The traditional village of Penglipuran was established in the era of Bali Aga (Bali Mula). The villagers acknowledged that their ancestors came from the village of Bayung Gede, Kintamani. The word Penglipuran derived from the word Lipur which means to please the heart, gradually it became Penglipuran. Accordingly, Penglipuran means a place to please the heart while working in the fields. The leader of the village said that the name Penglipuran has the meaning of the area that surrounded the temple, a holy place to recall the ancestors. It is said that the villagers of Penglipuran was asked for assistance by the King of Bangli to fight against the kingdom of Gianyar. Due to their bravery, in return they were bestowed plots of land by the king of Bangli in which at present the location is called Penglipuran.

The traditional village of Penglipuran developed from the tradition which was derived from the culture of Bali Aga (Bali Mula). Along with the influence of the era of Bali Aga, the development of the culture by forming the objects of nature in a harmonious arrangement in its function to maintain the balance of men with their environment. With the development of the era, the culture of Bali Aga was influenced by the development of Bali Arya.
with the renewal of culture in the field of social and economy by emphasizing the architectural field with the assessment and understanding of knowledge of building and residential area. It is proved by the existence of the Asta Bumi and Asta Kosali manuscripts as the guidance of implementation in the field of architecture.

From the geographical aspect Penglipuran consists of one traditional banjar and it is within the administrative area of Kubu village, Kubu district, Bangli regency. Penglipuran has an area of 160,627 hectares with the following details: Premises: 14,805 hectares, Dry field : 49.47 hectares, Profit of the temple: 15 hectares, Cemetery : 0.70 hectares, Forest: 75 hectares, and other areas of 5.4 hectares. Penglipuran is located 5.5 km to the north of Bangli city and having the physical boundaries as follows: 1) North : Traditional Village of Kayang; 2) East : Traditional Village of Kubu; 3) South : Traditional Village of Gunaksa; and 4) West : Traditional Village of Cekeng

Penglipuran traditional village situated 500-600 meters above sea level. The average temperature is 18°-32° Celcius with average rainfall between 2000-2500 millimeters per year, therefore this area is categorized as a cool area and it has water reserves in considerable amount (Data source from the office of the head of Penglipuran Village).

Penglipuran is a traditional village, therefore it has an autonomy rights that give great contribution to government of the village in both physical and non-physical development. The institution of Penglipuran traditional village in both vertical and horizontal structure consists of groups of profession/functions with the points of execution of tasks as the prejuru (officers) of the village. Krama Desa (group of people in the village) comprises Krama Pengarep and Krama Pengerob. Krama Pengarep consists of families that have task and responsibility to take care of the Kahyangan Tiga Temple. Based on the awig-awig (traditional regulation in Bali), they place the karang Ayahan of the village. The responsibility of Krama Pengarep is to take care of the temple and to manage the village’s assets and to pay dues (in sharing). Krama Pengerob consists of families that help the Krama Pengarep to do ngayah (doing something by active voluntarism; participating and contributing). They are divided into some Sekhe (a group of social community that conduct the special event and is inclined based on voluntary), namely Sekhe Baris with their task to manage the performance of the ceremony in the form of dances. Sekhe Gong is served for the gamelan (traditional music) in the execution of the ceremony. Sekhe Pratengan is responsible as cooks in the ceremony preparation and Sekhe Taruna/Taruni consists of villagers who are not yet married.

Awig-awig of Penglipuran is the Adat Law which must be obeyed by all villagers of Penglipuran in which within the control of the territorial area of residence, they are arranged not to mate with neighboring residents who are around the village of Batu–Kintamani, Kubu–Bangli and Tanggahan Gunung village–Bangli. They youths are also forbidden to marry other youths who live in front of their house or if the boys live to the north of the girls’ house.

Due to this awig-awig and the customs spatial structure, the writer analysed and wrote this paper entitled Analysis of Simbolic Meaning of the Space and Layout of angkul-angkul of traditional house in Penglipuran

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

Balinese Traditional Architecture
Traditional Balinese architecture is the embodiment of space to accommodate the activities of human life by repetition of forms from one generation to the next with little or no change at all which is based on the norms and the potential of its natural environment (Gelebet, 1982: 10). Related to the definition of Balinese traditional architecture there are several opinions on it, one of them is where traditional Balinese architecture is defined as the space and layout of the Balinese life that have evolved from generation to generation with all of its rules and regulations which were inherited from the ancient times until the development of a realization of the physical characteristics which was revealed on the manuscript within Ashta Kosala-Kosali manuscript to the adjustments by the undagi which is still consistent with the guidance and instructions that were referred to (Tim Perumus PU, 1984: 11).
So the notion of Balinese Traditional architecture is the embodiment of space to accommodate the activities of human life by repetition of forms from generation to generation which is based on and motivated by religious norms, beliefs and local customs and within its implementation guidelines contained various rules, regulations, statutes and other arrangements that become protective factors in its development.

**Foundation, Philosophy and Concepts of Balinese Traditional Architecture**

Hinduism as the religious system adopted by most of the population of Bali, develops and underlies every activity of its community. As the cornerstone of implementation of the Hindu religion there is Three Basic Framework of Hindu, namely: Tattwa (Philosophy), Susila (Ethics) and Ritual (Ceremony). Those three frames have a reciprocal relationship and animate every activity and motion of the Hindu society in Bali. The primary things in traditional Balinese architecture are:

1. **Tri Hita Karana**
   It is a cosmic balance as an effort to balance the relationship between man and God, man and man, as well as between man and its environment in order to reach happiness and well-being of body and spirit. Descriptively, the balance of the Balinese way of life is the philosophy of traditional Balinese architecture which is a balancing, alignment, and integrity of the three elements of nature as a source of welfare, namely God (Parahyangan), man (Pawongan), and environment (Palemahan). In human life those philosophies are interpreted into the perfect foundation of life, they are soul, body, and power. It is a proportional life of spirituality, communalism, and material within the functional territory. In the concept of settlement there are kahyangan, banjar and bebanjar. They are respectively place for praying, place for living, and place to get livelihood. In the concept of dwelling house they become merajan, natah and lebuh. The environment (palemahan) in the form of territorial and yard is divided into three areas calleds Tri Mandala. They are Utama Mandala, Madya Mandala and Nista Mandala. The physical appearance of architecture is also divided into three elements, namely Head, Body and Feet.

The philosophy and conception of harmony between man and the Architecture and between Architecture and the environment, either natural or artificial physics are included in the core of architecture while the style is visually internalized (Putra, 1998: 45).

2. **Tat Twam Asi**
   It is literary interpreted as “I am You”, “You are Me”. This is a principle of life that sees equality in diversity as well as a personal reflection towards fellow man and the environment.

3. **Rwa Bhineda**
   It is a duumvirate concept. The elements of value which are the inverse of the other, for instance: Purusa–pradana, Lingga–yoni, samara–ratih, kangin–kauh dan segara–gunung

4. **Bhuana Agung–Bhuana Alit**
   Bhuana Agung (Macrocosmos) is the universe with its living and unliving beings, meanwhile, human physical body is the analogy of Bhuana Alit (Microcosmos). There are three vertical spatial structures within both of the cosmic systems which are described as the three worlds (Tribhuvana), namely Bhur loka: earth and its environment as the lowest world, then the middle world as the world of the spirits which comprises liquid and light (Bhuah Loka) and Swah loka or the upper world is the world of gods and goddesses which is full of life (Raharja, 2001 : 7).

5. **Desa, Kala, Patra**
   It is described as space, time and situation or place, period and condition. It is an adaptation of architectural space elements towards time, situation, and local condition. So that the work of architecture that care about the environment will be created (Sulistyawati, 1996: 5)

6. **Manik Ring Cacupu**
   It is the disclosure of the value of nature that accommodate human as its part. The limited natural wealth can cover all of the human’s need; however, it must be used effectively and efficiently. Architecture must respond to the work of nature and its contents to be able to survive and achieve harmony (Sulistyawati, 1996: 5)

7. **Dewata Nawa Sanga**
   It is the cosmic orientation comprises nine directions, namely Kangin (East) with Lord Isvara as the dweller, Kauh/West with Lord Mahadewa as
the dweller, Kaja/North with Lord Wisnu, Kelod/South with Lord Brahma, Kaja-kangin/North-East with Lord Sambu, Kelod-Kangin/South-East with Lord Maheswara, Kelod-Kauh/South-West with Lord Rudra dan Kaja-Kauh/North-West with Lord Sangkara and in the Middle with Lord Siwa as the dweller. Those nine directions have their own specific characters (Sulistyawati, 1996: 5).

From the basic foundation and philosophical concepts being used as the basic design principles, there are principle things within the concept implemetation. They are:

Andabhuana (Bhuanaanda)
The concept of space in Bali is having local orientation. The space orientation refers to the sky-earth (Akasa-Pertiwi) direction, a-two-way orientation, namely the axis of Kaja-Kelod (North-South) which is based on the orientation that the mountain is in the North and the sea is in the South. The East-West orientation which is the axis of the ritual which is based on the circulatory system of the sun; sunrise and sun set. They are as the following pictures:


**Guidelines for Size and Shape of Balinese Traditional Building**
Size and shape of Balinese Traditional Building refers to the scale of parts of human body, i.e. arm, hand, finger, toe, and foot. If a dwelling is built then the head of the household will be the primary scale of measurement. Meanwhile, for a holy building (temple, merajan, and etc.) refers to the caretaker of such places. Stretch of hand (depa agung, depa madya and depa alit) is used to measure the length and the width of the yard. Foot is used to measure the distance between one building and another building on the house yard or to measure the distance of the house yard to the surrounding wall. The height of the building and/or the dimention of the building are measured with parts of the hands, segments of the fingers, or thickness of the fingers which are named aguli, agemel, acengkang, and amusti. Rai is the unit of measure of Balinese traditional building. (1 rai = ± 10cm)

Picture 3. Sikut (measurement) based on segment of the hands and feet. Source: Jero Mangku Pulasari, 2007


**The Shape of Natah (Spatial Zone of the House)**
Natah inside the house of Hindu community is clearly formed by the buildings surrounding it because the shape of the buildings that formed the natah is basically a rectangular. Natah as “the outer middle space” is not perfectly formed because there are paths to the outer space as a result of the distance between one building and another building. In the
regulation of Balinese traditional construction (Hasta Bumi), natah can appear as a result of determining the location of each building on the basis of count of Aswatara and is selected in the corresponding count which is in accordance with the building function; Sri for Barn, Indra for Bale Dangin, Guru for Bale Meten/Daje, for sanggah kemulan, Yama for Pengijeng Karang, Ludra for Bale Dauh, Brahma for Kitchen, Kala for Penunggun Karang and Uma for the space between Bale Daja and the wall of the yard.

Another way to measure natah is by directly determining the dimention of the natah with two axis, for example North-South axis and East-West axis. Determination of the dimension is divided into 2 (two) ways; First, through a direct count and stop at the count which is considered good and in accordance with the aim of the head of the household. Second, by setting the standard count of 15 footprints and then added a count of Sesa which is selected in accordance with the expectation of the head of the household. All kinds of dimention determination are coupled with a pengurip (additional measure to achieve something that is harmonious) whose size is a tampak ngandang or in the same size as the transverse width of foot.

The Function of Natah

Generally, there is pelinggih inside the natah functions as the pengijeng karang or penunggun karang. The function of natah is to be a place to carry out ceremonial activity which is related to bhuta yadnya, i.e. mecaru; manusa yadnya, i.e. mabyakala or wedding reception; pitra yadnya, i.e. to purify the corpse. The social function of natah is to welcome guests which are related to ceremony or party (celebration). In terms of health, the function of natah is to provide open area for the air circulation, absorption of sunlight, and etc.

The Meaning of Natah

Philosophically, natah is the meeting point of the akasa (sky) which is purusa (male) and the pretiwi (earth) which is predana (female). Every meeting of these two elements creates new life; this is the order of a family. Thus, natah becomes a central and essential element in a house and functions as the center of the building mass orientation as well as the center of circulation orientation. From this center, the names of the zones inside the house are given in accordance with the direction of the wind such as Bali Dangin (East), Bale Daje (North), Bale Dauh (West) dan Bale delod (South).

RESEARCH METHOD

Research Design

The research on the symbolic meaning of space and layout of angkul-angkul of traditional house at Penglipuran was using qualitative research method under the cultural studies especially on symbolic meaning and the technique of data analysis applied in this study is qualitative-descriptive and interpretative method with Hermeneutic approach. The method of analysis that is applied herein is qualitative-descriptive method supported by evidences and nature of the research object (Suryabrata, 1983: 94).

In general, a research that used a qualitative analysis is defined as a research that produce descriptive data in the form of words and/or expressions including observed actions by emphasizing the development of the concept and the understanding of the pattern in the data. It has a holistic and humanistic nature; as the understanding of meaning which becomes the base of the participants’ action, understanding the limited scope and to involve the feeling.

Method of Collecting Data

The study on the symbolic meaning giving an opportunity of developing creativity in interpreting the ‘Text’ which is observed repeatedly to obtain a deeper understanding on the symbolic meaning of space and layout of angkul-angkul of traditional house at Penglipuran through library research by taking reference from any source that is related to the analysis of the studies of Balinese Tradtional Architecture (the translation of Asta Kosala-Kosali manuscript), seminar papers, performing systematic
direct observation to the research object concerning the social and psychics phenomenon in traditional village of Penglipuran as well as executing indepth interview in order to have information from the leader of the society in relation to the analysis of symbolic meaning of space and layout of angkul-angkul in its capacity to the socio-cultural life of the society in Penglipuran, Bangli Regency.

RESULT AND DISCUSSION

Traditional Village of Penglipuran is located in the highland (hill) surrounded by a bamboo forest and tropical protective forest. The existence of the traditional village of Penglipuran, as one of the inheritance of the era of Bali Age, still survives to the present.

Pattern of Settlement of the Traditional Village of Penglipuran

The linear pattern of settlement of traditional village of Penglipuran with the system of horizontal spatial distribution with the mountain and the sea as the axis in which based on the direction of the wind the mountain is referred to the Kaja axis (North) and the sea is referred to Kelod axis (South). The said pattern divided the village into three parts in accordance with the Tri Mandala concept, namely: Ulu, Tengah and Teben. The linear pattern is applied due to the condition of the nature which is a highland; therefore the linear pattern follows the topography of the land.

1. **Ulu**
The Ulu area in Penglipuran which is oriented to Kaja, to the mountain, is having the Primary value. Based on the philosophy of Tri Hita Karana, the primary area is allocated for Parahyangan. Parhyangan, if it is based on the concept of Tri Loka, is the holy place (Swah Loka). In the parahyangan area, there are penataran temple as a place to worship Lord Brahma and puseh temple as a place to worship Lord Wisnu.

2. **Tengah**
The middle (tengah) area in Penglipuran village which is oriented to the linear central direction, is having the Madya (middle) value. The area is allocated for Pawongan based on the concept of Tri Hita Karana. Based on the concept of Tri Loka, it is a profane area (Bwah Loka). In this part there is residential area which is divided into two parts by the linear line which is divided into the area of Kangin (East) and Kauh (West).

3. **Teben**
Teben has the Nista (lowest) value. Based on the philosophy of Tri Hita Karana it is belong to Palemahan and based on the concept of Tri Loka, it is the area with the lowest value (Bhur Loka). This area is allocated for cemetery and the public facilities of the settlement.

The Space of the Traditional House in Penglipuran

The dwellings in the traditional village of Penglipuran comprises some clusters of buildings which are located parallel to the linear orientation and is divided by Rurung Gede (the great road), facing the east and the west. The space that facing the east comprising and the north side consists of Holy place (sanggah), Paon (kitchen), and Loji. The south side comprises two buildings components, namely Bale Adat and Klumpu, while the west side of the house yard is Tebe (backyard).
Symbolic Meaning of the Traditional House in Penglipuran

In the space division of the traditional house in Penglipuran, there is different building composition between the area in the west (Kauh) and the area in the east (Kangin). For the house to the west (Kauh) of rurung gede, the holy place (sanggah) situated to the north of angkul-angkul, the Bale Adat is situated to the south in line with the angkul-angkul, meanwhile, the lumbung and paon (kitchen) are situated to the west of the sanggah and the loji is situated in the west facing the east.

Angkul-angkul is the main entrance to the traditional house yard of Penglipuran which is located at the front of the house facing the rurung gede. There is a slight difference between the angkul-angkul in Penglipuran village and the angkul-angkul throughout Bali. Angkul-angkul in Penglipuran does not have door like what we found in some other traditional Balinese houses in which they are covered with kwadi door and aling-aling in order to avoid direct access and circulation. This is related to the belief of the society in Penglipuran that the people who come in and visit the house are always have good intention and this shows the concept of openness to anyone who visit their home. The religious teachings and belief of Penglipuran is the Tantris teachings in which they worship their ancestor by following the concept of politheisme with the monument of cult. With the influence of The Bali Arya teachings and the influence of the Hindu of Majapahit, they know and learn about Kahyangan Tiga and Padmasana.

Angkul-angkul in Penglipuran is the main orientation within the space of the house in which the angkul-angkul becomes the center of the composition of linear house and in every joint of the angkul-angkul; there is a yard between the great road (rurung gede) and the house which is called Lebuh. As the main function of circulation of the traditional house in the West (Kauh) and in the East (Kangin) angkul-angkul is also as the connector of one house to another house which is located at the different side of the house. However, this angkul-angkul is perpendicular to the angkul-angkul at the front of the house.

In accordance to its function the angkul-angkul in Penglipuran has no difference with the other angkul-angkul in other villages. However, looking from its direction and orientation, the position of the angkul-angkul as a whole is against the Astha Kosala-Kosali fundamental which is Numbak Bala (face to face). This is because the traditional houses in Penglipuran use linear pattern and angkul-angkul is the main orientation of each house with the consideration that the entrance and the cross axis Tampak Dara in Rwa Bhineda concept.

The meaning implied in the angkul-angkul in Penglipuran is that a yard in one house is in unity with the yard in the other houses. In other words, there is no limitation of ownership. And rurung gede is the balancing axis of the yard position of the house. So it is not taboo to place angkul-angkul in a face to face position to the angkul-angkul of the house across the rurung gede because the philosophy of traditional house in Penglipuran is like human laying in a supine position in which both of the sides are balance.
CONCLUSION

Based on the analysis and the result of this research it can be concluded that the concept of traditional house in Penglipuran is an alignment of cosmic balancing system in which this aspect human realizes himself as part of the universe. Through adaptation to their environment, in the context of Bali Arya, the settlement of Penglipuran traditional house has the concept of Tri Hita Karana, Astha Bumi, Tri Mandala, Tri Angga, Rwa Bhineda, Tat Twam Asi and Andabhuana (Bhuanaanda).

The settlement pattern of Penglipuran village observed through one small settlement of a house is placed in linear between two elements of Rurung Gede and Tebe. A yard in a house called Karang Kerti consists of Sanggah, Bale Adat, Paon, Loji and Klumpu. All of the buildings are oriented to the central of natah, as in the Bali Arya traditional houses.

Paon (kitchen) in the houses of Penglipuran village is placed in the west side of the Sanggah or in the north area, therefore people who want to enter the yard through angkul-angkul can go directly to natah (central yard) while on the right and left of the yard are the neighbours where there are no massive fence that separates them, they separate their houses with bale-bali orientation in micro centered to the natah. Therefore, the access to their neighbour is through the space between the building patterns inside the yard. The circulation concept being applied does not apply the procedure of Balinese Traditional Architecture because the Penglipuran Village settlement do not have Paduraksa in their yard, they only have Karang Kerti and no private property.

Based on the pattern of settlement, there are differences between angkul-angkul in Penglipuran and angkul-angkul in other villages. These differences are based on function, shape, and meaning. Angkul-angkul in Penglipuran is made so that the yard can be easily reached by people who come into the house, because the angkul-angkul has neither aling-aling nor doors. The meaning of the angkul-angkul is that everything within the area of Penglipuran belongs to its society. Angkul-angkul in Penglipuran has the same shape, motives, position and size and they are uniform in every yard. This means the settlement concept in Penglipuran has no differences in social status and they are all one in unity.

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