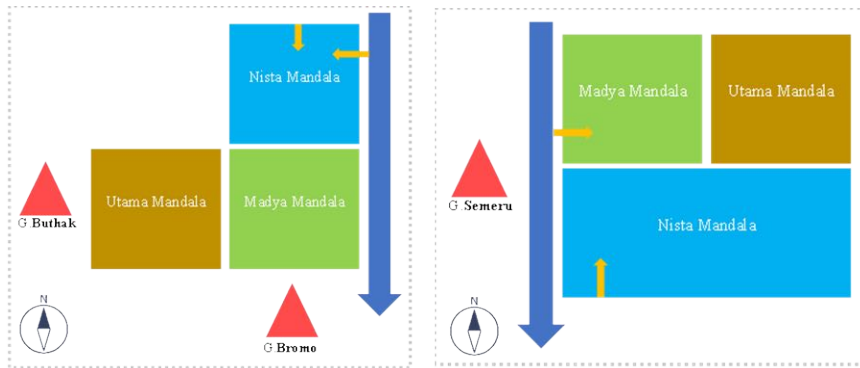
Wringin Lawang in the Pura Mandharagiri Semeru Agung building area conceptually has an equivalent to the concept explained by Widisono (2019) that the gate is the entrance and is profane in nature. In the size of the Mandharagiri Semeru Agung Temple, the Wringin Lawang gate is in the outer area. Several research informants explained that the building is in the despicable area of the *nista-mandala* or the outermost mandala in the *tri-mandala* concept and has general and profane spatial characteristics. The sinful nature of space is supported by the existence of other buildings that accommodate public activities and are profane, namely the pavilion or wantilan building.

#### **4. Visual Language of Mount Semeru Temple and Mount Bromo Temple**

Luhur Poten Temple is where Hindus worship the Tengger people in the Mount Bromo area. The Tengger tribe, which is in the Mount Bromo area, has lived in the mountainous area since the Majapahit Kingdom, according to Firmansyah (2016). According to Firmansyah (2016), the demographics of the Tengger people are also dominated by adherents of Hinduism, so in this area, which is precisely in the Segara Wedhi area on the north side of Mount Bromo, there are worship buildings that accommodate their religious activities. The results of Firmansyah's Study show that Luhur Poten Temple has a connection with Mount Bromo, especially in the macro-orientation and zoning aspects.

The existence of a mountain that has influenced the spatial concept of the temple building has been studied in the Pura Mandharagiri Semeru Agung building with its relation to Mount Semeru. The spatial concept adopts the idea. It has a concept line with Luhur Poten Temple with the existence of Mount Bromo.

Tri-Mandala. Luhur Poten Temple has an orientation towards Mount Bromo. Exposure based on spatial hierarchy in the *Tri Mandala* concept has a rule that the temple's location as a community parhyangan function, according to Firmansyah (2016), is in a sacred direction with reference centred on the community area around the temple. The micro zoning simulation of the Pura Luhur Poten space can be seen in Figure 4 below.



**Figure 5.** Micro Space Zoning (A) of Luhur Poten Bromo Temple according to Firmansyah (2016); and (B) Pura Mandharagiri Semeru Agung based on the StudyStudy  
Source: researcher's identification, 2022

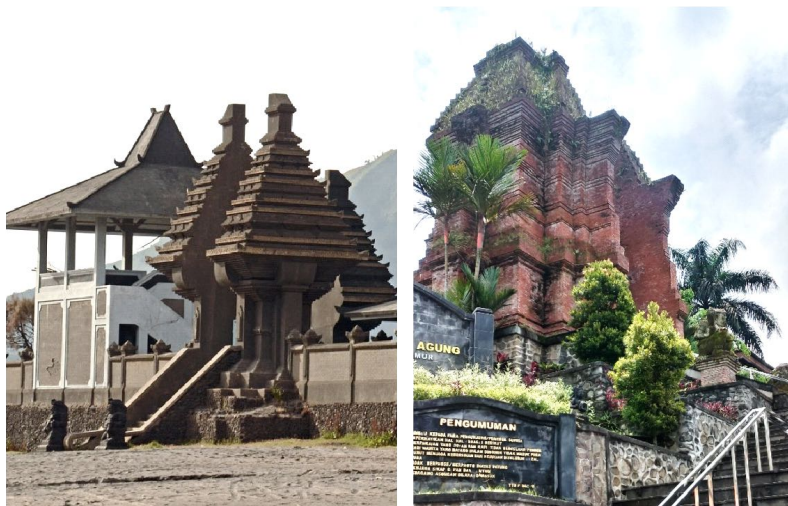
Different in terms of the application of the macro and micro spatial hierarchy concept to objects around the site, the Mandharagiri Semeru Agung Temple, which is believed by the community around the temple, have a significant connection with Mount Semeru it cannot be identified in its spatial arrangement, namely in the aspect of the location of the Padmasana object as the main object. The temple area, its application to Luhur Poten Temple, is located on the closest side to Mount Bromo and in the core area, namely the *utama-mandala*. Meanwhile, the spatial hierarchy in the Pura Mandharagiri Semeru Agung area does not show an orientation towards Mount Semeru.

Luhur Poten Temple in the Mount Bromo area has spatial characteristics, namely Jaba Sisi or *Nista Mandala*, which is surrounded by a *penyengker* fence and is equipped with the Bentar Temple, which will later become the first entrance for the *pemedek*, which also has a pair of *Dwarapala* statues (Firmansyah, 2016). Physically, the Pura Mandharagiri Semeru Agung in the Mount Semeru area also applies the same thing even though it has a slightly different visual language in the Bentar Temple style used. On the other hand, these two temples actually have the same sign as the Bentar Temple on the *madya-mandala*. It is different from the tendency of temples in Bali which do not have or do not use the Bentar Temple in the contemptible mandala but are found in the condescending area towards the *madya-mandala* (middle jaba), according to Ngoerah (in Firmansyah, 2016).



**Figure 6.** Two Units of Bentar Temple as Entrance to *Nista-Mandala* and One Unit as Entrance to *Madya-Mandala*  
Source: flickr.com, 2022

Bentar temples in the area receiving mandala contempt can be found in two prominent temples in the Bromo-Tengger-Semeru National Park (TNBTS) area, namely Pura Mandharagiri Semeru Agung in the Mount Semeru area and Luhur Poten Temple in the Mount Bromo area. The Bentar temple on the contempt of the mandala is based on the results of a search by Ngoerah (in Firmansyah, 2016) that the Bentar temple was not found in the shady area of the mandala in several Balinese temples. This could indicate that these two temples in the Land of Java have unique characteristics. On the other hand, the building style of the Pura Mandharagiri Semeru Agung has a different visual language from the Luhur Poten Temple, even though both are part of a temple in the Land of Java.



**Figure 7.** Building Style (A) Luhur Poten Bromo Temple (flickr.com); and (B) Pura Mandharagiri Semeru Agung (observation results)  
Source: flickr.com and field survey, 2022

Visually, the basic shape of Candi Bentar at Pura Mandharagiri Semeru Agung is in the form of a trapezoid with the size of the base and the top of the pliers object not significantly different in size, unlike the Luhur Poten Temple, which is divided into the head or upper part, with the feet or lower amount. The two parts of the Luhur

Poten Temple have the basic shape of a pyramid because they are tapered at the ends. However, in style, the legs almost have similarities or similarities in visual language regarding the form used in the Mandharagiri Semeru Agung Temple. The similarity in question is the presence of traps and the domination of horizontal and vertical elements. It is different from the head or upper part of Pura Luhur Poten because it uses details of a trap arrangement that forms diagonal line elements and the presence of carved ornamentation at the corners of the object. The form of the Pura Mandharagiri Semeru Agung is only in the form of repeating horizontal lines that form traps and are combined with vertical line elements so that the visual language of the two temples is bound by one visual language which is still held together in one part of the object but with differences in visual language in one another part of the object.

The Pura Mandharagiri Semeru Agung and the Luhur Poten Temple's visual language is apparent and can be seen visually at a glance, namely from the material used and the object's colour. Pura Mandharagiri Semeru Agung uses red brick material arranged so that it has a brick-red colour. In contrast, Luhur Poten Temple uses material that looks like stone material with a greyish-black colour. From the style of colour and material, it can be seen that the Pura Mandharagiri Semeru Agung still uses a material identity that is identified with the characteristics or type of a temple or temple building in the Land of Java. Meanwhile, Luhur Poten Temple, with its greyish-black colour and material style, still tries to bring harmony or unity with other objects in the Luhur Poten Temple area even though it leads to a lack of solid location identity. Ultimately, it has consequences for differences in visual language between other objects within the Pura Mandharagiri Semeru Agung area.

## CONCLUSIONS

While reading the signs on the object of StudyStudy, the researcher traces various things that can influence the interpreter's process of forming meaning. As a result of the search, the meaning of identity can be revealed through sign relations. The argument is that the Gapura Wringinlawang is the only element with the East Javanese style presented in the Pura area as a form of location identity that this area is in the Land of Java. The existence of East Javanese style in the Pura Mandharagiri Semeru Agung area, where the majority use Balinese style, creates an impression of affinity or acculturation of the two cultures as a form of synergy between the two cultures and even two community identities that can live side by side and support one another.

Wringinlawang is part of the realization of harmony between communities with various religious backgrounds, including (1) The location of the Wringinlawang object on the area's outer and most frontal side supports it to become an identity. The principle of an identity to be able to be captured visually easily has been applied to this area; (2) The size of the object that is higher than the human scale and enters the monumental scale makes it look majestic, large, and intimidating to those who see it; (3) The difference in visual language with other objects in the area can make it a point of interest in the area which supports it as the identity of the Pura Mandharagiri Semeru Agung area.

Spatial and visual relations can explain the meaning of identity for the Pura Mandharagiri Semeru Agung. Regarding the spatial aspect, the Pura Mandharagiri Semeru Agung uses the existence of the Bentar Temple as a media reception area at the *nista-mandala*, as it also exists at the Luhur Poten Temple in Bromo. This is a unique and special characteristic of the site because a search at the Balinese temple did not find the Bentar Temple's use at the mandala's entrance. Regarding visual aspects, Pura Mandharagiri Semeru Agung has a unique visual language compared to Luhur Poten Temple. In terms of form, the two temples of the two temples are almost similar, but in terms of material and detailed documents, they are different. Suppose the Luhur Poten Temple combines two Javanese styles at the base and a Balinese style at the top end of the Bentar Temple. On the other hand, Candi Bentar Pura Mandharagiri Semeru Agung references the Gapura Wringinlawang, a reference to the old Majapahit Kingdom gate with the use of brick material and a very identical shape. The meaning of the identity of the Pura Mandharagiri Semeru Agung is a manifestation of an effort to fulfil identity in terms of location and culture that is carried and applied to the building style.

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