

REPRESENTATION OF A HUMAN BODY: A COMPARISON STUDY BETWEEN BALINESE AND JAVANESE TRADITIONAL HOUSES

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ABSTRACT

The research would look further at the representation of the human body in both Balinese and Javanese traditional houses and compared the function and meaning of each part. To achieve the research aim, which was to evaluate and compare the representation of the human body in Javanese and Balinese traditional houses, a qualitative method through literature and descriptive analysis study was conducted. A comparative study approach would be used with an in-depth comparative study. It would revealed not only the similarities but also the differences between both subjects. The research shows that both traditional houses represent the human body in their way. From the architectural drawing top to bottom, both houses show the same structure that is identical to the human body; head at the top, followed by the body, and feet at the bottom. However, the comparative study shows that each area represents a different meaning. The circulation of the house is also different, while the Balinese house is started with feet and continued to body and head area. Simultaneously, the Javanese house is started with the head, then continued to body, and feet area.

Keywords: human body representation, traditional architecture, Javanese house, Balinese house

INTRODUCTION

Architecture is not just about physical manifestations; more than that, architecture is the substance of the physical being. This concept is found in Eastern architecture, including in Indonesian traditional architecture. Traditional architecture in Indonesia is still immensely found in many areas with many diversities. Each architecture has its characteristics and uniqueness. These vernacular settlements continue to develop through norms and customs in each society. Although many of them have transformed and undergone modernization, the buildings are still well preserved under the daily practices of local cultural traditions, for example, the Javanese and Balinese traditional house.

Unlike modern architecture, which focuses on three central elements of architecture (strength, function, and aesthetic), vernacular architectures

are formed through several considerations such as kinship system, geographical conditions, and social belief systems (Schulz in Siwalatri, Prijotomo, & Setijanti, 2015). Suharjanto (2011) further explains that vernacular architecture is a form of original work specified with the content and a very strong local and contextual philosophy proper to its time. At the same time, the traditional architectural building is a vernacular masterpiece recognized by acclamation and hereditary within a very long time (Suharjanto, 2011). Thus, whether using the term vernacular or traditional, one cannot only focus on architecture's central and physical elements. The other aspects concerning social beliefs and philosophy are the spatial organization and arrangements that show society's perception of their cosmological environment. How man adjusted according to the physical environment cannot be neglected (Siwalatri, Prijotomo, & Setijanti, 2015).

The research illustrates how these concepts

continue to be applied in today's traditional architecture, Javanese and Balinese traditional architecture. Although the design and architectural form of both cultures show no connections, yet since the Javanese and Balinese have similar beliefs in cosmology and considered their houses as a living thing that represents the human body. The research will look further at how both of this culture represents the human body not only in their architecture but also in the meaning of each space and room by comparing the philosophies and symbolism used in their architecture.

As part of human creations, traditional architecture is considered as a masterpiece not only from the shapes, forms, and functions but also the philosophical aspects, such as the balance between function, construction and beliefs, suitability with the environments, meaning and symbolism of space, ornaments application, and so on. In traditional architecture, certain rules bind the production of architecture. These rules are passed down in generations and should not be ignored. The Balinese and Javanese cultures regard cosmology; macrocosm and microcosm, as an underlying value that always empowers their life to achieve harmony in life. Cosmology becomes a fundamental foundation in various aspects of their life, including architecture.

For the Javanese, cosmology is so fundamental in their life that any changes can be done only in its forms, but not in its basic value (Pitana, 2007). This concept related to Javanese people's mystical life in combination with their supernatural beliefs; whether it is from nature or God, it is a belief of myth, norm, and values. The Javanese belief in the small world - microcosm or *Jagad Alit* and the big world - macrocosm or *Jagad Gede*. Both of these worlds are the vitality that influences all aspects of Javanese society's life. In other words, the Javanese life is highly influenced by the power that emerges from themselves as *Jagad Alit*, and from the power beyond themselves or their surrounding nature and environments as *Jagad Gede*. They believe that oneself as the microcosm is the center surrounded by the bigger power around him/her as the macrocosm. Thus, in their life, they always try to maintain balance and harmonization between both worlds, *Jagad Alit* and *Jagad Gede*, as the microcosm and macrocosm, which is themselves and the surrounding environment, as points out that the Javanese defined human being has strained relationship with the power beyond themselves which is stronger than themselves. Thus humans are expected to build awareness of their surroundings (Pitana, 2007).

The Balinese cosmology has a similar concept with the Javanese, where the universe as the macrocosm and human being as the microcosm, however, with a different name. Rather than the word *Jagad*, the Sanskrit word *Bhuana* is used to describe both man's body and the universe. *Bhuana Alit* is the microcosm or the small body, while *Bhuana Agung* is the macrocosm or the large body. The Balinese conceptualizes the entire universe. *Bhuana Agung*, as the macrocosm, is structured on three levels.

The middle is the world of man, called *Bhuwah* (sometimes called *Buwah*) or *Bhuwaloka* in Sanskrit. Above lies heaven, *Suarga*, called *Swah* or *Swahloka* to which man's spirit will return after death. Heaven is the realm of the prime mover, Ida Sanghyang Widi Wasa, and the positive forces of the cosmos. Below the world of man is *Bhur* or *Bhurloka*, the location of hell, Neraka, where man's spirit is punished for its earthy misdeeds. *Bhur* is also the dwelling place of the world's negative forces, the evil spirits called *Bhutas* and *Kalas*. They carelessly interfere with man's peaceful daily routine and attempt to upset the equilibrium between positive and negative forces that man so painstakingly tries to maintain. Furthermore, in Balinese cosmology, not only the macrocosm that is divided into three parts, the structure of man as the *Bhuana Alit* or microcosm is also divided into three parts. The division corresponding to those of the macrocosms. The three divisions of man are the head, body, and feet. The body is in the middle, above is the head, the holy part of a human being. On the contrary, the feet are dirty, being in contact with the earth and antipodal to the head.

Space representation, whether it is in Javanese *omah* or other traditional architecture, occurs through a long process of tradition which involves social life that happens in a group of people. These social practices are continued through generations for a long time, thus making a concept of space representation (Wilson, 2013).

From these discussions, it can be seen that both cultures show similar beliefs in cosmology; microcosm and macrocosm. Javanese has its strong combination of supernatural beliefs, and Balinese has its clearer division of middle, top, and bottom. As the fundamental value in their life, this concept is reflected in various aspects, including architecture, which will be discussed further.

METHODS

To achieve the research aim, which is to evaluate and compare the representation of the human body in Javanese and Balinese traditional houses, a qualitative method with a comparative study approach is used. By using this approach with an in-depth comparative study is done to reveal not only the similarities but also the differences between both subjects. Bakker and Zubair mention three methods of comparative approach; symmetric comparative, asymmetrical comparative, and triangle comparative. The symmetric approach is the comparison processes are done after each subject discussed thoroughly. Asymmetrical comparative is the first subject discussed in detail, followed by discussing the second subject whilst comparing it with the first subject. Furthermore, the last is triangle comparative, when there are three subjects to compare (Sumartono, 2017).

Data collecting is also conducted qualitatively by collecting secondary data or desk research

based on the determined approach. In this stage, all relevant data from various sources such as books, journal articles, websites, newspapers, reports, and other previous studies that have been done about the subjects are studied and analyzed. The purpose of this stage includes giving general information about the topic, analyze previous studies that have been done, as well as knowing what other researchers think to have basic theory and understanding about this topic. The limitation of this desk research is the lack of articles, reports, and other sources of information published specifically related to Javanese and Balinese traditional architecture.

Those data are analyzed using the symmetric comparative approach. Each subject is discussed thoroughly and then compared using a descriptive analysis method to gain a conclusion related to the use of the human body concept, according to Javanese and Balinese traditional architecture.

RESULTS AND DISCUSSIONS

For the Javanese and Balinese society, the cosmology; macrocosm and microcosm beliefs are not only limited to the human as the microcosm, and their universe and macrocosm. To achieve balance and harmony in life, they implement these beliefs in various aspects of their life, including their house. As part of the cosmos, houses are also considered a living thing; thus, it needs to be in balance and harmony with its surroundings. Not only to achieve harmony with its nature and surroundings, but architecture also has deeper meanings in creating a balanced relationship between humans as a social being and human as an individual. It corresponds with the local values found in both cultures that represent the balance between human relationships with God, human relationships with nature, and human relationships with other humans as social beings. In the Balinese concept, this philosophy is known as *Tri Hita Karana*, or ‘the three causes of well-being’ or ‘three reasons for prosperity’. The three causes referred to in principle are harmony with God, harmony among people, harmony with nature and environment.

Javanese considers their house as a miniature of their universe. The sincerity of Javanese society in maintaining balance and harmony between macrocosm and microcosm can be seen from the term used in referring to their house, *Omah*. The word *Omah* is formed from two words; om is defined as space and considered as male (fatherly), and mah is interpreted as *lemah* (land), which is considered as female (motherly). Thus, *Omah* can be interpreted as a miniature of the universe consisting of the father of space and mother earth. Not only the use of the term *Omah*, the use of symbols, whether its material symbols or the behavioral symbols in almost every part of the house, it is also important evidence of how the Javanese tries to maintain balance and harmony between microcosm and macrocosm in their houses.

Material symbols include the physical conditions that visually capture the senses, such as space programming, building shapes, forms, the materials, and ornament used in the architecture and interior. In comparison, behavioral symbols are related to Javanese society’s behavior with the building process of their houses, such as the ritual and spiritual aspects that accompanied the building development process (Pitana, 2007). Besides, Setyoningrum et al. (2015) have mentioned that the Javanese house’s spatial organization also represents the daily practice of social interaction and the structure of social hierarchy in the family.

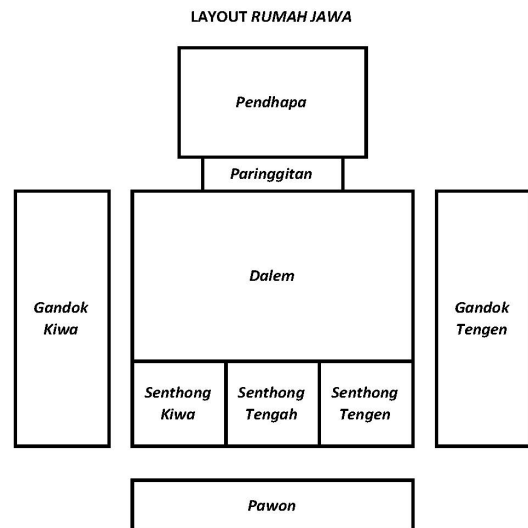


Figure 1 Javanese Traditional House Layout (Source: Fajarwati, 2017)

Traditional Javanese houses usually build in a walled compound. It consists of particular areas that signify the house as Javanese house; *pendhapa*, *dalem*, *senthong* (*senthong kiwo*, *senthong tengah*, and *senthong tengen*), *gandhok kiwo*, *gandhok tengen*, and *pawon* (Figure 1). Even though societies outside the palace usually do not have a *pendhapa* and *paringgitan*, they still have *dalem*, *senthong*, and *pawon* as the core area of Javanese *Omah*. All of these areas and rooms not only have a certain function but also filled with Javanese philosophy.

Pindhapa is a pavilion in the foremost area. It constitutes the public domain of the house that is mainly used for receiving and entertaining guests. This room is an open area, similar to a terrace or foyer in modern houses. The *pendhapa* uses the *joglo* roof, and has been mentioned; this area only appears in the wealthier houses. This area philosophically has ‘*tepa slira*’ spirit, which means to respect and appreciate others.

From *pendhapa*, before entering the core area of the house; the living room, bedroom, or known as *dalem* area. One must pass through *parringgitan*, a space that connects *pendhapa* with the core of the house. It is derived from the word *ringgit*, which means *wayang* or shadow puppet play. This space is usually used to conduct rituals, social activities,

or other festive occasions, such as *slametan* with the neighbors with shadow puppet plays often. The philosophical meaning of *paringgitan* area is that human as a social being (*rukun agawe santoso/gotong royong*) needs to give thanks and share the joy with others, work together, and get along with each other to create peace and happiness (Cahyani, Wulandari, & Antariksa, 2015).

To a more private space is the inner space where the family gathered or known as *dalem*. While the two previous spaces are usually open or semi-open areas, the *dalem* is an enclosed structured, which often dark, lit only by the light from the doorway. The rear part of the *dalem* consists of three enclosed rooms called *senhong*; *senhong kiwo* (left *senhong*), *middle senhong*, and *senhong Tengen* (right *senhong*). Not only used as bedrooms, but these rooms also hold other functions. *Senhong kiwo* is usually used to store private and sacred objects, such as weapons. In contrast, *senhong tengen* is sometimes used as a bedroom. However, it is also used to store rice, crops, and other agricultural products. The central or *middle senhong* is probably the most important *senhong*. It is typically smaller than the other *senhong*, almost a space dedicated to Goddess Sri, the Goddess of Rice. It is the room for offerings and prays, where incense is burnt for ceremonies, and sometimes the first grains of the harvest are stored here (Cahyandari, 2017). The philosophical meaning of *senhong* is that humans, as an individual need to *bersumeleh*, which means to resigned and surrender oneself. This space reflects the nature and personal traits of the house owner that can be seen from the personal belongings.

Furthermore, on the rear part of the compound, sometimes on a separate building found as an important space in the house, is the *pawon*, a space for cooking activities or kitchen. This area is considered very important as the area of food production to fulfill the family basic needs. As the size and wealth of family growth, additional structures may be added on the left and right side of *dalem*; however, in a separated building known as *gandhok*. *Gandhok kiwo* (left *gandhok*) on the left side of *dalem* is often used for closer family members to live in, while *gandhok tengen* (right *gandhok*) located on the right side of *dalem* is mostly used for the guestroom.

Space programming, function, and meaning of spaces in the traditional Javanese houses can identify each room's sacredness level. A room with more enclosed walls has a higher sacred level than a room with less enclosed walls. This can be seen in a more open semi-private *pendhapa* and *paringgitan*; and a private with closed structured *dalem* and *senhong*. Moreover, in Javanese houses, the most sacred room has a higher floor than other areas and located in the core or main building surrounded by other rooms. In sequence, Javanese *omah* consists of *pendhapa* and *paringgitan*, *dalem*, and *pawon*. *Pendhapa* and *paringgitan* are the foremost profane areas used as a recipient or to receive guests. At the same time, *dalem* is the enclosed private and sacred area of the house.

Pawon is a service area located in the back of the house regarded as another profane area (Pitana, 2007).

Like Javanese architecture, Balinese architecture does not simply consist of physical and natural materials such as woods, grass, and stone, shaping them to fit human needs. Instead, it seeks balance and propriety. In a Hindu sense, it is between occupant and building, and building and cosmos. As mentioned, traditional Balinese architecture is based on ancient Bali-Hindu philosophy, which can be observed in Bali's traditional built environments. The underlying architectural principles are very complex, containing intrinsic 'parametric rules' based on both philosophical and building traditions. The parameters concern the religious belief system (Ferschin, Di Angelo, & Paskaleva, 2013).

The Balinese universe comes in multiple of three. The most basic is the division of the cosmos into three domains the underworld (*bhur*), they are the realm of evil and malevolent spirits, the world of human beings (*bhuwah*), and the heavens above (*swah*). For the Balinese, everything has its correct place in the world, with the gods being placed on high, the malevolent spirits being positioned in the lowest regions, and mankind between the two. Proper positioning concerning the rest of the world is important for maintaining harmonious relations with the rest of the universe.

Like Javanese traditional architecture, a Balinese house consists of a variable number of buildings enclosed by a high wall. There are *sakala* (tangible) spaces and *niskala* (intangible) spaces for ritual activities and non-ritual activities. Conceptually, the Balinese residential compound is divided into nine-squares, consisting of eight cardinal directions and the center following the *nawa-sanga*. The Balinese compass has a certain link to a particular deity for each direction and has a symbolic and ritual association. This compass provides a comprehensive framework for the proper orientation of buildings, which also used to divide their space into certain zoning and grouping (Suharjanto, 2011).

The compounds are divided into three zones; *utama*, *nista*, and *madya*. *Utama* denotes things that are 'high' or 'above' and identified with all that sacred and pure, such as the gods, ancestors, heaven, and mountain. *Nista* denotes things that are 'low' or 'below'. It includes the sea, any malevolent spirits, hell, the impure, and the profane. Moreover, lastly is *madya*. It is the place where man lives, the mundane world of everyday existence, a hinterland that stretches from the sea-shore to the foothills of the central mountain range (Davidson, 2003). These zones are applied vertically according to mountain and sea (*Kaja-kelod*), and horizontally according to sunrise and sunset into nine squares known as *sanga mandala* (Figure 2).

From the nine squares division, it can be seen that there are three main zones; they are the sacred zone, residential zone, and outer space. The most important is perhaps the most sacred and auspicious

space located at the right top corner or north-east of the compound, the *utamaning utama*, where the family temple usually stands. At the same time, the lowest part of the compound is at the bottom left corner or south-west of the compound, the *nistaning nista*, where the animal pen and the garbage pit is located. In the middle, surrounding the central courtyard is a group of sleeping *bales*. In addition to this, Bali's east direction is heavily involved with notions of beginning and coming into being while the west direction is associated with death and old age. Thus the sacred area is located more to the east, while the dirty and low area is located in the west.

There is only one entrance to the compound, located on the wall bordering the street. As Davidson (2003) further explains that entrances define the threshold between inside and out and are viewed ambivalently. Although they may admit welcome visitors may also allow in malign influences. Thus, entrance belongs to the vile sphere and should be located to the west of the compound. A small wall (*aling-aling*) is often placed directly behind the doorway. This screens of the interior, but more importantly, obstructs the entry of malevolent spirits, which are believed to have difficulty making abrupt changes of direction (Davidson, 2003).

When one first enters the compound, he/she will enter the lowest part of the house in the south-west corner. As a transition area from the vile outside, this area is also considered as low and dirty. The *paon* (kitchen) is usually located in this area, together with

other subsidiary buildings, such as granary, animal pen, and so on. The word *paon* (kitchen) is etymologically derived from the root *aon*, which denotes the ashes of the hearth fire. Its location in the south-west corner indicates a rather chthonic character. It is indeed associated with the earliest rites de passage when the baby is still heavily polluted (*kumel*). Howe (1983) speculates further by suggesting that its character is also determined by its intimate association with cooking and food preparation. In Balinese culture, food represents gross material substance, which is opposed to the immaterial essence of the purified spirits whose proper location is north-east and above.

In the middle part of the compound or the *madya* is the residential zones. Here, it can be found buildings related to everyday human life, such as a place to sleep and a place to hold various ceremonies related to all human-rites. As the center of this section and acts as the central reference point of the compound is a large open space known as *Natah*. Howe (1983) points out that this area is of little importance. The fact that nothing happens there seems to highlight the emptiness. It appears to serve as an orientational marker so that areas to the north and east are separated from those to the south and west.

Other buildings in this zone are the *bale sakepat*, *bale tiang sanga*, and *bale sakenam*. These pavilions are named based on the number of posts they have, for example, *bale sakepat* have *empat* (four) posts, while *bale tiang sanga* has nine posts, and so on. *Bale sakepat* is an elaborated structure erected on the

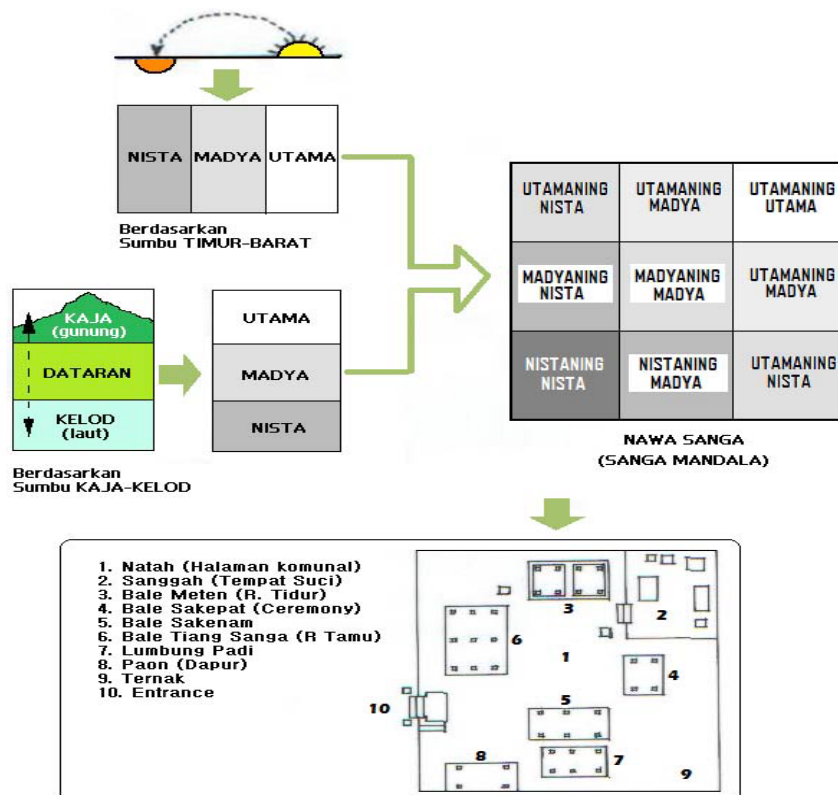


Figure 2 *Sanga Mandala* Concept
(Source: Budiharjo in Suharjanto, 2011)

eastern (*dangin*) side of the compound; thus, it is also known as *bale dangin*. It has a raised stereobate and a roof supported by four posts, where the site of all the life-crisis rites from the age of 105 days to death. *Bale sakenam* is the pavilion where children and other junior members of the family sleep. While *bale tiang sanga* is situated on the western (*dauh*) side of the compound, sometimes known as *bale dauh*. It is used for receiving guests and a resting place for the corpse after the ceremonial washing has been carried out.

The last area of the compound is the sacred zone. It is where the sleeping pavilion of the house owner or *umah meten*. Located on the north side, the word *meten* is derived from the root *metu*, which means to come out and to be born. The pavilion is rectangular in shape with four solid walls, no windows, and only one door situated in the middle of the wall facing out onto the *natah*. It is the traditional place for giving birth and the usual room for periods of restriction before certain life-crisis rites such as first menstruation and tooth-filling. On an everyday basis, this pavilion is used as a sleeping place for the head of the family, which he inherits from his parents when they die. Besides, it is a place where the family keeps its valuables such as gold and silver ornaments and dishes, new clothes, the family kris, and so forth.

Another building located in the sacred zones and considered the most sacred space in the compound is the family temple or the *Sanggah*. Situated in the north-east corner, the *utamaning utama* area, it is the nearest to both the mountains and the eastern horizon. The family temple is set off from the rest of the buildings in the compound by a low wall, which provides a sacred enclosure for the family temple. The temple comprises several shrines, the more important the shrine, the more to north-east it is placed.

From these explanations, it can be seen that Balinese traditional houses are divided into three zones and nine areas based on the east-west direction as well as north-south direction. Each area has its own rules and meaning related to the human relationship with cosmological beliefs representing the balance between human relationships with God, humans with nature, and humans as social beings.

According to the Balinese, man's body as microcosm has three parts; low, middle, and high. It is just as the universe macrocosm that has three parts; the upper world of God and heaven (*Swah*), the middle world of man (*Bhuwah*), and the underworld (*Bhur*). Responding to macrocosms, the head of man is holy; conversely, the feet are profane and unclean; the torso is the middle part. As Balinese considered that their house is a scaled-down version of the Balinese cosmos (Eiseman, 1990), the house is also divided into three parts as a representation of the human body. Howe (1983) has agreed to this and has pointed out that the Balinese considered all the buildings to be alive. As a unit, the house is constituted of parts, each of which is analogically related to a part of the human body.

Not only the Balinese, Javanese, which has similar cosmological beliefs, also consider their house

as alive. As evidence, in Javanese *Omah*, a term used by the Javanese to call themselves corresponds to one of the terms used in the house. When being called, a Javanese usually answers with the term '*dalem*', which saying 'yes, this is me'. In Javanese architecture, the word *dalem* also means the living room or the house's middle room. This shows that each room inside Javanese *omah* has characteristics and function which represent the human body. It clarifies that meanings in a house not only as a place of shelter or to live but also interpreted as things that happened in the human body that is alive (Fajarwati, 2018).

From these discussions, it can be concluded that both cultures consider their house as part of the macrocosm, and microcosm beliefs are alive and represent part of the human body. In Javanese's *omah* philosophy, the human body embodies in space programming. Seen from architectural or interior drawing perspectives, an entrance of a building is always located in the lower part of the drawing; however, the drawing of Javanese *omah* always shows the entrance at the top of the drawing (Figure 1) in order show the condition of a human body.

The area within Javanese *omah* seen from architectural drawing top to bottom in order is *pendhapa*, *paringgitan*, *dalem*, *senthong*, and *pawon*. It shows parts of the human body; *pendhapa* is the head, *dalem* and *senthong* are the body, between the head and body is *paringitan* as the neck, and the last area at the bottom is *pawon* as the feet. Balinese houses also represent parts of the human body like the Javanese *omah*. From the architectural drawing top to bottom can be seen the *utama* area where *umah meten* and the family temple is located considered as the head; followed by the pavilions surrounding the *natah* that is usually used for sleeping, ceremonies, and receiving guests in the *madya* area as the body; and lastly, the bottom area that includes *paon*, granary, and animal pen as the feet as Howe points out that the *sanggah* is said to be the head, the living quarters the body. Thus, one prays in the *sanggah*, lives in the buildings around the *natah*. Furthermore, it also said that the structure of the buildings itself also represents the head, body, and feet; the roofs (*raab*) represent the heavens (*suarga*). It is because the part visited by the spirits that the space between the roof and the floor is for the use of people and represents the world of mortals (*mercapada*) and finally the floors symbolize hell (*neraka*) and are inhabited by the *buta-kala* spirits (Howe, 1983).

From the architectural drawing top to bottom, both houses show the same structure that is identical to the human body; head at the top, followed by the body, and feet at the bottom. However, if compared and looked closely at each of these areas, it represents different meanings. The Balinese house space programming follows the strict rules of three divisions; high, middle, and low; interlocking horizontally and vertically into *sanga mandala* concept. It makes the head is the most sacred zone where *umah meten* and the family temple is located. The body in the center

is the living quarter where the family member sleeps, does their daily activities, and conducts ceremonies related to human rites. Lastly, the feet are the low, dirty, and profane area. While in Javanese *omah*, the most sacred and important area is the body or the *dalem* and *senhong*. Although this area has almost similar function with the Balinese house version of the body, as sleeping quarters, where the family gathers and store valuable objects, it has different meanings. In the Balinese house, the body of the house is considered as the middle area between the sacred and profane area. At the same time, in Javanese *omah*, it is the most sacred and important area of the house, since it is the place for reproduction as well as offerings and prays dedicated to the Goddess of Rice that usually take place in the middle *senhong*. Thus, unlike the Balinese house, where each area's sanctity gradually decreases from top to bottom (north-south), and right to left (east-west), in Javanese *omah*, the most sacred area is flanked between two profane areas, the *pendhapa* and *pawon*.

Further comparison of the sacred area can be discussed from the physical structure. In the Balinese house, the *sanggah* as the most sacred area is set off from the rest of the buildings by a low wall, unlike other buildings in the compound. While the second most sacred building, the *umah meten*, is an enclosed pavilion with four solid walls, no windows, and only one door in the middle of the wall. This pavilion structure is similar to Javanese *omah's dalem* and *senhong*, which are also enclosed structured with no windows and lit only by the light from the doorway. The function of both areas is also similar, like a sleeping area, particularly for the head of the family, to keep various valuable and sacred objects. Therefore, it can be concluded that even though the sacred areas are on a different part of the house, one in the 'head' area and the other on the 'body' part, the physical structure of both of these areas shows similarities.

Another comparison can be seen from the layout and circulation of the house. According to the architectural or interior drawing rules, when one draws a layout of a building, the main entrance should be located at the bottom. Interestingly, this rule does not apply to Javanese *omah's* architectural drawing. The layout of Javanese *omah* is always depicted with the main entrance at the top of the drawing to show the human body's structure. Thus, when one enters the house, they will first reach the *pendhapa* as the house's foremost area. As the head part of the house, the *pendhapa* can also be considered the house's face. It is a public domain where the head of the family or other family member will receive and entertain guests, thus as the face of the house, this area also needs to show the owner's wealth and social status. From the *pendhapa*, the circulation continues to a more private, body of the house, the sacred *dalem*, and *senhong*. It is then continued to the feet area, *pawon*, which is profane in nature but also considered private area since only family members, most females do activities here. While in the Balinese house, the main entrance is

depicted at the bottom left (south-west) of the drawing following the real position. Therefore, when one enters the compound, they will reach the least important area first, the dirty and profane, feet part of the house: the kitchen, granary, animal pit, and trash area. From the feet, one will continue to the body part of the house, the living quarter. It is not clear whether both of these areas are public or private in nature. Since the feet area is the nearest area from the entrance, it can be concluded that this is a public area, while the body area not only functions as sleeping quarters but can also be used to receive guests, then this area can be considered as semi-private. The circulation continues to the sacred and private area of the house as the head part is the *umah meten* and family temple, which located at the most sacred north-east corner of the compound, where rituals and every day prays are carried out. From the circulation, it can be seen that when one enters the Javanese *omah*, they will move, starting from the head part of the house, continue to the private body and feet part of the house. On the contrary with when one enters the Balinese house, they will reach the dirty feet part of the house first, then move to the body, and lastly, they will reach the sacred head area at the back of the house.

CONCLUSIONS

The Javanese and Balinese cultures believe in cosmology; macrocosm and microcosm as a fundamental value in their lives. Javanese, with its strong combination of supernatural beliefs and Balinese with its clearer division of high, middle, and low. They believe that themselves as microcosms need to be constantly in balance and harmony with their surrounding as macrocosm. To achieve balance and harmony in life, they implement these beliefs in every aspect of their life, including their architecture. Furthermore, they believe that their house is a miniature or a scaled-down version of the cosmos, thus, considered alive and represents the structure as a human body.

Javanese house or *omah* consists of areas that are considered to represent human body parts. The most foremost area, the *pendhapa* is the head, followed by the *paringgitan* as the neck, the *dalem* and *senhong* as the body, and the *pawon* or kitchen as the feet. Although architecturally different in shape and form, the Balinese house is divided into three zones vertically and horizontally into nine squares, representing the structure of the human body. The *utama* area is the head, including *umah meten* and the family temple, the *madya* area or the living quarter as the body, and the *nista* or low area as the feet, where the kitchen and other subsidiary buildings are located. Even though from the architectural drawing, both houses show a similar structure. The comparative studies show that the meanings of each area are different. In the Balinese house, the sanctity of each area gradually decreases from top to bottom (north-south) and right to left (east-

west). The head area is the most sacred and important, and the feet area is the least sacred area. In contrast, in Javanese *omah*, the most sacred area is in the middle of the body part of the house, which sandwiched between two profane areas, the head, and feet part of the house.

Another comparison result can be seen from the layout and circulation of the house. When one enters the Javanese *omah*, they will move from the head part of the house, which can also be considered as the face of the house, then move to the sacred body area and finally the feet area of the house. On the contrary, with the Balinese house, the entrance is located in the dirty and low feet area of the house. Then, one will move to a more semi-private body and, lastly, to the most sacred and private area of the house, the head. These comparisons show that even though both cultures have similar beliefs and similar values, the forms can be different. As has been previously stated, any change of these beliefs can only be done in its form, but not in its value.

The research results are expected to be able to contribute in expanding the knowledge of interior design in having a deeper understanding of the meaning of local houses' layout through a comparative process from the two different cultures as samples. From the result can be found a connection between the function of space and the meaning of the layout concerning the human body's representation. The implication of the research is to compare both traditional architectural samples to find similarities and differences in how both houses represent the human body in their architecture through meaning and layout out of the houses. The results can be used as a reference in developing the interior design through a deeper understanding of traditions applied in the layout and function of a house.

Lack of resources regarding Balinese traditional interior layout has become the limitation of the research as more and more houses applied modern design, which changes the meaning of spaces. Besides Javanese and Balinese traditional architecture, there is still numerous indigenous architecture that can be researched and compared for further research. Most of the traditional culture in Indonesia share similar cosmological and philosophical concepts; thus, further research and comparison can be done to different architecture in a different area in Indonesia.

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