

## BALINESE TRADITIONAL HOME GARDEN CONCEPT BASED-ON TRADITIONAL MANUSCRIPT

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### Abstract

Balinese architecture and garden are well known internationally. Many information on these topics have been written both in the form of books and scientific articles. However, the information is not written based on Balinese cultural customs, and research related to the culture-based topics has not been widely carried out, especially to those who focused on traditional manuscripts. This research aimed to develop the concept of Balinese home garden based on the traditional manuscripts. It was conducted using a descriptive method through tracing the traditional manuscripts and interviewing traditional costum leaders. The Information that has been extracted from the manuscripts and interviews includes spatial patterns, elements that formed the traditional Balinese home garden, and the layout of these elements. The results showed that the elements include hard and soft elements. Hardscape elements include houses, places of worship, barns, kitchens, gate, and walls. These elements have different shapes, sizes, and layouts according to *Asta Kosala Kosali* manuscript. The elements are located in different space according to *Tri Hita Karana* and *Tri Mandala* manuscripts. The softscape (especially plants) located in the garden functions as a source of food and a means of traditional ceremonies for householder. The concept of spatial pattern includes 5 zones, namely *Parhyangan*, *Pawonan-Utama*, *Pawonan-Madya*, *Pawonan-Nista*, and *Palemahan*. Plants elements fill the five zones following the concept contained in *Asta Dala* manuscript. The traditional Balinese home garden style has more similarities a tropical garden, and culturally supports the concept of being environmentally friendly.

**Keywords:** *Garden design; Tropical Garden; Cultural landscape; Traditional manuscript; Balinese architecture*

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### Introduction

Indonesia is an archipelagic country that has a high diversity in the form of biodiversity, cultural diversity, and diversity of landscape visual characters. These diversities are interrelated with each other and form the character of Indonesia's traditional landscape [1]. One of the cultural diversities that exists in Indonesia is Balinese culture.

Balinese architecture has a characteristic in spatial patterns and building arrangements, so it is widely known as one of the architectures that has a unique and beautiful character. Balinese architecture is a traditional spatial layout of the Balinese building influenced by the teachings of Hinduism and passed down from generation to generation with all the rules inherited from ancient times, and becomes a legacy from previous generations [2]. Traditional Balinese architecture preserved for generations is reported in the traditional Balinese script in the form of *Asta Kosala-Kosali* manuscript [3]. The pattern of space and the arrangement of its elements in a traditional Balinese house is substantial for maintaining its sustainability

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following the traditional manuscript. It is because, in the Balinese spatial model, each building has a different function, both in supporting human activities in it and supporting custom ceremonial activities. The pattern of space that follows the concept of the traditional manuscript is believed to have a good impact on its residents.

The Balinese home garden is a part that is closely related to its architecture which is an integral part of the lives of its inhabitants. In general, the notion of a Balinese traditional garden is to a garden generally. However, the design of a Balinese traditional garden emphasizes the philosophy underlying the garden, including harmony and balance between God, nature, and humans [4]. Another essential principle underlying the arrangement is that it must be following the elements of truth, cleanliness (purity, nobility), and beauty (harmony) [5].

A house is a place where Balinese people live and is never separated from ritual activities or religious activities. The implementation of these activities utilizes various types of plants that are partly obtained from the residential environment. The Balinese people's practice in using various types of plants makes it crucial to maintain the diversity of plant species planted in traditional Balinese home gardens. The pattern of plant arrangement and the correct selection of plants based on Balinese cultural concepts is believed to give a positive aura to the inhabitants. Hence, a residential garden has a meaning of life for its residents. However, these concepts are contained in several traditional texts. Therefore, it is necessary to formulate concepts sourced from several traditional texts related to home gardens, one of which is Asta Kosala-Kosali mentioned above. Until now, there has been no scientific research which formulates the concept of traditional Balinese home gardens that follows their traditional scripts, as has been done by other indigenous people such as the Minangkabau people who has formulated the concept that follows their traditional scripts [1, 6, 7]. Efforts to formulate a traditional garden concept for the Balinese and other indigenous people in Indonesia are amongst the conservation efforts of cultural artifacts that maintain the fundamental design patterns and main concepts.

They pay attention to the current norms in the field of scientific conservation of cultural and natural assets [8-10]. Many schools in the field of art, architecture, landscaping, etc. for the valorization of these goods, it pays a special attention in all the didactic and research activities, a special place is occupied by the training of the young specialists and the modern policies of preservation and restoration [11-14].

This study aims to develop a traditional Balinese home garden concept based on local culture. What is meant by local culture in this study is the use of traditional scripts that guide life in the residential environment and traditional leaders who play an essential role in regulating the customs of the local community.

## Experimental Part

### Methods

This culture-based research was conducted using a descriptive method through tracing traditional texts and interviews with traditional leaders [1, 6, 15–17]. In this study, the data used were qualitative data, namely, literature study in the form of traditional scripts found in Bali related to spatial patterns and elements of traditional home gardens, and interviews with traditional custom leaders. The types and sources of data to be studied can be seen in Table 1 below.

**Table 1.** Data types and sources

<b>Data Type</b>	<b>Description</b>	<b>Data Source</b>
Residential house	Types of buildings in home gardens	Customary Library (traditional manuscripts), interviews with traditional leaders
Garden arrangement pattern	The layout of hardscape and softscape	
Garden elements and the functions	The function of each hard and soft elements	

### ***Traditional Manuscripts***

Searching for the traditional scripts were begun by visiting the Balinese traditional library, then requesting the librarian to show traditional scripts related to traditional Balinese home garden. There are four traditional scripts as main references in this research. The four scripts were then confirmed with traditional leaders to ensure that the four texts were following the objectives of this study. These scripts were: *Asta Kosala-Kosali*, *Tri Hita Karana*, *Tri Mandala* and *Asta Dala*. Searching for information related to spatial patterns and elements that make up traditional Balinese home gardens (Table 1) refers to the four traditional texts as has been done in previous studies [1, 6, 16, 17].

In general, the *Asta Kosala-Kosali* script describes spatial planning patterns and hard elements in the form of buildings [3, 18]. The *Tri Hita Karana* script describes the division of space based on the cause of the welfare or happiness of its occupants [19]. The *Tri Mandala* script describes the concept of the sanctity of a site [20]. The *Asta Dala* script describes the concept of balance oriented to the compass directions [2].

### ***Interview***

Interviews were conducted with traditional leaders through the in-depth interview method. The traditional leaders were selected by purposive sampling. What is meant by purposive here is that the traditional leaders were chosen due to their understanding of the four traditional texts used in this study, being an elder in the local indigenous community, and being willing to be interviewed [1, 21].

### ***Data Analysis Technique***

Traditional texts were analyzed using simple content analysis like in the previous study on Tambo Minangkabau manuscripts [1, 6]. The landscape elements (hardscape and softscape) from the landscape analysis of the traditional script will be plotted spatially (digitally) in the courtyard area of the Balinese traditional house. This spatial analysis describes the general concept of traditional Balinese home gardens based on traditional texts. The results of the spatial analysis were used as a reference in interviews with leaders. It aims to ensure the correct interpretation of the layout of the landscape elements. Descriptive analysis was conducted to explain the results of the spatial analysis and interviews of traditional leaders.

## **Results**

### ***Hard elements and their layout***

Traditional manuscripts/text containing information about the layout of elements in traditional Balinese spaces have their criteria and rules to form a typical residential arrangement known as *Asta Kosala Kosali*. The manuscripts regulate the selection of a suitable site for traditional Balinese home houses, the boundaries of the site and the location of the entrance, as well as the building and its layout.

Selecting the site for a traditional Balinese house is very important because it will have an impact on the daily lives of its residents. Residential houses located on suitable land will provide happiness for their residents and vice versa. Therefore, proper site selection is crucial. Land qualifications for Balinese traditional houses are: (i) *menemu labha*: land located in the west and facing or sloping to the east; (ii) *parabhoga wredhi*: land located in the north or facing south; (iii) *karang dewa ngukuhin*: land that if one enters it will feel calm; and (iv) *karang prekanti*: the soil, that is hoed to a depth of 30cm, will emit a spicy aroma [3].

A house located on unsuitable land will harm (bring negative impact to) its occupants, either directly or indirectly. The characteristics of unacceptable land are: (a) *karang boros wong*, is a land that has two entrances; (b) *karang suduk angga*, a land that is bordered by a living fence in the form of plants and their roots until they enter the yard of the house; (c) *karang panas* is a land that does not stop releasing hot air; (d) *karang hitam* is a land that lacks of sunlight; (e) land sloping to the west, namely land located in the east and sloping to the west; (f) land sloping to the south, land like this can cause hospital residents to often get sick; (g) *karaja bhya* is a land where blood is splattered for no reason from time to time; (h) *Karang Nangu*, which is a house located at the very end of a road and in front of it there are no other

buildings or also known as skewers; and (i) *Karang Wit Setra*, which is ex-graveyard land [3, 18].

The site shape of the Balinese traditional home garden is generally square, nevertheless it is not determined by the traditional script. According to A. Dwijendra [3], the border of the site generally uses wall with an entrance/exit gate. Location of the entrance gate should be determined based on the traditional script. Determining the proper gate is carried out by dividing each wall of the garden boundaries into nine segments (Fig. 1).

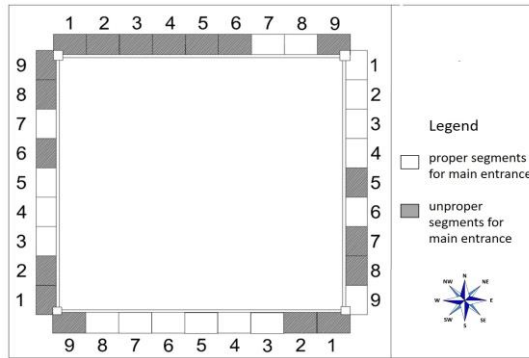


Fig. 1. Segmentation of the border wall

For the wall of eastside boundary, the segments were counted from the north to south. The segments on the wall of southside boundary were counted from the east to west, and so on (Fig. 1 and Table 2).

Table 2. Data types and sources

Walls of Boundary		Segment numbers within the wall								
		(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)
East Boundary	Counted from	North to South								
	Local name	<i>Kasih perih</i>	<i>Kina-bhaktin</i>	<i>Wreddhi guna</i>	<i>Dana theka</i>	<i>Kabrah-maman</i>	<i>Dana wreddhi</i>	<i>Nohan</i>	<i>strijahat</i>	<i>Wana yusa</i>
	Meaning	very dear	honored	very useful	good fortune	difficulty	generosity	Bad luck	Naughty wife	Longevity
	Proper segment	v	v	v	v	-	v	-	-	v
South Boundary	Counted from	East to West								
	Local name	<i>Bhaya agung</i>	<i>Tan panak</i>	<i>Suka megeng</i>	<i>Udan mas</i>	<i>Brahma stana</i>	<i>Dana wreddhi</i>	<i>Sugih bagya</i>	<i>Tek wredit</i>	<i>Kapaten</i>
	Meaning	Great danger	No child	Very happy	Great fortune	Heat	Generosity	Rich and happy	Good fortune	Death
	Proper segment	-	-	v	v	v	v	v	v	-
West Boundary	Counted from	South to North								
	Local name	<i>Bhaya agung</i>	<i>Musuh makaweh</i>	<i>Wreddhi mas</i>	<i>Wreddhi guna</i>	<i>Dana-wan</i>	<i>Brahma stana</i>	<i>Kina-bhaktin</i>	<i>piutang</i>	<i>Karo ghankala</i>
	Meaning	Great danger	Many enemies	Rich in gold	Very useful	Generosity	Hotness	Honored	Having many debts	Injured
	Proper segment	-	-	v	v	v	-	v	-	-
North Boundary	Counted from	West to East								
	Local name	<i>Tan panak</i>	<i>Wikaran-an</i>	<i>Nohan</i>	<i>Kadali</i>	<i>Brahma stana</i>	<i>Piutang</i>	<i>Suka mageng</i>	<i>Kawisesan</i>	<i>Kawignan</i>
	Meaning	No child	Always at odds	Restless	Slandered	Hotness	Having many debts	Very happy	Power	Many obstacles
	Proper segment	-	-	-	-	-	-	v	v	-

According to the Table 2, the proper segments for the entrance gate of each wall are: (i) segments 1-4, 6, and 9 for eastside wall; (ii) segments 3-8 for southside wall; (iii) segments 3-5 and 7 for westside wall; and (iv) segments 7 and 8 for northside wall.

Each proper segment has opportunity to be an entrance gate and determining the entrance gate also depends on where the neighborhood road is.

There is space between the wall and ditch (water drainage along neighborhood road) called as *telajakan* (Fig. 2). *Telajakan* has a function as buffer area. The minimum size is as wide as a chicken cage plus one foot of the homeowner, which is approximately one meter. The maximum size is the width of the house owner's hand, or it can also use the size of *asanan padi*. *Asanan padi* is a 220 centimeter length wooden tool that is commonly used by Balinese people to carry rice from the rice fields to their homes.

Traditional Balinese buildings are generally adjusting to the levels of the *utama* (the highest position), *madya* (the middle position), and *nista* (the lowest position) group (based on the *Tri Mandala* traditional text). The smallest type of traditional Balinese buildings is *sakapat*, the four-pillared construction, with 3.0x2.5m width. The larger types are *sakanem* (six-pillared) with 6.0x2.0m width, *sakatus* (eight-pillared) 5.0x2.5m width, and *sakaroras* (twelve-pillared), 6x6 meters width, the *paon* (kitchen) in the south or southwest, and *jineng* (rice barn) which has a function as a granary for storing crops. The dimensions of *paon* and *jineng* are not explained thoroughly in the traditional texts [22].

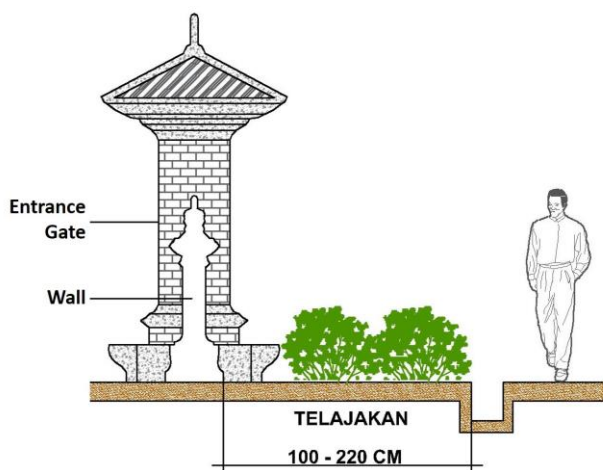


Fig. 2. Green area of telajakan

Each of the buildings mentioned above has its own character and building materials. Traditional Balinese buildings generally divide into houses, shrines (*Parhyangan*), barns/kitchens, and other buildings. The materials for these buildings can be seen in Table 3.

Table 3. Balinese traditional building materials [22]

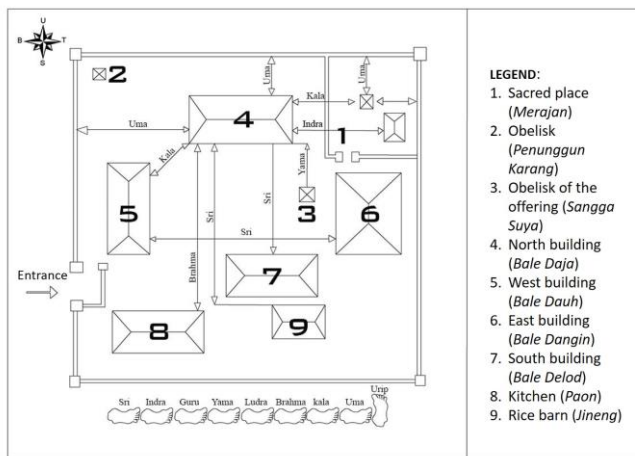
Building type	Materials
House	Jackfruit woods ( <i>Artocarpus heterophyllus</i> ), teak wood ( <i>Tectona grandis</i> ), breadfruit ( <i>Artocarpus alilis</i> ), terap ( <i>Artocarpus elasticus</i> ), santol ( <i>Sandoricum koetjape</i> ), Breadnut ( <i>Artocarpus camansi</i> ).
<i>Parhyangan</i> (sacred area)	Sandalwood ( <i>Santalum album</i> ), White Chempaka ( <i>Magnolia x alba</i> ), Dysox ( <i>Dysoxylum densiflorum</i> ), red cedar ( <b>Toona sureni</b> ).
Granary and kitchen	Wangkul, kutat ( <i>Planchonia valida</i> ), bentenu, belalu/Chinese albizia ( <i>Albizia chinensis</i> ). If there is a wooden tree that bears fruit without flowers, it should not be used for kitchen building.
Common	Coconut palm ( <i>Cocos nucifera</i> ), bamboo.

However, there are special provisions that prohibit using materials from certain sources as listed in Table 4.

**Table 4.** Prohibited material sources [22]

Material type	Description
<i>Brahmasesa</i>	Are materials from the remnants of fires that are used to rebuild a house. This is believed to cause the residents to live in misery.
<i>Nguripwangke</i>	Are materials from the remains of buildings that collapsed for no apparent reason, for example in the absence of a natural disaster. This is believed to cause the residents to suffer from fatal suffocation.
<i>Poman Pamali</i>	Are material from wood that grows on the edge of a cliff or high cliff. Balinese people believe that when the wood is used as a building material, it can cause its residents to suffer from strange diseases.
<i>Seawadung</i>	are materials from left over wood of a long cut, such as a tree that has been cut down and Ahe rest of the tree regenerates into a large tree, and the stem is used as building material. It is believed to cause the residents to die suddenly.
<i>Candragni</i>	is material from wood that grows in the area of <i>parahyangan</i> house. This can cause residents to be in trouble frequently.
<i>Rubuhbayu</i>	Are materials from fallen trees hit by strong winds. It is believed to cause the residents to experience suffocation.
<i>Rangesagara</i>	Are material from trees or wood that floats in the ocean, and it is used as a building. It can cause the residents to experience mental illness.
<i>Larapati</i>	Are materials from trees or wood remnants of landslides. It causes the residents get sick often.

In a residential area, it consists of hard elements in the form of *merajan*, *penunggun karang*, *sanggah suya*, *bale daja*, *bale dauh*, *bale dangin*, *bale delod*, *paon*, *jineng* and the entrance gate. The layout of the hard elements is determined by traditional size dimensions, using the footprint. The size of the footprint used is the householder’s footprint, the length and width of the foot. The tradition based-dimensions are *sri* (one foot), *indra* (two feet), *guru* (three feet), *yama* (four feet), *ludra* (five feet), *brahma* (six feet), *kala* (seven feet), *uma* (eight feet), and *urip* (eight feet plus one-foot width). The size of the distance (Fig. 3) can be a multiple of it.



**Fig. 3.** Distance between each hard elements [22]

**Functional Space Concept**

Considering the Balinese space division, traditional home gardens are divided into 3 (three) parts. They are based on the welfare or happiness purpose of the occupants. This division of space is also found in other indigenous peoples, including the Sundanese community, including the front, side, and back yard [23]. The Balinese traditional text

regulating the space division is the *tri hita karana* (three causes of well-being). The three parts are *parhyangan*, *pawongan* and *palemahan* (Fig. 4).

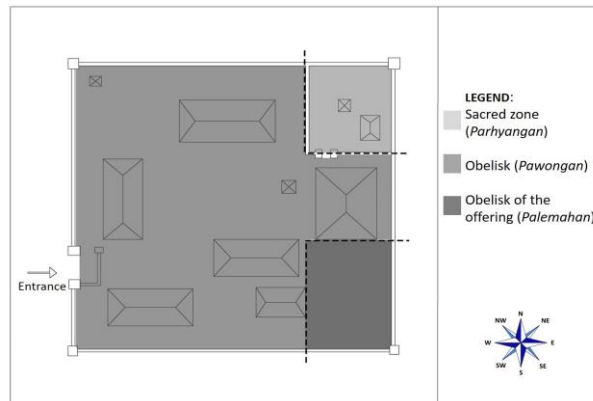


Fig. 4. Concept of the *Tri Hitaka Karana*

The *parhyangan* area is an area that is considered the most sacred. It is where the residents of the house conduct their prayer. The *parhyangan* area is located in the northeastern part of the home yard with a higher position than other areas. Plants that can be planted in this area are plants whose flowers, leaves, and stems can be used for ceremonial activities. Fruiting plants and plants that are taller than buildings in the *parhyangan* area should not be planted in this area. *Pawongan* comes from the word *wong* which in Javanese means people. *Pawongan* is a harmonious relationship between humans and fellow humans. Plants that are suitable to be planted in the *pawongan* area are plants with aesthetic value, giving a sense of comfort for the occupants of the house, and that is useful for ceremonial facilities. *Palemahan* comes from the word *lemah*, which means land. *Palemahan* is a harmonious relationship between humans and their environment. The *palemahan* area can be used as a cultivation or plantation area that can be used in daily life so that this area can be planted with various types of trees [19].

#### **Sainthood Concept**

Indigenous Balinese people consider Mount Agung to be the main orientation in their daily life. Mount Agung is considered a sacred place. The closer an area is to the mountain, the more sacred it is considered [20]. Mount Agung is located to the north of the Balinese people's residence. Therefore, following the idea, in Balinese culture, a space (home yard) is usually categorized into three areas having different sacred values. The traditional text that explains this idea is called *Tri Mandala*. It is derived from the word *Tri* which means three, and *Mandala* which means region, or area. Thus, each Balinese traditional home garden is divided into three parts, namely *Utama Mandala* (main and sacred area), *Madya Mandala* (area for activity), and *Nista Mandala* (backyard area) (Fig. 5).

The *Utama Mandala* is a space that has sacred value, and the building which is located in the northern part. The concept of the garden in *Utama Mandala* prioritizes plants with flowers, leaves, and stems that can be used for ceremony, so that residents of the house can make use of the plants in the *utama mandala* for conducting the ceremony. *Madya Mandala* is the connecting area between the main area and the *nista mandala* and is the place for the yard of the house (*natah rumah*) which contains residential buildings, kitchens, and rice barn or granary for the people in Bali and becomes the center of activity for homeowners. Plants that are suitable to be planted are habitus flower plants. *Nista Mandala* is a *jabaan* or *teba* area. The *Jaba* area has a gate design as a symbol of welcoming with friendliness and openness, and mutual assistance which is valuable for security and comfort. *Nista mandala* in the form of *teba* can be used with a composition of various types of plantation crops, such as fruits. The types of *upakara* plants, flowering trees, and fruits planted in Balinese traditional home gardens must be following their designation [24]

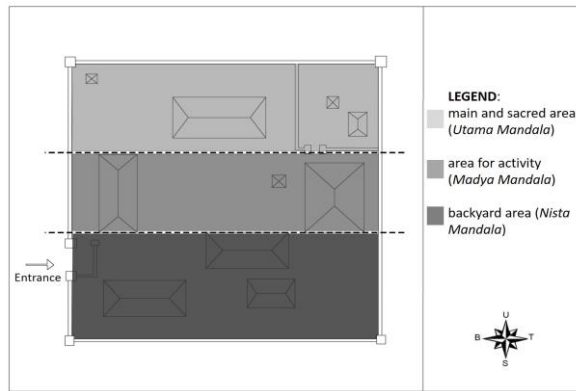


Fig. 5. Sainthood concept of *Tri Mandala*

**Balance concept**

Balinese culture believes that nature is always in balance since there are gods/deities who have their specialties and control nature. There are eight gods/deities, each of which has a special task and occupies its place (*stana*) following the eight cardinal directions. The concept of balance is reported in the *Asta Dala* traditional text. The eight gods regulating the balance are derived from eight lotus flowers as a symbol of *asta dala* [2]. Lotus is a plant that lives in three realms; the ground where the roots grow, the water where its stems are, and the air where its leaves and flowers are. The philosophy of flowers is following the Balinese belief which says that even though they live in mud, they can still show another side of beauty.

The first cardinal direction is North, where Lord Vishnu is and is symbolized by black. The Northeastern cardinal direction is occupied by the Lord Sambu and is symbolized in blue. Next, the east is the place of Lord Iswara with a white symbol. The southeast is the place of Lord Mahesora with the color of the pink. The south is the place of Lord Brahma, symbolized in red. The southwest is the place of Lord Rudra with orange color. The west is the temple of Lord Mahadewa symbolized in yellow. The last, The northwest is the palace of the Lord Sangkara with green color [2]. Spatially its is shown in figure 6.

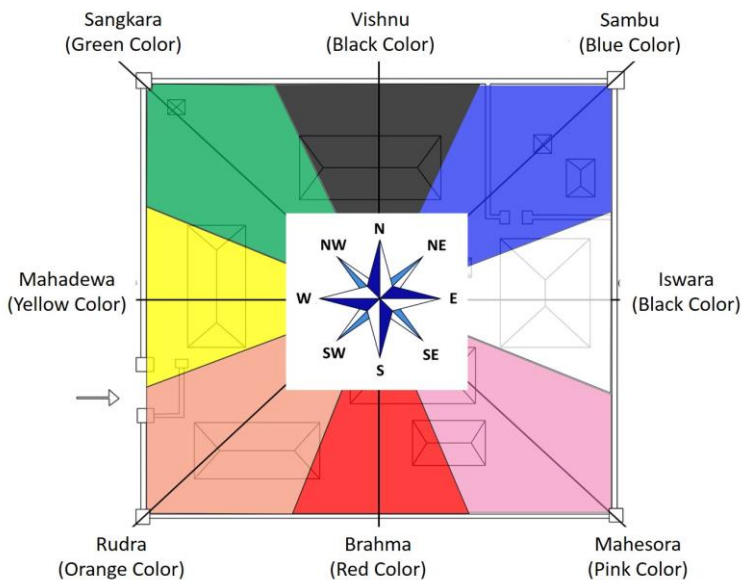


Fig. 6. Balance concept of the *Asta Dala*



The hardscape elements are not influenced by this concept, but by the plant elements. The placement of plants is adjusted to *Pengider Bhuana* (wind direction), especially in terms of flower or fruit color. The difference in the color of the space is adapting the cardinal directions and the God/Deity who is believed to reside (located) in the cardinal directions. Although this concept is obvious in its application to plant placement, it is practically not too binding or rigid to the rules. There is little flexibility.

## Discussions

The Balinese traditional home gardens are built by using 4 (four) main concepts written in the traditional scripts, they are: (i) the concept of hard elements and their layout (stated in the script of *Asta Kosala Kosali*), (ii) the concept of space function (stated in the script of *Tri Mandala*), (iii) the concept of the sanctity of space (stated in the script of *Tri Hita Karana*), and (iv) the concept of balance (stated in the script of *Asta Dala*). The concept becomes more comprehensive by adding soft elements such as plants [25]. The plants planted on the traditional Balinese home gardens mainly function as traditional ceremonial plants [26], and a part of them are food crops. Therefore, plant material is the fifth concept that fits to the overall concept. To fulfill the soft elements in the garden, using plants in the home garden for ceremonies needs to be added. The fourth concept consists of site borders, site selection, as well as the size, type, and layout of buildings or other hard elements (Fig. 7). The above-mentioned concepts should be accommodated in designing the Balinese traditional home garden.

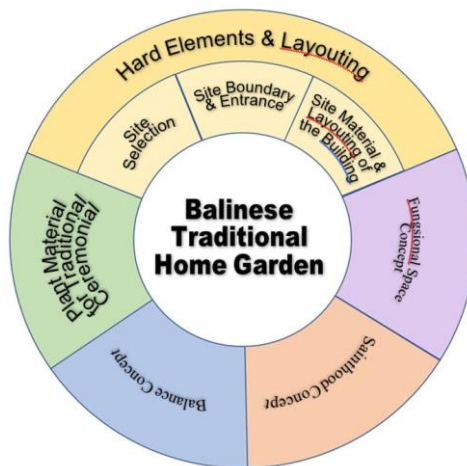


Fig. 7. Schematic concept

Applying the Balinese home garden should accommodate five spatial concept (Fig. 8). The most essential, the most important, and the most attached area to the life of the Balinese people is an area of worship to God the Almighty, the *Parhyangan*. This area collects the virtues of its constituent concepts, namely *Parhyangan*, *Utama Mandala*, the blue color, and its direction to Mount Agung (a sacred place for the Balinese people). This area has hard elements in the form of typical prayer buildings [3]. In terms of layout, this area has predetermined elements and layout, so it does not allow someone to change it. In terms of patterns and details of the layout of the supporting elements, the other four areas still left room to be changed. However, the hard elements of the building still hold the concept of Balinese architecture with its distinctive predetermined decoration layout.

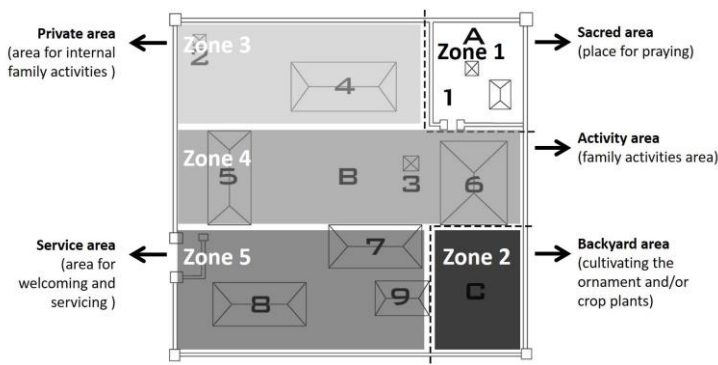


Fig. 8. Concept of the Balinese traditional home garden

The Second area is the *Palemahan* area which is located in the southeast corner. This zone unites the concept of *Palemahan*, *Nista Mandala*, and the color of the dice. It has relatively high flexibility, because it has an open space whose main function is to grow crops. The kind of plants grown is the plants needed for food, health, and traditional ceremony needs. There is no special design pattern to be applied. The planting pattern/style depends on the residents of the house. Tropical garden styles [27] are a relatively more relevant approach in this area. This approach can also be applied to all areas except the main area.

The other three areas (areas 3, 4, and 5) are a combination of concepts so that they reduce the subareas that follow. The three areas are: *Pawongan-Utama*, *Pawongan-Madya* and *Pawongan-Nista*. Each of these areas derives subareas based on the color attached to them and based on *Asta Dala*, namely: green and black for the *Pawongan-Utama*, yellow and white for *Pawongan-Madya*, and orange and red for the *Pawongan-Nista*. For the *Pawongan-Madya* area, there is a middle part that uses Neutral colors or other colors. It is because this subarea is the center of the cardinal points which includes various colors. The flexibility of the pattern/style arrangement of hard and soft materials is relatively flexible [28] compared to the main area (zone 1). The arrangement bound is only an adjustment to the function of the existing building in the area. Plants used that follow the concept of color and space function can refer to *upakara* plants [24, 26].

The traditional scripts studied are the primary references clarified with information from traditional leaders to provide an overview of the concept of Balinese home gardens. The absence of information related to garden design styles in both traditional scripts and interviews with traditional leaders is an opportunity to develop a traditional home garden, based on the needs of the homeowner without abandoning the concepts described above. However, the garden style can also use the concept of a contemporary tropical garden that is developing in the Bali region [27]. The primary and most important step in the process of making a traditional Balinese home garden is to determine the land or site that will be used for a residential house. Furthermore, the design process must be carried out following customary provisions [29] as described above.

## Conclusions

The basic elements that make up a traditional Balinese home garden include two main parts, namely the hard elements (hardscape) and the soft elements (softscape). Hardscape elements include houses, places of worship, barns and kitchens, *bale*, monuments and barriers. These elements have different shapes, sizes, and layouts following the concept of *asta kosala kosali*, *tri hita karana*, *tri mandala*. Moreover, all elements have various functions in supporting community activities. The soft elements that make up the Balinese traditional home garden consist of various types of plants. The plants used are food crops and as a means of traditional ceremonies for homeowners. For plant layout, paying attention to plant height, function, and

color of flowers and fruit that are planted following the compass directions (*pengider bhuana*) make a traditional Balinese planting have their own characteristics.

The concept of a Balinese traditional home garden is a combination of concepts that include the concept of hard elements and their layout, space function, the sanctity of the site, and balance, as well as using *upakara* plants. The five concepts are inseparable units. The concept brings out five main areas, and nine sub-areas based on the color and direction of the wind. The five zones are *Parhyangan*, *Pawongan-Utama*, *Pawongan-Madya*, *Pawongan-Nista*, and *Palemahan*. The concept of garden styles is not listed in traditional scripts and information on traditional leaders. It allows a homeowner to design his garden-style following his needs. Incompleteness application of the concepts in designing the garden can cause the garden cannot be called as a Balinese traditional home garden.

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