

## **Analysis of Symbolic Meaning of the Space and Layout of Angkul-Angkul of Traditional House in Penglipuran Village-Kubu District, Bangli Regency**

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Traditional house of Penglipuran, located in Penglipuran traditional village, Kubu district, Bangli regency, is an integrated traditional settlement complex and having unique architecture whose existence is still maintained to this day. The *angkul-angkul* of Penglipuran traditional village is related to the natural environment conditions that embrace the concept of *Tri Hita Karana*. The customs and social life of the society is connected to the concept of *Desa Kala Patra* which is oriented to *Tri Mandala*, *Tri Angga*, and *Bhuanaanda* and its social system is based on the concept of *Tat Twam Asi*. *Angkul-angkul* of Penglipuran traditional village reflects the mutual cooperation community as well as represents collective value and simplicity. It can be seen from the uniformity of the shape of *angkul-angkul* which shows no diversity in both the material and measurement. The research method being used is qualitative method under the cultural studies especially the studies of symbolic meaning. The aim of this study is to acquire empirical knowledge through direct observation by the rules of spatial planning and to learn the value of the function, form and meaning of *angkul-angkul* which become the house component in the yard of the traditional house in Penglipuran. From the result of the research, it is revealed that the traditional village of Penglipuran preserve the natural environment which is in line with the concept of spatial settlement in which the hierarchy is lied on the meaning contained in *Tri Mandala*; *Utama Mandala*, *Madya Mandala*, and *Nista Mandala*. Based on its function, form, and meaning, the function of the *angkul-angkul*, where people can enter the house, can be reached freely and directly. The shape of the *angkul-angkul* does not have *aling-aling* (shelter/protective cover) and door and the meaning implied that the *angkul-angkul* in a yard or in an area is collectively belong to the society of Penglipuran. *Angkul-angkul* of Penglipuran traditional village have the same shape, motif, location, and measurement in all yard of the houses. Therefore, the settlement concept of Penglipuran traditional Village has no difference in social status and they are one in unity.

Keywords : Traditional house, natah (house yard), layout, and symbolic meaning

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 fuction 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 *Sekehe*

(a group of social community that conduct the special event and is inclined based on voluntary), namely *Sekehe Baris* with their task to manage the performance of the ceremony in the form of dances. *Sekehe Gong* is served for the *gamelan* (traditional music) in the execution of the ceremony. *Sekehe Pratengan* is responsible as cooks in the ceremony preparation and *Sekehe 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 Batur-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 Symbolic 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 propotional 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 *lebu*. The environment (palemahan) in the form of territorial and yard is divided into three areas calles *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 (*Tribhuana*), 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*

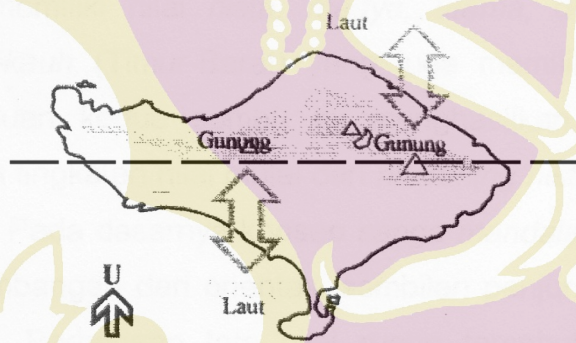
It is the cosmic orientation comprises nine directions, namely *Kangin* (East) with Lord Isvara as the dweller, *Kauh*/West with Lord Mahadewa as

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).

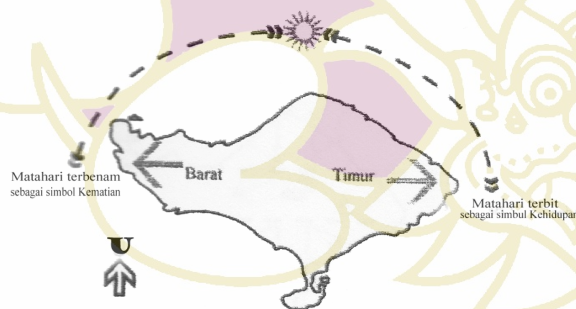
From the basic foundation and philosophical concepts being used as the basic design principles, there are principle things within the concept implemetation. They are:

**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:



Picture 1. Axis of Mountain-Sea (concept of *segara gunung*). Source: Gelebet, 1984.



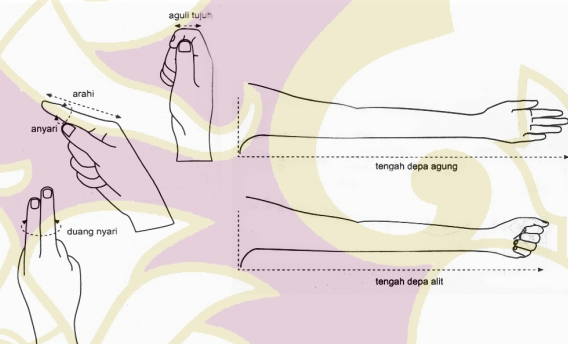
Picture 2. Axis of the sunrise and sun set. Source : Gelebet, 1984

**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 dimation 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



Picture 4. Kinds of *sikut* based on segment of the fingers and arm. 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

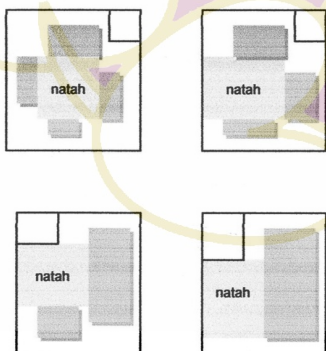


regulation of Balinese traditional construction (Hasta Bumi), *natah* can appear as a result of determining the location of each building on the basis of count of *Aswatara* and is selected in the corresponding count which is in accordance with the building function; *Sri* for Barn, *Indra* for *Bale 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 dimension 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 dimension 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 *peinggih* 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.



**Picture 5.** Various forms of *Natah* inside the house of Bali Arya community

**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**

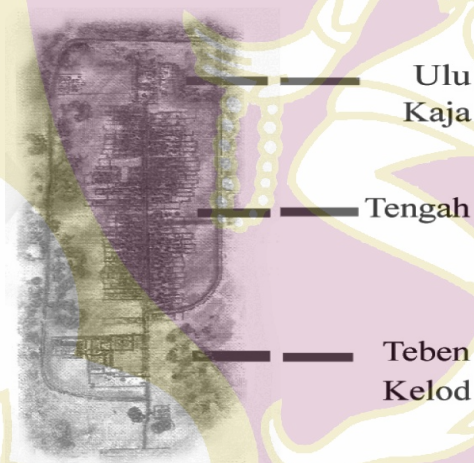
The study on the symbolic meaning giving an opportunity of developing creativity in interpreting the ‘Text’ which is observed repeatedly to obtain a deeper understanding on the symbolic meaning of space and layout of *angkul-angkul* of traditional house at *Penglipuran* through library research by taking reference from any source that is related to the analysis of the studies of Balinese Traditional 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



Picture 6. Pattern of Settlement of 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).

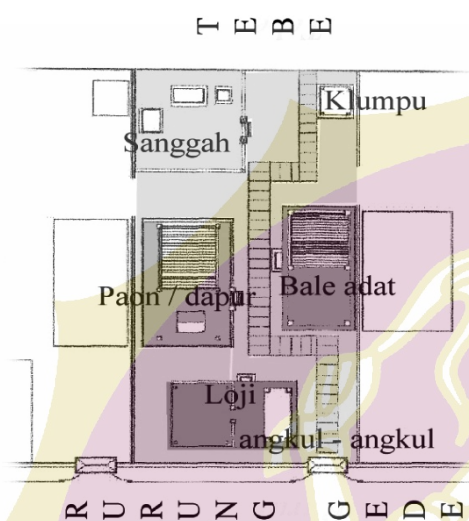
#### 3. *Teben*

*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.

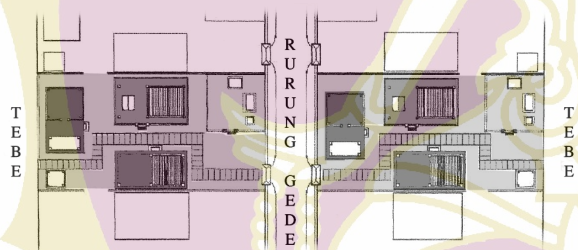
### The Space of the Traditional House in Penglipuran

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).





Picture 7. Layout of the traditional house of Penglipuran



Picture 8. Layout and orientation of the face to face house in Penglipuran, Bangli.

### 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 *lambung* 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 Tantrism teachings in which they worship their ancestor by following the concept of polytheism 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 in this aspect human realizes him self 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 *Andabhuaana* (*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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