

Nusantara Aesthetics: The Beauty of Traditional Javanese Houses as A Foundation For Social Harmony and Respect

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ABSTRACT

This study seeks to find the concept of Nusantara Aesthetics in Javanese traditional houses, its correlation with the value of the Javanese people. The research is positioned in a critical thinking system, using the semiotic critical theory of visual communication. The location of the research is in Java. The study uses qualitative methods and interpretive analysis techniques that use a qualitative approach. Broadly speaking, the findings in the study are that the concept of Nusantara Aesthetics found in Javanese Traditional Houses is realized to maintain harmony. Harmony in social life can be achieved with *the pillars* including attitudes: *aruh*, *gupuh*, *lungguh*, and *suruh*. *Aruh* is a *grapyak* or friendly attitude to maintain safety and harmony with the environment. The representation of *the attitude of the Aruh* is that the Javanese traditional house has a *Regol* which is located at the front as a barrier with a road in the form of a small open house. *Gupuh* is an *age-age attitude*, Javanese people respect guests with an *age-age attitude* when they come out of the house to welcome guests in *masks*. *The mask of the front building* in the configuration of the Javanese house as a face, making the shade house a representation of the value of shade in accepting the presence of people. *Lungguh* is sitting, Javanese people receive guests to talk about something by sitting, therefore the house has a *pendapa* in the form of a spacious open house, a representation of a loose heart/freely accepting the presence of people.

Keywords: Harmony, representation, form, traditional Javanese house

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INTRODUCTION

The special feature of the Javanese people is the noble ideal of a culture of peace because of mutual respect. Peace will be the foundation of a calm, peaceful, and serene atmosphere. Principle *ayem peaceful*(peace) is not just a philosophy of life but is a manifestation of the inner Javanese people. Principles embraced to achieve the atmosphere *ayem peaceful* (peace) is the concept of *Pillars*. Harmony is a condition in which social balance is achieved (Suwardi 2006, 38). Javanese expressions for the principle of harmony is *the pillar of agawe santosa*, *crah agawe bubrah* (harmony will make strength while division will make weakness). Therefore, Javanese people like to connect the bonds of brotherhood to build the strength of brotherhood in the concept of *Harmony* (harmony).

The principle of *the pillars of the law* is one of the universal etiquette. This means that *the pillars of kurmat as a buffer for the life of Javanese people as an attitude towards fellow human beings that must be maintained, namely the principle of respect to be able to get along and be peaceful. The attitude towards fellow human beings to establish brotherhood in the concept of the pillars of the kurmat*, there is a tradition of *mara dhayoh* or *merdhayoh* (guesting) and receiving guests. *Merdhayoh* and receiving guests in the typical Javanese social system is the embodiment of the principle of *rukun-kurmat* (harmony and respect). In this context, *merdhayoh* and receiving guests to establish friendship as well as strengthen social relations.

Manifestations of *Pillars* (harmony-respect) in tradition *namu/sonjo/merdhayoh* (guest) and *Ketamon* (The Receptionist) is based on ethics: *aruh*, *gupuh*, *lungguh*, and *Treats* (Suhud

2019, February). **Gupuh, aruh, rengku, lungguh and supuh.** Five Javanese philosophies in hosting guests (Bagus, June 28, 2022-<https://manglayang.com/2022/06/28/gupuh-aruh-rengkuh-lungguh-suguh>). *Affect, gupuh, lungguh, and Treats* is the activity of concrete observable form which in social systems is called behavior (Nur Syam 2005, 13). Phrase *Javanese people are pseudo-* has been popular in Javanese society. This expression contains the understanding that Javanese people do not only display everything in the form of *wadhag* (visible). The appearance of the Javanese people is full *sasmita* (signal), meaning that many things are hidden, expressed using distinctive signs (Suwardi 2006, 24). To maintain or avoid inner conflicts, culture *pseudo-* often used in social relationships. Culture *pseudo-* What is meant is in reality full of symbols, in which many expressions are displayed. According to Spardley, all human behavior is full of the use of symbols and symbols (Said, Abdul Aziz 2004, 3). To understand a symbol or language is very diverse so that it can understand the meaning contained in the language or symbol (Ridwan Effendi 2021).

Symbols are present in language, attitudes, and expressed in cultural works. Javanese traditional houses as cultural works are a symbolic unit of expression of the thoughts, wills, and feelings of the Javanese people. The house as a place to live is a manifestation of thoughts, wills, and feelings for the Javanese people. The Javanese Human House pays attention to harmony with its cosmos in the sense of always paying attention to and respecting the potential of the surrounding sites (Kartono, J Lukito 2005, 135). The potential of the footprint around it is its relationship with others. The buffer for Javanese people's life to maintain harmony with the environment is the attitude of *Pillars of the date* consists of *aruh, gupuh, lungguh and Treats. Ruh, gupuh, lungguh and Treats* is a familiar local Javanese wisdom, which contains the attitude and behavior of the Javanese people.

The mother of all ethics: manners, moral order, good behavior in association, work, and daily life is called ethics (Mubarok, Moh Wahyu Syafi'ul 2017). The two important values for Javanese people about Javanese family life are the manners of 'respect' and 'harmonious social appearance' (Elina Intan Apriliani and Nufitriani Kartika Dewi 2019, 35). Respecting people and social appearance is part of the ethics in Javanese human life to achieve harmony. A house is the result of ideas that are poured into works as a place to live is an expression of identity, ethics: respect and social appearance. Therefore, the shape of the house is basically an expression of manners, respect, and social appearance as part of Javanese human ethics. Thus there is a correlation of concepts *Aesthetics* form of Javanese traditional houses with Javanese human ethics which include *aruh, gupuh, lungguh and Treats* Javanese people.

Based on this description, the question arises how the value of ethics in traditional Javanese houses is related to the concept of living *in harmony through* ethical values about *aruh, gupuh, lungguh, and suguh*. To answer this question, it is necessary to conduct a study to find ethical values in traditional Javanese houses related to the concept of living *in harmony with the kurmat* which consists of *aruh, gupuh, lungguh, and suguh*. The research is expected to find the concept of the beauty of traditional Javanese houses in the perspective of Nusantara Aesthetics. The study is important to provide a perspective for interior designers about the ethical values behind the visual form of traditional Javanese houses.

Aesthetic pedagogy of ethics is important to be actualized in a new representation in line with the development of the times in the era of the industrial revolution 4.0 as cultural literacy about Nusantara Aesthetics related to interior development. In the field of interior design, The uniqueness of the interior elements of traditional Javanese houses has faded along with the presence of modernity. This is natural because when modernity is present, traditions often become extinct because people do not preserve local culture on the grounds that it is considered traditional (Napsiah 2020, 41). However, in the end, in the era of the industrial revolution 4.0, there is a development science and technology that tend to trigger freedom of expression. Art and design have evolved both in form and way of appreciation. The interior

forms of the past are back to receive attention from various circles. Interior elements of traditional houses are present as interior elements of residential houses as well as interior elements of public buildings.

Cultural literacy, technological literacy are important to be developed. The idea of the uniqueness of the archipelago's cultural arts is interesting to be discovered and developed as part of cultural literacy. Nusantara Cultural Arts has a diversity of ethnic forms that continue to grow and develop among the presence of other cultural arts. Prospective designers need to be strongly prepared about the noble cultural values contained in the culture of the archipelago, one of which is contained in traditional Javanese houses. Therefore, it is necessary to study that can find the concept of Nusantara Aesthetics from Javanese traditional houses. The results of the study are expected to be a strategic step in the implementation of the interior development of traditional houses.

Many studies related to Nusantara Aesthetics explore local wisdom as an aesthetic base, including: Dharsono, Triyanto, etc. Each explores the beauty that comes from the culture of the archipelago. The discussion has not been directed to the interior. Triyanto in *Jurnal Imaginasi*, Vol 4, No 1 in 2008, wrote *Aesthetics of the Archipelago: A Cultural Perspective*. Shapes, forms or symbols. The results of the discussion of Nusantara Aesthetics are oriented to mystical, magical, cosmic, and religious cultures (Triyanto 2008). The discussion is more directed to fine arts education. The results of the study confirm the value of tradition which in the end can only be used as a finding of wealth in its time. The study does not discuss Javanese traditional houses.

Dharsono (Sony Kartika) wrote "Nusantara Aesthetics Orientation to Philosophy, Culture, Society, and Art Practice" in a National seminar, 2010 in Surakarta. Dharsono's writings reaffirmed the existence of the concept of beauty from the culture of the archipelago to the aesthetics of the archipelago, especially in the field of fine art (Dharsono, Sony Kartika 2010). Dharsono did not discuss Javanese traditional houses at all. Similar writings were written by: Yakob Sumardjo wrote "Rediscovering the Aesthetics of the Archipelago" in the National Seminar, 2010 in Surakarta; Matius Ali wrote "The Concept of Taste in the Aesthetics of the Archipelago" in a National seminar, 2010 in Surakarta; Rahmanu Widayat, writing *Javanese Aesthetics in the Context of Interior and Architects* in a National seminar, 2010 in Surakarta (Rahmanu Widayat, 2010). Some of these researchers have studied the aesthetics of the archipelago architecture and interiors from various perspectives, not discussing Javanese traditional houses in the context of houses as a personal representation of the Javanese people, thus leaving opportunities for the beauty of Javanese traditional houses as a representation of ethical values as a person of the Javanese people.

Arif Suharson, wrote "Reactualization of the Aesthetics and Ethics of *Wuwungan* Traditional Javanese Houses in the Era of the Industrial Revolution 4.0" in the 2019 Sandyakalaning National Seminar. The discussion focused on *Wuwungan* as a creature object. The study is directed to understand the Javanese philosophy of life through the art of ornamentation *Wuwungan* behind the visual form based on aesthetic and ethical correlations. The superiority of Javanese culture as the identity of Javanese values can be actualized in a new representation to adjust to the development of the industrial revolution era 4.0 (Arif Suharson 2019). The result of his findings that the philosophy of life of the people of the archipelago gave birth to craft art *Wuwungan* in a Javanese traditional house. This means that other elements of interior or architecture are basically representations of the philosophy of life of the Javanese people, found in *wuwungan*. Based on Suharson's study, every element of the interior or architecture of a traditional Javanese house is a representation of the philosophy of Javanese people's life that has not been studied until now.

Vedy Santoso, once conducted a study on Aesthetic Acculturation as Capital to Face Art Exchange in the ASEAN Economic Community. Santosa examines the development of

modern art in Indonesia holistically. The results of the study show that aesthetic acculturation can be used as a capital in alternative art exchanges and social interaction in ASEAN (Santoso, Vedy 2016). Based on Vedy Santoso's study, it is important to explore the archipelago aesthetics to find the concept of beauty from the archipelago's cultural artworks, which can ultimately be used as capital to face art exchanges at the global level. The aesthetics of Javanese traditional houses are still interesting to study in terms of the uniqueness of ethics about *Pillars of the date* as a support for life to maintain social harmony. The results of the study are expected to be used as capital in underpinning new works in the era of the industrial revolution 4.0 in the exchange of art and design and social interaction in the global era.

Based on the seven results of the study above, it still shows an important opportunity to find the aesthetic concept of Javanese traditional houses in terms of ethical values in maintaining social harmony. Therefore, it is important to conduct a study that seeks to explore and find pedagogic aesthetics of ethics through traditional Javanese houses as interior aesthetic capital in the era of the Industrial Revolution 4.0. The influence of new culture in the digital era is a lifeforce for local culture when it is able to acculturate together with technology and knowledge to actualize traditional values in the era of the industrial revolution 4.0. This study has the opportunity to provide new findings in the form of Nusantara Aesthetics to be developed as the basis for the aesthetics of the Industrial Revolution 4.0 Aesthetic Acculturation of the Nusantara Aesthetics in the Modern era.

Some of the studies above are a *road map* for the study of Nusantara Aesthetics in Javanese traditional houses. The study on Nusantara Aesthetics: The Beauty of Traditional Javanese Houses as A Foundation For Social Harmony and Respect *was* carried out through the exploration of local wisdom of Javanese culture *of aruh, gupuh, lungguh, and suguh*.

The novelty of this study lies in its exploration of the Nusantara Aesthetics within the context of Javanese traditional houses, emphasizing the link between architectural form and Javanese ethical values, such as harmony, respect, and social balance. While much research has focused on the aesthetics and symbolism of the archipelago's culture, this study uniquely integrates the interior design aspects of Javanese homes with ethical principles such as aruh, gupuh, lungguh, and suguh. This approach opens up new perspectives on how these traditional values can inform contemporary design practices in the era of the Industrial Revolution 4.0.

The purpose of this study is to uncover how Javanese traditional houses, as representations of Nusantara Aesthetics, embody ethical values that promote social harmony. By examining these values through the lens of interior design, the research aims to offer valuable insights for modern interior designers, encouraging them to integrate cultural wisdom into contemporary spaces. The study also contributes to preserving Javanese cultural heritage by showcasing how these traditional values can be revitalized and adapted to current design trends, fostering a deeper understanding and appreciation of cultural identity in the globalized world.

METHOD

A Study on the Exploration of Local Wisdom for the Development of Nusantara Aesthetics in Interior Design in the Era of Industrial Revolution 4.0. The exploration is directed at excavating local wisdom of Javanese human ethics *Aruh, Gupuh, Lungguh* and *Thank you* the correlation to the beauty of the shape of Javanese Traditional Houses. As the paradigm of cultural studies is in the area of postmodernism, this research is positioned in a critical thinking system, using the critical theory of semiotics. According to the theory of semiotics, in the meaning of symbols there is a process of semiosis (Edy Tri Sulistyono and Sunarmi 2020, 696). The process of semiosis is the process of integrating an entity with another entity, which is called signification. The process of semiosis produces an endless series of relationships, an interpretation will be a representation, an interpretation and a representation again of

adiphinitium. Such a movement is called the process of semiosis without limits, without ending (G., Bunt, R., and Jencks, C 1980, 382–383). According to Peirce, the meaning of signs in the triadic model appears to have the role of the subject as an integral part of the sign that is the basis for semiotics. Signs in Peirce's view are in a process of continuous change, which is called the process of infinite semiosis, which is the process of creating an endless series of interpreters in a chain of production and reproduction of signs, in which signs continue to develop (Sobur, 2003: xii-xiii). Roland Barthes' theory of signification is similar to the theory put forward by Peirce. According to Barthes, a sign has the possibility of producing a multi-level meaning called the level of signification (Sobur viii). Barthes explained two levels in signing, namely denotation and connotation. Denotation is the level of sign that explains the relationship between the marker and the sign, or between the sign and its reference to reality that produces an explicit meaning. Connotation is the level of signification that explains the relationship between the marker and the sign, in which it operates an implicit, indirect and uncertain meaning. The connotation of meaning is open to various possible interpretations.

Javanese traditional houses consist of various spaces in their respective configurations, each of which is interpreted as a denotative and connotative sign. Each space is located according to its location and each has an explicit shape as a sign. Behind the explicit marker, each space has a connotative value, namely value. The shape of the house is a personal mirror of its occupants, which means that a traditional Javanese house is a personal mirror of the Javanese people. Therefore, the denotation and connotation of Javanese traditional houses are personal representations of Javanese society.

The connotative meaning which is open in nature is expected to provide opportunities for the development of creativity in interpreting the text so that an understanding of the value of the beauty of traditional Javanese houses in the personal context of the Javanese people, which has not been found so far. The aesthetic concept of Javanese traditional houses maintains harmony between residents and their environment, allowing to find an archipelago aesthetic that can be adapted in the era of the 4.0 revolution.

This study uses qualitative methods and qualitative descriptive and interpretive data analysis techniques. Data collection techniques prioritize literature studies, interviews, document studies, and literature. The data is sourced from local Javanese wisdom and various supporting documents. Empirical data obtained from the field is necessary to comprehensively understand the object of study being studied, because basically research is an effort from a person to approach, understand, parse, and explain phenomena related to a certain object (Kleden, Ignas 1987, 60). Written data is obtained from data sources in the form of books, journals, documents, and previous research results related to Javanese local wisdom *Aruh, Gupuh, Lungguh* And *Thank you* its correlation with the personal of the Javanese people and the Javanese Traditional house.

RESULTS AND DISCUSSION

The description of the Javanese shows that actually what the Javanese mean is the ideal or the best state of a person's existence as an individual and social creature (Pitana, Titis Srimuda 2010, 102). As a social being, Javanese people pay great attention to the form of communication between others in order to maintain harmony in life. To maintain harmony, the principle of the pillars of *kurmat* is a support for life for Javanese people. Five principles of respect for guests, that is: *aruh, gupuh, lungguh, and treats*. Influence, *gupuh, lungguh, and Treats* is the embodiment of the main buffer *Harmony* in the event *namu/sonjo* (guest) and *Ketamon* (the receptionist) (Suhud 2019, February).

According to Imam Sutrajo (58), Mangkunegara IV has taught manners through Serat *Nayakawara* in the Pangkur song teachings on manners (Imam Sutarjo 2019). *Nayakawara* fiber is a collection of virtuous *piwulang* to build *tuwuh*, maintain the continuity of

Mangkunegaran. The Javanese tradition of educating is carried out through *tembang* or *unen-unen* which is still alive until now has become local wisdom. The words consisting of these narratives are each a sign in which there is a sign of a moral message.

Local wisdom about *Nompo Sonjo* (host) that *Jowo people have a good life, a heart, a heart, a heart, a treat to a grandmother*. The relationship is with the attitude of human beings towards others, when welcoming the arrival of people adhere to four attitudes for respect including *aruh, gupuh, lungguh* and *Treats*. Javanese human ethics in social interaction are regulated through the principles of harmony and respect to maintain the integrity of life (Pitana, Titis Srimuda 2007, 132). Harmony and respect are efforts to maintain harmony in life is a principle of conflict prevention (Magnis-Suseno, F 1991, 140). The Javanese *nggone pseudo-* has been popular in Javanese society. This expression contains the understanding that Javanese people are full of *sasmita* (signal), meaning that many things are hidden, expressed using distinctive signs (Suwardi 2006, 24). Culture *pseudo-* means full of symbols, in which many expressions are displayed. The expression is a manifestation of the subtle thoughts, wills, and tastes of the Javanese people.

The shape of the Javanese human house is a sign of the expression of the manifestation of the Javanese mind, will, and taste, the representation of the etiquette/ethics of the Javanese people is a sign. Ethics contains a meaning as awareness of a person's deeds, actions or behaviors. Ethics in terms of etymology is a combination of 2 words, namely ethics and ethics. Budi means conscious, reason, mind or disposition. Character is a behavior, deed, character. The two have a close relationship because basically a person's ethics are contained in the mind so that it will not be seen before it is done in a form called *pekerti* (deeds) (PKM 2020 Team). The visual form of the house is basically a sign, as for its meaning is an expression of the human ethics of its owner.

Javanese traditional houses are cultural works of the Javanese people. The main characteristics of the shape of Javanese Traditional houses are the layout and type of building. The typical shape of a traditional Javanese house is that there is a *front regol*, a large yard, and the core building is located in the middle surrounded by supporting buildings. Malinowski explained that all cultural activities actually intend to satisfy a series of instinctive needs of human beings related to their lives (Malinowski, 1964, 71-125). The instinctive need of Javanese people is the fulfillment of the life buffer about the *pillars of the date*. The attitude/personality of Javanese people to build a harmonious attitude socially in relation to activities in the house is the ethics of *ruh, gupuh, lungguh, and suruh*.

The representation of the ethical values of *influence, gupuh, lungguh, and suguh*, in the form of Javanese Traditional Houses can be described as follows.

Regol

According to the Salokapatra Fiber in question *Regol* is a building that functions as a gateway. According to Bausastra, *Regol* be *The small house of the door of the Kori is located in the gate of the lumrahe village of the noble house* (Small houses have a door located as the gate of the house, usually for noble houses (Inmelden 2020, 1).

The location of the *regol* is not in the middle of the line with the main door of the *pendapa*. Ethical considerations, *regol* is not placed in the middle of the line with the main door to avoid a view that directly enters the room, because Javanese people do not like to show off. In addition to ethics, the *regol* is located not in the middle to maintain safety and security. People don't easily see inside the room. *Regol* symbolizes that humans want goodness and safety. Humans want goodness, for that reason humans maintain ethics and do not like to show off. Humans want safety, for that reason humans are vigilant by maintaining *home privacy*.

a. Classification of Regol Signs

Regol is not the core building, but its presence makes Javanese houses more *prosperous*. *Regol* is in the shape of a small house resembling the shape of a house equipped with seats and



Figure 2

Masks on the Mangkunegaran Building (National Register System of Cultural Heritage 2021)

b. Meaning of Masks

Javanese people pay great attention to their self-orientation and reflection of their attitude of smell and include it in various symbols (Josephine Roosandriantini, Angelina Novemita Santoso, and Catherina Novita Ambarwati 2019). These symbols are then applied in the form of house architecture. Presence *Masks* making the shady house not hot. Its function as a place for the inhabitants of the house *gupuh* Coming out to welcome guests builds a peaceful shady atmosphere. *Pendhapa* The area is open, then the mask is an additional building *Emperan*, So that the shape of a shady house is not hot.

Gupuh Interpreted as busy or troublesome (Purwadi 2004, 141). Literally, it can be interpreted as hasty or rushed. Meaning *gupuh* is a feeling of joy so that with *gaga-gaga* (immediately) welcome the presence of others. In the context of Javanese people accepting the presence of people, whoever the person is, there is always a seriousness to accept (Pitana, Titis Srimuda 2019). This means that there is seriousness or enthusiasm of the Javanese people in welcoming the presence of guests, in discussing the Javanese name *gupuh*. *Gupuh* is an attitude of rushing to welcome guests by going down or out of the house to welcome them at *Emper* (terrace). Seriousness in welcoming the presence of people at home is an attitude of respect for other people who come to the house. Manners cannot be separated from a person's behavior and language. Some behaviors used to signify politeness, such as facial expressions and direct body orientation (Hübscher, Garufi, and Prieto 2019). Exit the core house towards the emplacement or *Masks* welcoming the arrival of others as a form of *gupuh* to welcome guests

A representation of this attitude *of gupuh*, in Javanese Traditional Houses, there is an emrole in the core building. A characteristic of a traditional Javanese house is an *emper* in the front. In *the Kapangeranan environment* such as in Mangkunegaran, as well as the Kasunanan palace, the front building in the form of *a mask* becomes *an emper* in front of *Pendapa*.

Pendapa

Lungguh, means to sit (Purwadi 2004, 267). This means that in the context of receiving guests in Java, after being welcomed in the canopy, guests are invited to enter to be welcomed *lungguh* at *Home Front*. *Lungguh* It is generally interpreted as providing a seat. Javanese culture has a tradition of discussing problems in a sitting position. The sitting position leads people to think clearly. Sitting is etiquette in communicating with others. That's why, Javanese people always give seats to people who come to the house as an effort to maintain orderly manners in communicating with others at home.

Representation of the seriousness of the Javanese people to give seats/*Lungguh*, in the Javanese Traditional House there is *pendhapa* in the form of an open space or *Home Front* that *loose* to accept the presence of others. *Pendapa* identical to *Home Front* for ordinary people. At *Kapangeranan*, the building used to receive guests is the front building named

Pendapa in the form of a Joglo (*Gusti Dipo 2019, August*). Trisula explained, that, the form of Joglo is only for certain circles, not everyone can have (Trisulawati, Rini 2003, 35). Joglo Houses which were initially only owned by respected people, along with the development of the Joglo era can be owned by anyone who wants to build a Joglo House (Christian Moniaga and Alvina Gunawan 2019, 13). Joglo as a home *pendhapa* It is in the form of an open space and a large place to receive the presence of others.

Pendhapa It functions as a place to receive families and official guests, a place for meetings, parties and for performances and as a place for traditional gamelan. *Pendhapa* It is an expression of order, an order that is in two forces that are not in line or clashing, showing harmony, balance and stability of the world (Christian Moniaga and Alvina Gunawan 2019, 18). On the floor, three are arranged which symbolize the status of the owner of the house. The initial stage, namely the lowest emper floor is used as a seat for priyayi with low status, then the *pendhapa* floor as a seat for dignitaries. For the courtiers, they will sit on the outside of the *pendhapa*, united to *Anonymous*, so that the space *pendhapa* It can be meaningful as the center of the local community and the big family of the local priyayi. Harmony for Javanese people is to position others and themselves according to their position, including sitting patterns.

The seating is arranged in such a way that the guest sits facing *Omah Mburi/Dalem Ageng* which is located behind *Paringgitan*. The visual form of *Pendapa* can be in the form of a Joglo or other forms for *the front house* according to its degree. *Pendapa* or *omah ngarep* is a representation of the ethics of paying respect to others in the form of *lungguh* so as to create a *loose/spacious house*. In general, *the house is* without room partitions, so that the shape of *the house is* loose/spacious as a representation of the breadth of the mind to maintain the harmony and regularity of the relationship to accept the presence of others at home. The shape of *the house* can be seen in the picture below.



Figure 3
Pendapa Mangkunegaran (National Register System of Cultural Heritage 2021)

Thank you

Suguh or *treats* are dishes. For Javanese people, the implementation is closely related to the attitude of Javanese people in relation to others. Javanese people call people who like to give *treats* *loma*. In relation to *the attitude of influence*, Javanese people *influence* by giving *treats*. *Suguh* is also a manifestation of the attitude of *gupuh* (earnest) in accepting guests, so that they are willing to provide the most special dishes for guests, in the form of art and food. In the concept of Javanese people, there is the term guest *disubyo-subyo dhehaharan treat kang maneko warno* (guests are welcomed with a variety of food). *Suguh* is also a manifestation of respect by giving *maneko warno* treats (various treats), in the form of food and entertainment.

Javanese tradition, receiving the presence of guests is not only food but also entertainment in the form of performances. That's why in Javanese people's homes there are *Paringgitan*. *Paringgitan* located at the back *Pendapa*, between *Pendapa* with *Dalem Ageng*. *Pringgitan* which is a foyer and as a space boundary *pendhapa* with the *dalem* room. *Paringgitan* is a semi-public building. *Pringgitan* In addition to being used as a place for puppet shows, *Pringgitan* is used to welcome honored guests, namely welcoming official guests. *Pringgitan* which is the introductory room where those who will enter the *dalem ageng* room

will be the center of the traditional Javanese house, namely the Joglo house (Christian Moniaga and Alvina Gunawan 2019, 18). *Pringgitan* For their daily lives, it usually functions as a living room for special/special guests.

A pleasant beauty is called *ngresepeake*. *An enjoyable spectacle is the name of the reception*. The pleasant atmosphere is called a pleasant atmosphere. The representation of *the attitude of loma, aweh pasugatan/treats* to build an atmosphere of *reagreement*, the Javanese human house is *Paringgitan*. *Paringgitan* is a building in a Javanese human house as a place to present performances as a form of respect, by giving *a greeting* to entertain others/guests. The shape of one of *the Paringgitan* can be seen in the picture below.



**Figure 4 Paringgitan at Mangkunegaran Temple
(National Register System of Cultural Heritage 2021)**

CONCLUSION

The Javanese Traditional House serves as a cultural representation of the Javanese people, embodying their aesthetic concepts and ethical values through its architectural design, which fulfills instinctive needs for self-expression and social harmony. Central to Javanese social life is the tradition of *namu/sonjo* (guest), reflecting ethical attitudes such as *aruh* (friendliness), *gupuh* (urgency), *lungguh* (seating), and *suguh* (hospitality). The *regol*, or front building of the house, acts as a welcoming gateway, promoting an open attitude towards visitors. The mask-like structure of the *pendapa* provides shade and symbolizes *gupuh*, while the spacious *pendapa* invites social interaction. The *paringgitan*, situated between the *pendapa* and *dalem ageng*, serves as a performance space, enhancing the atmosphere of generosity and showcasing wealth. Collectively, these elements reflect the Nusantara Aesthetics, emphasizing harmony and identity through the principles of *rukun-kurmat*. The adaptation of these ethical values into contemporary interior design encourages environments that are friendly, shady, loose, and culturally resonant, aligning with the ideals of the industrial revolution 4.0.

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