

## PROJECTING THE SELF: KANDA PAT PHILOSOPHY AS BASIS OF BALINESE TRADITIONAL HOUSE TERRITORIALITY CONCEPTION

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### Abstract

This study aims to reveal the territorial conceptions of Balinese people, especially at traditional house, correlated with Kanda Pat's philosophy as the basic philosophy of cultural based 'self' concept. This research is using a library research method with a qualitative descriptive approach. The sources of the literature used are primary and secondary sources, both the literature of the Balinese Writer, Traditional Manuscript (*lontar*) and work of foreign authors. The output of this research in the form of a Bali space territoriality concept based on the Kanda Pat philosophy which relevenable to be implemented in the present interior design.

**Keywords :** *Kanda Pat, Territoriality, The Concept of the self, Balinese Traditional House*

### BACKGROUND

Residential architecture design is the embodiment of the concept and projection of the owner and its occupant's self. Self-projection that gives birth to a territoriality concept in architecture, which is related to nonverbal communication which refers to how people use space (territory) to communicate its ownership or dwelling space and occupancy (Beebee *et al*, 2008). By examining territorial conceptions, a basic conception of the architectural space formation will be obtained and used as a bridge to the development of the modern architectural spaces design based on traditional conceptions. Research on territoriality and the conception that governs it, in essence, is to understand the correlation between society and its habitat and the cultural values that surround it. Smith *et al*. (2011) stated that there are no living things that can be understood without knowing their habitat. This also applies to the human population. Sense of space is closely related to the human experience 'being' and 'becoming-'. Where man finds their place as part of the 'self-concept' in the society. It also shows how to build meaningful relationships with others, how to construct individuality and collective concept of 'the good life'. Research on self-concept in architecture indirectly also learn how the position of human individual, the concept of personal space, territoriality and their built environmental significance in a cultural context. In this study the culture in question refers to the Balinese culture which research object is the correlation between human and traditional Balinese architecture.

A distinctive feature of Balinese traditional house architecture according to Suartika (2010: 24-70), which the author emphasizes in this study, the first is home as a concept of self-journey. Self journey inside the house authors assume as a journey into the self (inner self) is also called individual self; and the journey of positioning oneself with outside self/social (outer self) is also called social self. Quinn (2006) explains that the concept of individual self can be understood by individuals through biological, physical and psychological processes. The concept of social self is how society sees each

individual and how individuals internalize social values and absorb them as part of their own conception. Balinese generally prioritize social self which according to the anthropologist Unni Wikan (1987) is termed 'standardized public identity'.

The second is home as a part of spiritual activity specifically related to Kanda Pat's philosophy. Kanda Pat according to the Balinese society's believe, is 'four sibling' namely four organs that accompany babies in the womb such as blood, amniotic fluid, umbilical cord and placenta (Acridi, 2014) (Hooykas, 1973) (Eiseman Jr, 1992). Named the 'four sibling' because it is considered as caregiver and the part of the baby while in the womb and assisting with the process of childbirth in order to survive. Therefore at birth the organ will be planted in the yard of the house, near the entrance of the baby's bedroom as the baby's guardian from disturbances of supernatural creatures with negative energy. Kanda Pat is believed to grow along with the baby's growth and will have a positive effect if it is treated well and has a negative effect if abandoned. The philosophy forms a Balinese self-concept that is inseparable from Kanda Pat. Landrine (1992) explains that of the correlations between self, social and cultural concepts in the world; on the end of extreme socio-centric of a culture that is still sustainable until the present era in terms of self-construction are Balinese people. Balinese see individuals as a vessel where some supernatural powers interact as an integral component of an individual's personality. The main emphasis is spiritual power personified as part of the concept of 'self' which is referred to as 'the four invisible brothers/sisters' or in Balinese called Kanda Pat. Kanda Pat is familiarly known in Balinese daily conversation as 'my sibling'. These 'creatures' this is not 'self' but socially constructed to be a part of self, which is believed to actually exist.

The concept of self in architectural space creates a personal space that is strengthened by a sense of interiority (subjective comfort in occupying space) which forms a certain territorial dimension. A dimension that can be either physical or a conception that is maintained by its owner from other people's aggression. Halim (2005) states that territorial and territoriality refer to a group of behavioral settings, where a person wants to be himself or express themselves, possess and do defense. Unlike personal space, territoriality is fixed and didn't move to follow organism. If correlated with Balinese self-concept as stated by Landrine (1992) and correlations in Balinese's home territory, the research question arises; how is the territorial conception of the Balinese, especially in residential homes, correlated with Kanda Pat's philosophy as the basic philosophy of its self-concept. This study aims to open up opportunities for discourse on the development of local philosophy into modern design. The output of this research is in the form of the territorial conception of Bali space as a contemporary interior design inspiration based on Kanda Pat's philosophy.

Research on the correlation between Balinese self-concept formed with Kanda Pat's philosophy and architectural design of traditional Balinese houses has not been widely discussed by previous researchers. This is inversely proportional to the implementation of *Sedulur Papat Lima Pancer/Mancapat* (Javanese version of Kanda Pat) which is used as a benchmark in the orientation of Javanese architecture (see Fauzy (2015), Santosa (2016), Wardani *et al* (2011)). Therefore, the authors are interested and try to make an exploration effort to find a correlation between Kanda Pat's philosophy as forming a Balinese self-concept with traditional Balinese architecture. The traditional Balinese house referred to in this study is a traditional house in the *Bali Madya* Era (which was affected by the influence of East Java-Majapahit) in particular the stereotype of traditional houses in the area of South Bali. *Bali Madya* is a period in Balinese architecture which is considered the culmination of Balinese culture during the *Kresna Kepakisan* dynasty from the 14<sup>th</sup> to the 16<sup>th</sup> century, when *Dalem Waturenggong* became king. This century is expressed as the tradition of the Bali Golden Age or the peak of the Balinese art period (Remawa *et al*, 2013). The Kanda Pat based self-concept that is implemented into architectural design is used as the traditional knowledge base in the development of universally insightful modern interior design based on culture.

## RESEARCH METHOD

This research is a library research with a qualitative descriptive approach. Library research is a technique of collecting data by conducting study studies of books, literature, notes, and reports that have to do with problems solved (Nazir, 1988: 111). The sources of the literature used are primary and secondary sources, both the literature of the Balinese Writer and the Original Text Source as well as the literature from the study of foreign authors. This is intended in addition to data triangulation as part of data validity also to maintain the objectivity of the research. The output of this research in the form of the relevant Balinese Space territoriality concept that is relevant to be implemented in the present interior design.

## RESULT & DISCUSSIONS

### Concept of the Self and Territoriality in Balinese Traditional Architecture

*Tri Hita Karana* as the basic philosophy of Balinese culture including architecture, emphasizes the harmonization between human relations with God (*Parahyangan*), human (*Pawongan*) and nature (*Palemahan*). *Pawongan* as a harmonization of human and human relations in architecture requires an understanding of the privacy dimensions and territorial applications in space. Territoriality is a term used to describe a condition characterized by possessiveness, control and authority over a physical architectural space. Territoriality is one of the human needs in space in the context of privacy or fulfillment of its interiority needs. In order for territorial needs to be fully fulfilled, the person must have the power to control, be able to set rules and defend them from invasion or abuse by others. In its occupancy in space, the right to do these things must be recognized by other parties as part of the recognition of the territoriality of certain people.

Sentosa (2001) explained that Balinese society believed that dwellings and residential houses were small representations of the universe; and that the ideal relationship between human and the universe is the relationship between the 'baby' and 'the mother's womb' or also called the concept of '*manik ring cecupu*' (gemstone in its ring shell). Precisely because of such belief, Balinese use 'the head of family' body dimensions as a module to build their yard. The dimensions of the house yard must be measured perfectly using the principle that this body is an analogy of the baby and the house yard is the analogy of the mother's womb, two things that must be harmonious and support each other. Thus, the dimensions of the house yard use the owner's Body dimensions (anthropometries) such as fingers, a foot length size, outstretched hand position, etc. The process of entering the house symbolically represents a 'birth canal', measured by the dimensions of the body of the head of the family who that stands. This is the threshold of the universe 'inside' and 'outside' of the occupants (Sentosa, 2001). This is confirmed by Parwata (2011) explains that dimensions of Balinese traditional buildings, especially houses using the size of the building owner's body part, meant that the relationship between the owner and the building psychologically become one and familiar, strengthen suitability of sense of place and avoid fear at the scale of an oversized and inefficient space.

How did the Balinese determine the territoriality of their own traditional house? Suartika (2010) describes territory in traditional land understanding in Bali, land connoted as motherland, ancestral inheritance inherited from generation to generation. The arrangement is under the authority of traditional institutions/customary village institutions. In the days before personal right to land recognized by the Republic of Indonesia through the enactment of Indonesia's Agrarian Law 1960, every one head of the family (*krama adat*) was given a plot of land (village coral land) to build houses and family's yard. *Krama adat* groups who are at a particular location at a particular area also will establish a customary *banjar*. On the contrary, as members of the *banjar* (rural community) and traditional village, *krama adat* signaled its obligations to participate in various traditional activities in the form of labor contributions (*ayahan*) and or material donations (*patus/pepeson*).

There are two important things in Suartika's statement that relate to the territorial reality of space in Balinese society. First, the territorial aspects are determined by customary villages and

houses as part of customary villages, subject to and connected to the customary village layout. Second, the breadth of space in the context of territorial dimensions is not specifically determined, adjusted for the breadth of the assets of the village land. In a historical perspective, before the era of the kingdom in Bali in accordance with the *Lontar Markandeya Purana*, the history of customary land in Bali was inseparable from the history of *pakraman* village which began with the journey of *Rsi Markandeya* to share the land with his followers. During the reign of King *Udayana Warmadewa* (988-1011AD) there were several important decisions to change the conception of land in Bali, one of which was all ground yard and land located around the Customary Village which includes *Kahyangan Tiga* (*Pura Desa, Puseh and Dalem*) belongs to the Customary Village and the land must not be traded (Hendriatiningsih *et al*, 2008). In the era of the kingdoms, private land other than the village also belonged to the kingdom and in the king's full authority as a representative of gods in the world. The king gave life, grace and also fate determinant (live/death) to all his people as well as become the sole owner of the whole empire and its contents (Munandar, 2005). In a situation, The King only gives power to the royal retainer or people who have contributed to the kingdom a number of lands or powers to convert the forest into a dwelling/village. When Bali became one of the provinces in the Republic of Indonesia, a shift in the understanding of property rights to land turned into private rights, where owners could change (and also expand), freely trade or not even be bound by certain custom village rules. From the presentation, it was understood that before joining the Republic of Indonesia, the concept of self-ownership of land for houses for individuals of Bali was still bound by the existence of 'villages' or kingdoms. Balinese people in building and managing their spatial layout cannot depend on themselves both the context of land tenure and territoriality, as well as freedom in determining the spatial layout patterns of their dwellings. Everything depends on the social community, culture and the existence of village/kingdom laws that shelter it.

In an architectural context, the territorial marker of a building is characterized by physical territory, conception of its architectural space and territorial boundaries. Territoriality is very close to the barrier as a sign of the ownership of an individual. Saraswati (2013) mentions that territory has been widely known in Balinese architecture. As the house (*umah*), holy place (*pura*), nobility dwelling (*puri*) or a village on the island of Bali, has a physical territory form hallmark/landmark that is a shape of columns or *tangluk*/milestones that serve as territorial boundaries points or in the form of *paduraksa* and *penyengker* walls. The types of boundaries in customary territories in Bali, as proposed by Hendriatiningsih *et al* (2008) are (1) determined naturally (rivers, forests, cliffs, hills) (2) determined by agreements (there are roads, rivers, forests, cliffs, hills, *penyengker* wall (fences) and plantations and *cap-capan ujan* (roof limit where rainwater falls) (3) established by hierarchy (based on caste or social status). Physically the architecture of a castle have four-point barrier territory shaped *paduraksa* located in the four corners of the castle. Each *paduraksa* called by *sri raksa* (located in the direction *kaja-kangin*), *kala raksa* (located in the direction of *kaja-kauh*), *aji raksa* (located in the direction of *kelod-kangin*) and *rudra raksa* (located in the direction of *kelod-kauh*), connected to each other by the *penyengker* wall as a territorial boundary. In the village there is a territorial space marked by an empty space. The empty space between one village to another village called *karang embang* (stretch of empty open space). In the context of limiting the sacred area, Suyoga (2017) explains that the space is a volume shaped because of the 'physical' boundaries (real in nature; tangible) or areas within the limits of "metaphysical" (visible; intangible). This understanding gives comprehension, the emergence of a sacred space (holy area) because of the physical boundaries of the *pura* fence, *beji* and other sites with their respective radius as the *kekeran* 'sacred' space which is sanctified, such as: yard boundaries (*apanyengker*), insofar as stone throw (*apenimpug*), and as far as the eye can see (*apeneleng*). The territoriality of the holy area is different from the territoriality of residential houses associated with the division of zones from sacred to profane, to the land owned by the temple which have economic value to support the operation of the temple (*pelaba*).

In relation to culture-based architecture, Zubaidi *et al* (2013) stated that territoriality has three main elements, including physical arrangements (territory), actors (individuals/groups), and

various activities (rituals). Territorial conception in addition to overshadowing functional aspects for activities also overshadow emotional aspects as meeting the psychological needs of space occupancy. Regarding the emotional needs of territorial concepts associated with private space and public space. Basically, this concept was developed for non-human living organisms, but then this concept was used for humans, this was related to the perceived environment and imaginary environment. This means that the concept of the region is more demanded on regional spatial and physical needs, as well as emotional and cultural. In the context of the environment can't be separated from the influencing factors; religious, behavioral, and cultural factors. Referring to this understanding, the territoriality of the Balinese influence the architectural space is Hinduism that is inseparable from the Balinese Culture implemented into architectural space both in the procedures for the distribution, determination of land, development process and treatment after the building is realized. Hindu religion that synergizes with culture as the basis of Balinese human behavior in carrying out their daily lives. Traditional Balinese residential buildings are used to accommodate traditional activities in Hinduism, such as ceremonial activities in *Panca Yadnya* and daily activities. The activities of *Manusa Yadnya*, *Dewa Yadnya*, *Pitra Yadnya*, which began from the birth of a person and then fulfilled the necessities of life to death (Sularto, 1988).

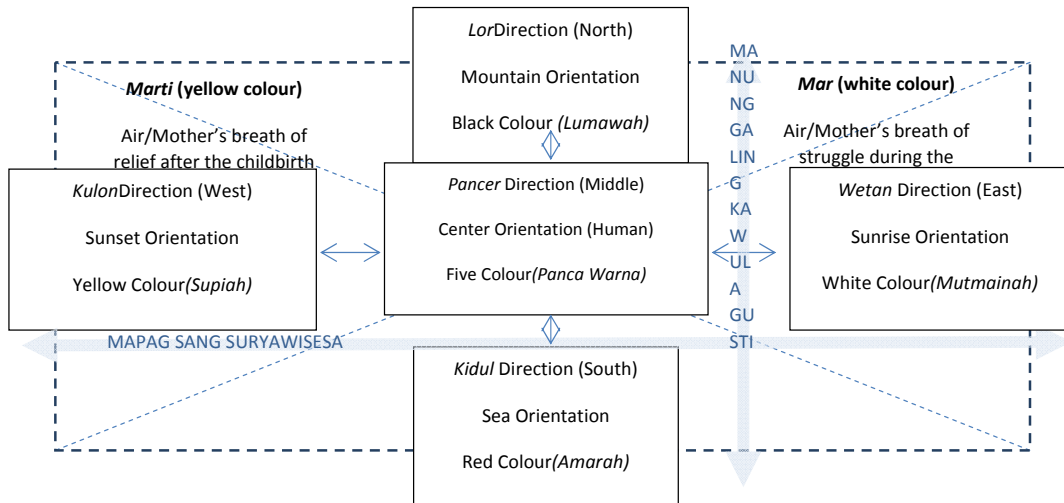
From a number of literature exposures above can be summarized that the Balinese self-concept depends on social and religious values. The need for individuality merges with concepts and social activities. This causes the concept of traditional Balinese building layout to be open-space, because the aspect of individual nudity is more emphasized in the context of maintaining the orderliness of a social order. Aside from being an adaptation effort in architecture from the state of Balinese climatology that is tropical architecture. This is in line with Wiryomartono (2014) that the Balinese way of living is needed to identify oneself with a socially integrated totality as one. The concept of human's 'self' are always a 'home' original for the *Atman*, so the house is also called (in *Bali Halus* language) with terms '*jero*' which in Javanese and Balinese means 'inside', can also be synonymous with the term '*dalem*.' '*Dalem*' is an absorption language from Javanese to Balinese which can also be interpreted as 'home'. How do Balinese humans maintain their own existence in the social unit? Wiryomartono (2014) explains that the struggle and determination of the concept of the 'self' of Balinese humans individually in the context of the home also depends on the concept of *linggih*. *Linggih* as an act of staying in the Balinese context is not to claim the right position. This is understood as a necessity to be able to study yourself in the wider world (macrocosmic). Naturally, *linggih* is a way to forget oneself that allows it to enter and fully engage in the social system. The concept of a Balinese human being is indeed inseparable from the philosophy of *Tat Twam Asi* (that art thou; I am you) so that the self-concept of Balinese man is a part of the unity of the social order. This causes Balinese society to realize themselves in their activities and social interactions. In relation to its territoriality, before becoming part of Republic of Indonesia, Balinese society formed their territoriality using customary law. Furthermore, the boundary of the territorial authority is marked by a physical building (*penyengker*) with an entrance (*pemesuan*) using a calculation of cosmic orientation, road or economy. Balinese architecture has a different concept with main access in and out of the building which restricts the space between the outside of the territoriality with the term 'exit point' as '*pemesuan*' (exit) compared to other cultures in the world, including the modern use of the term 'entry point' (entrance). This is confirmed by Chandrasari (2007) who states that Balinese

people position themselves in buildings and outward orientation (*pesu* or *medal*), not outside of being oriented inward. This connotation is reflected in the activities of Balinese who love to have a community, one of which is *ngayah* (voluntary work, with mutual cooperation) and *menyama braya* (conducting social activities). This exit orientation is also inseparable from the majority of activities carried out outside, either outside the residential compound (*bale*) or outside the house.

### Comparative Study of Kanda Pat (Bali) and Mancapat (Java) in Architectural Context

In the traditional guide to Balinese architectural design there has not been found a text that refers directly to the application of Kanda Pat explicitly on traditional Balinese architecture. However, the authors found an important fact regarding the conception of 'four sibling' in architectural application in Java (Central and East). As is known together with the concept of 'four sibling' not only found in Bali, it also spread throughout the area both locally and regionally. Based on the historical fact that the architecture of traditional Balinese homes is influenced by Javanese culture (Majapahit), the author traces the application of the concept of 'four sibling' in Javanese called '*Sadulur Papat Limo Pancer*' (four sibling with 'fifth brother' (human) as the center) or also called '*mancapat*'. Bachtiar Fauzy (2015) in the scientific speech mentioned that the concept of '*sadulur papat*' application in the architecture of the Javanese house, visible at the composition of space that is divided into the front, rear, left side and right side of the living room (core) of the house/building. The concept of '*sadulur papat*' is an expression of the surface structure which is the forerunner of the structure formation in the residential architecture of Java. The concept of '*sedulur papat*' in forming and defining the concept of five pattern (core/middle-front-rear-left-right space) with regard to the concept of '*kiblat*' and location according to the points of compass, namely *lor* (north), *kidul* (south), *wetan* (east) and *kulon* (west). Thus the overall concept is also related to the formation of the fifth point as a center (*pancer*) whose position is transverse (diagonal) connecting between corners/nooks (if it is equated to a square). The concept of '*Sedulur Papat Kalimo Pancer*' or also called '*Kiblat Papat Kalimo Pancer*' by Setiawan (2000), is explained as an understanding of the essential single unity between humans, nature and God in architecture which emphasizes that life requires a direction of demand. In scripture of *Dewa Ruci Kidung Dandhang Gula*, symbolically describe the process of finding a living holy water (*Tirta Amerta*) that the demands of life/soul towards perfection can be seen in the layout outside (landscaping) and the layout of the buildings in the Java architecture. Both spatial (outdoor and building) follow the north-south orientation (*lor-kidul*) which is the axis manifestation symbolic of back to the fullness of life (*Sangkan Paraning Dumadi*) until the unification between the people and the king or humans and God (*Manunggaling Kawula Gusti*). Setiawan (2000) adds that axis of *lor*(North)-*kidul*(South) is the axis of permanence or imaginary axis of spiritual power relating to outward interests or intelligence of worldly science. The axis is a symbol of effort to show a continuous thinking pattern. The way of thinking that considers the past, present and to achieve future goals. The direction of *Wetan*(Timur)-*Kulon*(West) is the origin of everything (*Mapag Sang Suryawisesa*). When the two lines intersect orientation perpendicular to the tread composition

generally results in *tapak catur* (grid iron) and as focal points will be built *kedhaton* as the mundi axis (*pancer*) a kingdom in Java.

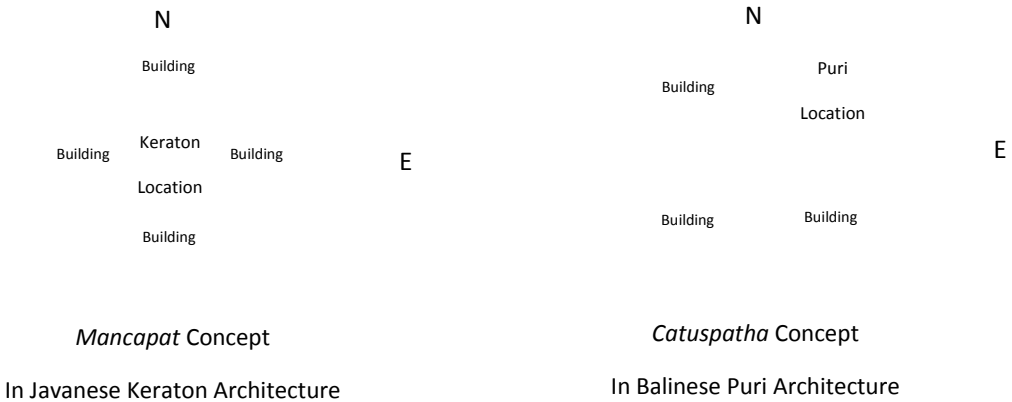


**Fig 1. The concept of Sedulur Papat and Kalimo Pancer in Javanese Architecture**  
Source: merged from Setiawan(2000), Wardani *et al*(2011) and Meylindaet *al*(2018)

A four-way/orientation understanding is also found in the traditional architecture of South Bali, but does not explicitly relate it to Kanda Pat, that is the *Catus Patha* concept. Suyoga (2017) explains that *Catuspatha* is an expression of spatial patterns cross axis, as a crossing of the axis of the earth (*kaja-kelod*) 'mountain-sea', with the axis of the sun (*kangin-kauh*) 'East-West', which is oriented to the center of the intersection (*pempatan agung*) in the center of the settlement. *Catuspatha* also become a kind of intersection as a point that brings the four sections of the highway which was then called by various names: *margi nyatur desa*, *pemelapas agung*, *margi pat*, *margi betel*, *margi dane-dane* and others. The value of the 'center point' in the concept of the *catuspatha* 'pempatan agung' is zero or empty (*pralina*), with the meaning of "perfect". Its existence is further strengthened by the availability of empty land (*karang tuang*) covering an area of one plot, at each corner of the intersection that functions as a "green open space". The development of the macro open space concept is also found in the midst of settlements called the *karang embang*, while those outside the settlement are called *karang bengang* as margins between settlements, and the more micro becomes open space within each midpoint of the plots of land that is called *natah* or *natar*.

There are fundamental differences from the two traditional architectural concepts discussed above, namely Javanese Architecture with the concept of *Sedulur Papat Limo Pancer* revealing that the axis point is the point of construction of the main building. The concept of Balinese architecture with *Catuspatha* reveals that axis points are empty spaces that should not be built. In the context of the direction of the orientation of the Balinese architectural concept applying the concept of *Catuspatha* as a path (void), while the concept of Javanese architecture applies the laying of the building mass in that direction orientation. This is in line with the statement of Kartono (1999) which states that from the

case of residential architecture in Java and Bali, there are some similarities oriented to cosmology and mythology but in the form of differences. For example in a common room in Javanese house, known as 'dalem' closed roof with their four pillars (*soko guru*), while in the architecture of Balinese houses, "Natah" is an open space.



**Fig 2. Comparison of Applications for the Concepts of Mancapat and Catuspatha on Royal Architecture in Java and Bali**

Source: Setiawan (2000) and Putra (2003)

In the *Sedulur Papat Limo Pancer* application on a Javanese residential architecture it shows an explicit application on its architectural design. The structure of a Javanese house is an arrangement of space that reflects a typical building such as *pendhapa*, *pringgitan*, *dalem*, *dapur*, *gandhok* and *gadri*. The relation between these arrangements is a structure whose process of realization is strongly influenced by Javanese mythology and cosmology. This means that a traditional Javanese house is not just a place to take shelter (a practical function), but also means a form of worship of ideals and views of life or symbolic functions. In the Joglo conception which has four *saka guru* or the main pillar, in the Javanese concept the central arrangement surrounding the four related elements in a single unit structure is a concrete form of the Javanese view of the *Papat Kiblat Limo Pancer* (Djono et al, 2012 ). This confirms that Javanese architecture is a symbol of the concept of *Sedulur Papat Kalimo Pancerin* its architectural design.

One of the things that proves that there is a correlation between the philosophy of Kanda Pat and architecture is the practice of planting placenta in residential territories.



**Fig3. Placenta Burial Area in Javanese House (Left) and Balinese House (Right)**

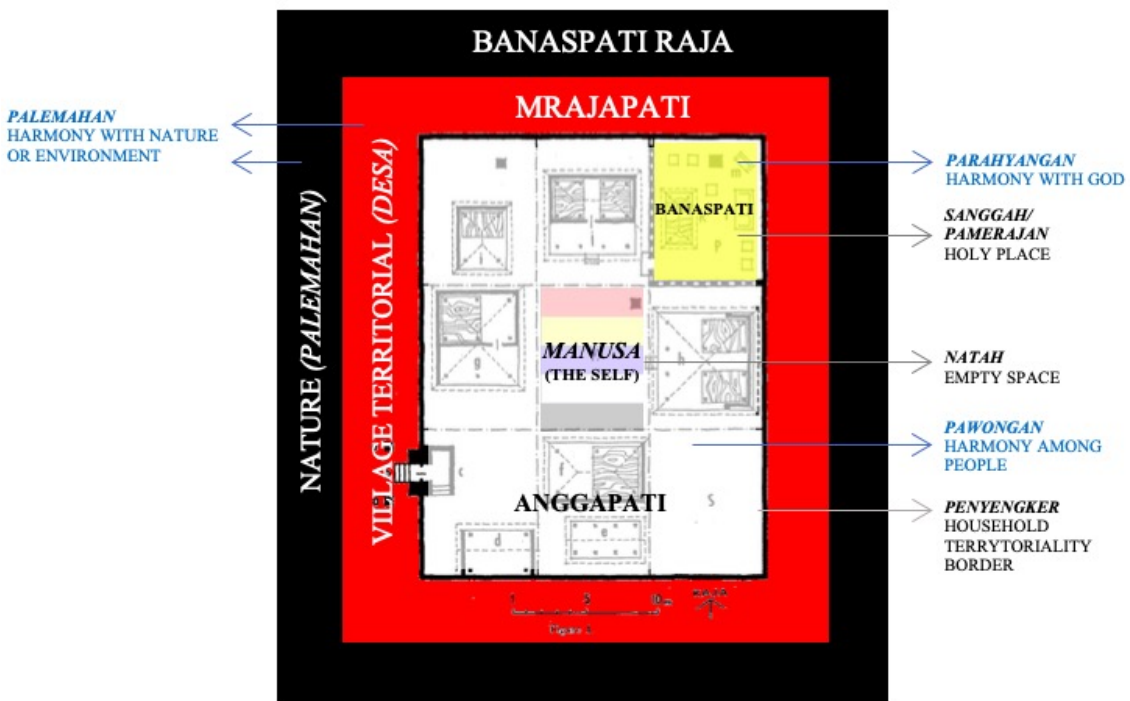
Source: Meylinda et al (2018) and Tan (1967)



Rituals and layouts of placenta burial in both Javanese and Balinese architecture besides providing confirmation that trust of four sibling strength is also related to architectural layout and territoriality, also applies to residential layout. Pageh (2018) explains that the building of the throne of stone as the forerunner of a holy place (*Padmasana*) in Bali was made to be dedicated to the holy spirit, especially those who can provide protection (*bhatara*) to living humans. One of the four sibling born of human is also called the *kanda pat*, believed to be the four brothers bathinnya also called as *Catur Sanak* become the *Bhatara* (protector) of enemy interference metaphysically/noetic(*nyaga satru*). The local religious system that *nyaga satru* can be positioned in the structure and culture of the Balinese people, as follows:

- 1) **The *Mrajapati*** in the South with red colour, dwells in the holy place located in the cemetery (*Pura Mrajapati*), in cemetery (*hulun setra*) in charge of 'guarding' (*nyaga satru*) with the territoriality power border in all four village crossroads.
- 2) **The *Anggapati*** in the east with white colour, served to guard the house yard, called as house territory guard (*penunggun karang*) until the homeowner yard border.
- 3) **The *Banaspati*** in the West with yellow colour, served as a 'territory guard' (*Panglurah Agung*) in the yard (*natar merajan*) house's holy space (*Sanggah*).
- 4) **The *Banaspati Rajain*** in the North with black colour, available everywhere; symbol of universe (*ngider bhuwana*), especially in front of the house (*lebu*), a large tree, to the physical aspect *barong*, magical things and so forth.

From Pageh's explanation (2018), it can be illustrated the application of Kanda Pat on the orientation of traditional Balinese architecture spatial conception.

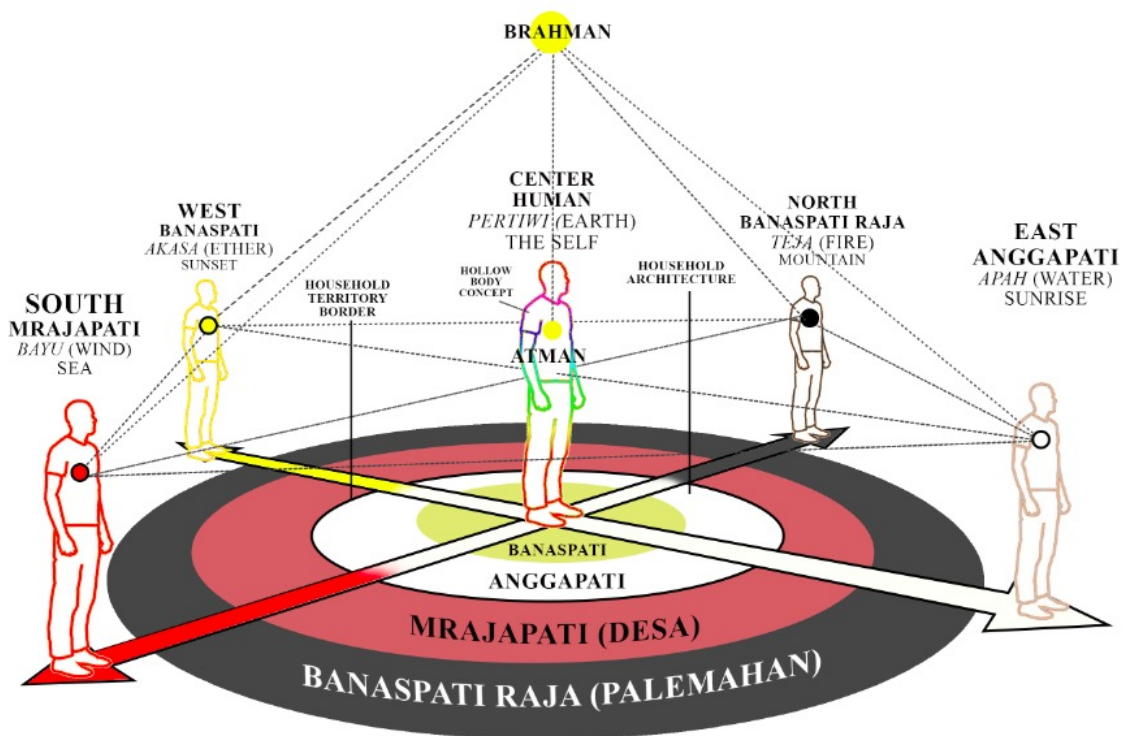


**Fig. 4. Correlation of Kanda Pat's Conception in Balinese Traditional Architecture**

Source: Noorwatha & Wasista (2019)

The Kanda Pat correlation in figure 4 illustrates how Kanda Pat position is in the territoriality of a traditional Balinese house. *Banaspati Raja* as the ruler of nature encompasses the entire universe that has not been occupied by humans. *Mrajabati* as the ruler of the territorial territoriality encompasses the unity of a village's space and as high authority in the unit of residence. *Anggapati*, as the ruler of a residential yard, is a territorial residential area as a reflection of residents. *Banaspati* which is located in a holy place is a destination and orientation of the occupants, as the basis of the system of religious culture of Balinese society. Figure 4 also directly confirms the correlation between Kanda Pat and the territoriality of traditional Balinese homes and also confirms the close correlation with the Javanese house philosophy, which both implement Kanda Pat philosophy in architectural space.

If it is explored more deeply and is associated with the philosophy of Balinese human who is inseparable from the concept of Hinduism that has the character of Shivaism, then the conception of Kanda Pat relating to architectural design can be seen in Figure 5.



**Fig. 5. Kanda Pat's Conception as a Framer of Self-Territoriality in Balinese Traditional Architecture**

Source: Noorwatha & Wasista (2019)

Figure 5 illustrates how the application of Kanda Pat in forming territoriality in Balinese architecture. In the next discussion, it will be analogized that territoriality between humans and architectural space forms zones or zonation that have special meaning. There are several discourses that you have come up with in the discussion, including:

- (1) The conception of Hindu theology that is characterized by Shivaism puts forward the unity between the spirit of man (*Atman*) and God (*Brahman*), where the position of the human body is analogous to empty space (hollow body concept). The position of the empty body as a place (*sthana*) of 'the *atman*' in carrying out life in the world. In the architectural context, the human body is a basic benchmark of architectural dimensions, which also became the personification of the building (*palebahan*) residence. In figure 5, the position of the body coincides with the

zone *Banaspati* (zone of the sanctuary) and *Anggapati* (zone of human harmonization with humans (*pawongan*)). This explains how the social construction of the territoriality of Balinese humans emphasizes the unity between spiritual, religiosity and human activities. It is described as an imaginary line connecting the *atman* and *brahman* in the scope of *Banaspati* and *Anggapati*. In the context of territoriality, the *Banaspati* zone is matched with an intimate zone and the *Anggapati* zone is compared with the private zone. In hegemony, the concept of a patriarchal territoriality in Balinese architecture, directs that the relationship between man and his divinity, in residential architecture, is directed to be more intimate. Therefore, in the correlation you can place the *Banaspati* zone on *parahyangan*. Whereas the relationship between humans and humans in the scope of their homes is the private domain of the occupants.

- (2) The territoriality border that separates between *Anggapati* (territoriality of residence) which is a private zone occupancy with *Mrajapati* (territoriality of the village/social zone). In the context of architecture, based on previous literature exposure, it explains that territoriality Bali's residences are inseparable from the existence of the Village as a territorial layout in Bali. The concept of villages in Bali is also determined by the existence of *Tri Kahyangan* (*Pura Desa, Puseh* and *Dalem*) as an orientation of regional religiosity. Thus, *Mrajapati* in a territorial context can be in line with a social zone, where Balinese people prioritize altruism, positioning themselves as part of their social community. Self-construction cannot be separated from the social aspects of society. Territorial markers in the form of property border areas become Balinese identity from their social unity. These markers also follow social agreements regarding social identity.
- (3) At a broader level the village zone (*Mrajapati*) adjacent to *Banaspati Raja* zone. *Banaspati Rajacan* be matched with a public zone where the correlation between individuals and the public may not have a pragmatic relationship, but individuals become part of the public zone itself. The *Banaspati Raja* zone in the context of Bali's territorial conception is the village boundary in the narrow sense or space occupancy boundary with the universe at a broader level. Correlation with the *Banaspati* zone (intimate) with the *Banaspati Raja*(public) zone, although it has similarities in terms, but in the theological context refers more to the Balinese people's view that the universe is God and *sanggah* (*parahyangan*) as a universal/small God in the residential environment.
- (4) In a correlation with the Kanda Pat, it forms a space bubble horizontally which illustrates the imaginary line of territoriality of Balinese society. In the context of orientation and direction of intersection between (east-west) and (north-south) directions, the concept of meeting point is also interpreted as empty space, which in the Balinese concept is called '*natah*' or '*Brahmastana*' in Indian architecture that reflects the center of creation. The meeting of the person in the form of human being itself or in Javanese is called *pancer* is interpreted as the center of creation in the world. Humans are given the authority to determine the state of the world. In the context of the architecture *natah* is an empty space where every ritual and activity of family members can meet. This can be interpreted as a glorification of each meeting or contact with conditions, material,energy; which is expected by humans to always be attentive and alert to all these meetings.

## CONCLUSION

From this explanation, it can be concluded that the territorial conception of Balinese people, especially in residential areas, is correlated with Kanda Pat's philosophy as the basic philosophy of its self-concept:

- (1) The self-concept merges with socially constructed 'village' hegemony. Therefore, the Balinese culture puts forward the concept of harmoniousness and expression in the philosophy of life.

Individual identity still maintains as part of a clear diversity of identities with markers/boundaries that are still in the corridor of village hegemony.

- (2) The territoriality of traditional Balinese traditional residential houses implicitly applies Kanda Pat's philosophy in its basic conception. This can be seen from the application of the concept of *Catus Pathaboth* in the 'village' and inside the house. This is similar to the philosophy of traditional Javanese homes.
- (3) The conception of the time has been schematically demonstrated the division of zone types and directly describes the space bubble as part of determining the flow of circulation in space. The division of these types of zones is in line with the understanding of modern territoriality which can later be developed into interior zoning. Therefore this patriarchal philosophy has the potential to be developed in modern interior design.

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