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第二届中国—东盟建筑  
空间设计教育高峰论坛  
暨教学成果大赛

THE SECOND CHINA - ASEAN  
ARCHITECTURAL SPACE DESIGN AND  
EDUCATION SUMMIT FORUM  
& TEACHING ACHIEVEMENT CONTEST

PAPER COLLECTION

论文集

江波 陶雄军 主编

中国建筑工业出版社





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# THE ANTHOLOGY OF THE EMPTY SPACES IN INDONESIAN VERNACULAR ARCHITECTURE

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第二届中国—东盟建筑空间设计教育高峰论坛暨  
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## INTRODUCTION

For centuries, the word “space” always refers to a geometrical understanding of an empty area. But now the broaden interpretations of the word “space” has put the word into a more significant state in human lives. Space is perceived as a representation the universe that has a mythological value in human lives. Space become an inseparable entity especially while discussing about cultures and civilizations.

One of the most interesting phenomenon is the existence of the empty space in many cultures including in Indonesian architecture. Empty space is an empty area surrounded by envelopes which can be building or walls

or fence as boundaries. Living activities are held in these spaces so that it gives values and meanings.

This paper tries to gathers the developing theories of space from the ancient to the modern and use them to profoundly understand the phenomenon of the empty spaces in Indonesian vernacular architecture. How can these spaces have the significance in their daily life ? It is definitely not an operative question to request the flow of a process of how the space become significant; but it rather a semantical question to search meanings and values of those spaces in human life.

## SPACE AND ARCHITECTURE

When we discuss about space, we always refer to the empty area. Many philosophers have discussed about space. Lao Tzu, a great Chinese philosopher once wrote in his book “Dao De Jing” :

Thirty spokes converge upon a single hub; It is on the hole on the center that the purpose of the axle depends.

We make a vessel from a lump of clay; It is the empty space within the vessel that makes it useful.



We make doors and windows for a room; But it is these empty spaces that make the room habitable. Thus while the tangible has advantages; It is the intangible that makes it useful.

(Lao Tzu, 550 BC)

Lao Tzu suggested that the “non-being” or the emptiness has become the essence of the “being” in the material world. The empty space become the essence that give values and meanings to the existence of the materials. The idea is that the material world is actually the slave of the emptiness, so that the real potential of architecture lies in the absence of the material rather than the presence. It is the emptiness that rules the material world. In terms of architecture, space is the essence and not the buildings. Buildings are the object of architecture, while space is the essence. In a way or another, architecture can be understood as a process of formulating abstract and intangible matters such as ideas, values and meanings into a material object which we called built environment.

In a traditional Javanese text, we can also find an ancient script that suggest the importance of space as part of the human lives. It is written in Javanese ancient literature called “Serat Dewa Ruci” . [Mangunwijaya, 1988: 3-5]

Kang ingaran urip mono mung jumbuhing badan wadaq lan batine.

(Live is about the fusion of the physical and the spiritual body.)

Pepindhane wadhah lan isine...

(Just like a vessel and its content...)

Jeneng wadhah yen tanpa isi, alah dene arane wadhah, tanpa tanja tan ana pigunane.

(Although it is a vessel, but without the content, it is no use, not proper and useless.)

Semomo uga isi tanpa wadhah yekti barang mokal...

(Also it is impossible the content present without the vessel...)

Tumrap urip kang utama teriamtu ambutuhakewadhah lan isi.

(For a better life, we need the vessel and also the content.)

Kang utama karo-karone.

(Both is better)

Again we can see an interaction between “being”

and “non being” ; physical and non-physical; tangible and intangible; both appear inseparably in human lives. Therefore, in traditional conceptual framework, we always see the connection between the macro cosmos and the micro cosmos; the grand natural entity with the daily life’ s; the transcendental relational values of human and The Source of Life always connected with the daily relational values of human and other creations. In short, the physical relational being become meaningless without the spiritual relational being. The physical is nothing without the non-physical.

The geometrical concept of space originated from one of the most famous west philosophers, Plato. For Plato, all things must be conveyed, visible and tangible. Space emerges by itself according to distinct elements that conveys it. Differs from Lao Tzu, Plato suggests that space is not the consequences of distinctive elements. It is distinctly limited, tangible from organized cosmos construction in particular mathematical scale. [Van de ven, 1991: 9-15] In short, space is always seen in a geometrical context which help man to explain the intangible and invisible. The platonic rational identification of space then gives a great impact in the development of the world of architecture.

Departing from Plato’ s idea of space, the mathematicians then put effort to give definition in forms of distinct boundaries on abstract spaces; even to those which are not limited to mathematical models. But such efforts cannot give a precise definition of space and tends to end the potential of multi interpretations of the word while relating into the human daily lives.[Levebvre, 1991: 2]

Plato’ s stereotomic ideas of space then challenged by his own disciple: Aristoteles. Aristoteles developed his own concept on place (topos) as concrete location of space. Aristoteles stated 5 essential characteristics of space [Van de ven, 1991: 18-19]:

1. A place covered the object within.
2. A place is not part of the object which is covered.
3. The place of an object is not bigger nor smaller than the object.
4. A place can be left behind and separated from the object.



5. A place will always follow the object although the object keeps moving until it stop on its position.

To Aristoteles, a place is a formless and shapeless. Form and place cannot define a same boundary to object. Form is the boundaries of the covered object; while place is the boundaries of the envelope that limit the object. Therefore, place can only be defined by the permanent elements, while form by the impermanent elements. The idea that form can be changing or movable and impermanent implies that in the context of architecture, loose furniture's, partition and other movable elements cannot define a place. A place can only be defined by the permanent.

Another ideas of space which seems to be more humanistic, explains space as something that was created by the relation between object and the subject who percept it. [Asihara, 1981: 10] Originally space is determined by the visual sense of human. But it can also be determined by other senses such as tactile, audial and even smell. Space is a particular defined area that give stimulus to all human senses to be recognized. The perceptive response of human is the one which create space.

In architectural context, space is considered as a result of an assimilation process. To explain a spatial symptom and its influence to human perception, an assimilation process is an optimization of human attainment of its balance with the environment. At this point, an architect cannot detach himself from the process and its result

## THE SIGNIFICANCE OF THE EMPTY SPACES

The presence of an empty space in vernacular architecture can be found in many cultures. It is not produced as a consequences of the setting of the buildings around it; but more likely to be the center of orientation. The empty space not only a space to convey various activities, but also a connector among other living spaces. Some primordial cultures believe that such configuration is actually a representation of the universe; which is in a disc shape with a center that become an orientation. So the idea of the built environment is actually a small version of the universe; the micro cosmos

that loaded with certain purposes. The space that he design is unique, undetachable from the process, with its surrounding and with the design purpose. Design is always by purpose. That is why there are spaces which are designed by intention; and some are form unintendedly as a consequences of design. Those who are intendedly created is called positive spaces; while the unintendedly created is called negative spaces. [Asihara, 1981: 21]

Those spaces are formed by the envelopes. Spaces that convey many activities become exist by the envelopes. The more measurable the envelope, the more defined the space with its distinct boundaries. So we can say that the physical entity of architecture lies on the assembly of spaces and its envelopes, which conveys certain intention. Spaces can be either static or dynamic by the composition of their properties in an either regular or irregular order. [Salura, 2000: 24]

A new theory of space emerged from the so called heterotopia space by Michael Foucault on his essay called "Different Spaces" (1967). They put another dimension into the word space to promote relativity in the existence of space. Furthermore, Edward W. Soja (1996) explained it as "the third space" which is the unreal space inside the real space. Differs from the utopia concept that promotes the ideal but unreal space, heterotopia space is a real space with unreal dimensions which is relative and potentially shifting. [Foucault, 1998: 185] For example a public garden can become a sports field in the morning, a traditional market in the afternoon and an amusement park during the nights in summers.

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relates to the macro cosmos.

The center of the universe is believed to be the home of the Gods. In ancient cosmology, the center is a mountain, an axis that connect the human world with the heaven. The center is sacred; a source of life. Therefore, in its physical configuration, the sacred center is supposed to be empty since from the empty space life begins. It refers to the human uterus - an empty space where life begins.



The empty space also contains the social dimension. It is a place that comprehends relations between the people. It is a place of living where people worship together or celebrates certain occasions, gathers for meetings, solve rivalry and share their crops etc. It is a life generating space where people are connected one to another; as we can see in a traditional Chinese shi heyuan configuration of building or a toulou building of the Hakka minorities in China.

The empty space usually surrounded by buildings or

particular functioned space and created a rectangular or circle shape. In some configuration, in rectangular shape of space, one of the side of the empty space become the most important building in the complex while the other side opposite will be the main entrance. Such configuration can be found in many cultures and civilization. Although each based on their own cosmology, but the empty space as center of orientation have a special value.

## THE EMPTY SPACE IN INDONESIAN VERNACULAR ARCHITECTURE

Such empty space can also be found in many vernacular Indonesian architecture. The essence of the empty space as the center of orientation, a living space and even a sacred space appears in daily life of the society. It is a public space where family members and relatives meet each other, do their daily works and even share their crops. It is a place of celebration and also a place of communal worship. The empty space is the heart of the community.

In Madura – an island in the east corner of Java island –, the empty space is called Taneyan Lanjhang. Taneyan originally means courtyard. Lanjhang means long. So Taneyan Lanjhang literally means long courtyard. It has similarity with the Chinese shi heyuan configuration where the courtyard is surrounded by buildings. But in Taneyan Lanjhang, the courtyard is in a long rectangular shape and the configuration is usually occupied with some families in one clan. The open space is distinctly defined by the houses that surrounds it. This is a place where the ladies work on their harvested crop, teaching their children, marriage celebrations, children are playing and other daily activities. The house in the edge side of the axis is usually the house of the elder. This setting is one of the cultural identity of the people in Madura.

In the island of Flores, we can see at least 2 village that have the similar concept of setting. It is the village of Bena and the village of Wae Rebo. The village of Bena have a unique pattern of setting that they called Kisa Loka. Kisa Loka is a collection of nine Loka or nine type of building that represents a small universe in a public open space that become the center of orientation. The access

to the center of Kisa Loka is a linear path through the main gate passing through a great multi level stepping-stone. Such configuration is set for safety purposes where the building covers each other. The Kisa Loka is mainly functioned as a public gathering space where the people meets and interact one another. It is also a place of celebration and worship. It is the center of the small universe for the people who live in the village.

The village of Wae Rebo is an old Manggaraian village, situated in a highland 1200 meter above sea level in the west side of Flores Island. It can only be reached by way of a three-hour hike from the lowlands and famously recognize as the most beautiful village in Indonesia. It is a village that consist of a unique building called Mbaru Niang – or ‘drum houses’ in the Manggaraian language which is circular, cone-shaped buildings that were in a traditional way. It is one of the oldest traditional high rise building construction. These buildings were gathered in a cluster, creating an open space in the center. The open space is a public space that was created by the settling of the building that surround it. The building in the center is the main building where the elder and his family lives. The public open space is a living space for the clan where they worship rituals and do the celebrations. One of the famous ritual is Pa’ u Wae Lu’ u. The ritual is conducted by one of the elder in Wae Rebo to ask permission and protection from the elderly spirit for the visitors until they leave the village.

Vernacular architecture of Bali has also the same idea of configuration with an empty space surrounded by buildings. Bali is a mystical island with a beautiful



landscape and enriched by unique cultural artifacts. Bali vernacular architecture is based on the Balinese Hindu cosmology that we understand as mandala. Basically the word mandala refers to the cosmic configuration that plot the constellation of the Gods in certain hierarchy. In the beginning, the constellation of the mandala originated from a square that represents the four compass direction of the earth and transforming into octagon and continuously into certain diagrams. The center of the diagram become the most important area. It is believed to be the source of the living.

Orientation in Bali begins with the sacred mountain, Gunung Agung, which stands 3142 meters high in the eastern central part of the island. The mountain is the dwelling place of the Hindu Gods. Toward the mountain is called Kaja. Since the mountain is fairly in the center, then Kaja is a variable direction. It is north for those who live in the south and south for those who live in the north. The antipodal to Kaja is Kelod, seaward, toward the lower elevations and away from the holy mountain. Kelod is the less sacred, even the impure. The second most sacred direction after Kaja-kelod is kangin (east) – the direction where the sun rises. Kangin's opposite is kauh (west) which is less sacred. [Eiseman; 1990: 3] The two axis that cross one another perpendicularly create a nine-square

configuration of area, and the center is called puseh which refers to the uterus – an empty space where life begins.

This Kaja-Kelod, sacred-profane, high-low concept is deeply ingrained in the Balinese psyche. Villages are aligned kaja-kelod. Cemeteries and also temples are also oriented in such constrain. Every house is oriented kaja-kelod. The family temple in a house is in the most sacred position, kaja-kangin. The head of the household lives in the most kaja building in the compound. The kitchen and granary are kelod. Furthest kelod, often kelod-kauh, are the animal pens and the garbage dump. [Eiseman; 1990: 4] The centre of the compound is an open space called natah.

In Bali, natah is significant in all the livings aspect of the Balinese people. It is not merely an empty space. It is the main spatial orientation of the compound and also a place of social interactions. It is a symbol that represents the encounter place of purusa (manhood) and pradana (womanhood); heaven and earth. It is a place of living; a place of daily activities where the physical body and the mind connect each other and bring the seed of living. The empty space once again become significant among the other spaces.

## CONCLUSION

Etimologically, architecture is the science or the art of creating buildings. An architect is a person who planned a building and yet arrange spaces that emerge consequently by his creation. The space and the building is inseparable. Therefore, in the process of architecture, the creation of space is also by intention as the creation of the building. The space is designed by intention, so the space can also convey values and meanings to those who use it.

In primordial society, the empty space is not only a

public space. It represents the livelihood of the society. The empty space conveys the belief, the values and the cultural spirit of the society. Physically it become a spatial orientation; mentally it become a sourceful space and socially it become a living space. The existence of the empty space in Indonesian vernacular architecture is an example of how it turns out to be significant by the attached meanings and values. Once again the physical is nothing without the non-physical; the tangible is nothing without the intangible. Both is needed in order to produce a meaningful and significant built environment.

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