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FLOOR ELEVATION SHAPE MEANING WITH *VASTU* AS CONTEXT IN *WITANA* WARD, YOGYAKARTA PALACE

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ABSTRACT

The fact that the Yogyakarta Palace is a centre and means of embodying cultural values that are still maintained and exist is proven through two aspects intangibles and tangibles. The distribution of local values reality, such as philosophy increasingly being threatened among the younger generation. From the physical revitalisation, we can understand the symbolic meaning of the Yogyakarta Palace through buildings because they contain complete symbolic meanings, especially in *Witana* Ward's floor elevation. What is the floor elevation shape with the steps? How is the relationship process between geometric shapes and symbolic meanings? What is the symbolic meaning of the floor elevation shape with steps? The research questions align with the urgency to formulate floor elevation shapes with the steps, formulate a relationship process between geometric shapes and symbolic meanings, and formulate the symbolic meaning of the floor elevation shape. The semiotic method with Peirce and Chandler's analytical model will be applied to study the floor elevation forms to uncover latent factors that are produced by truths under local knowledge. The result is a system consisting of three sign components, built from floor elevation shape with the steps objects that have a relationship with *Vastu* as context.

Keywords:

Floor Elevation, *Vastu*, *Witana* Ward, Yogyakarta Palace

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1. Introduction

Manifestation of this majesty was an attempt to justify the Yogyakarta Palace, which at that time was the current government and today Javanese culture epicentre. The fact that Yogyakarta Palace is a centre of Javanese culture is still maintained and exists, proven through two aspects intangible and tangible. Non-physically, Yogyakarta Palace's recognition as the centre of Javanese culture, proven by the existence of an imaginary axis as the philosophical basis for Yogyakarta City's spatial layout, is implementing the Javanese cosmology concept. Priyono (2015, p. 60), in his book entitled "Yogyakarta City of Philosophy," states that managing its spatial layout Yogyakarta Palace describes the human life cycle process based on the philosophy of *Sangkan Paraning Dumadi* (origin and purpose of being). This philosophy was then embodied in various physical forms of culture, such as Architecture, urban planning, and the landscape of Yogyakarta City. Physically, Yogyakarta Palace (the centre of Javanese culture) tries to preserve culture by carrying out revitalisation. This decision was conveyed by *Kawedanan Hageng Punakawan* (KHP) *Nitya Budaya*, GKR Bendara in

the 2021 Jogja International Batik Biennale (JIBB) Webinar in Yogyakarta, published on the Kompas website on Tuesday, September 28, 2021 (Mulyana, 2021), stating *Ngarsa Dalem X* (Sultan HB X)'s *dawuh* for 'repackaging' or repackaging culture (palace). Moreover, Bendara added that Sultan HB X expressed his desire for the Yogyakarta Palace to be more open. If so, physically, the "possibility" of the issue can be resolved. How about conveying understanding in meaning? Especially for young people so that they can create a common perception of cultural values. This information transfer is one of the ways to contribute to cultural maintenance strategies.

In reality, local Javanese values distribution, such as Javanese philosophy as a way of life, is increasingly threatened among the younger generation, regardless of the status of UNESCO's World Heritage Tentative List. To understand the philosophical meaning contained in the physical form of the Yogyakarta Palace, it is necessary to base on crisis cognition. The vital understanding of symbolic meaning in the Yogyakarta Palace can be learned through the building because it contains a complete symbolic meaning, especially in the *Witana* Ward. *Witana*,

still functioning according to its primary function as a place for the king's coronation, deserves to be considered a living monument. *Witana Ward* is one of the buildings that still exist and has complete ornaments full of symbolic meaning, also an architectural symbol to invite all people to remember God Almighty. Based on the meaning of the diction *Witana* or *wiwitana*, namely 'begin' as a symbol to start *Samadi* or invite people to worship God Almighty beginning from the Sultan himself (Priyono et al., 2015, p. 52). This is in line with the philosophy of Sangkan Paraning Dumadi, where the *Witana Ward* is a location for the new king of the *Ngayogyakarta* Sultanate coronation.

Evidence for other interpretations can be seen from the position of the *Witana Ward* building with a north-facing direction depicting the imaginary line of purposes of life. Based on this, *Witana Ward* has sacred values that are content with the presence of philosophy in various aspects, such as orientation, roof shape, and architectural forms in each field. Especially vertically at floor elevation that shows a diverged zone. What is the floor elevation shape with the steps? How is the relationship process between geometric shapes and symbolic meanings? What is the symbolic meaning of the floor elevation shape with steps?

Moreover, *Witana Ward* within the Yogyakarta Palace, the physical or non-physical context has yet to be studied extensively. According to Sumalyo (2021, p. 17), there has been broad research on the Yogyakarta Palace but only diminutive research related to abstract aspects. According to Waterson (2009, p. 91), cosmology abstraction refers to symbolic rather than functional purposes. Still, it is only part of a more complex pattern of symbolism woven into the original Architecture to make it resonate with meaning. This supposition is the background of locus and focus research, considering that the less general community, especially the younger generation, comprehends Yogyakarta Palace's architectural ward shape symbolic meaning. To understand what is behind architectural phenomena and facts, relevant instruments or theories need to be included because the emergence of these architectural phenomena is full of signs and symbols that appear semiotically, which can be defined as a science that examines every object, phenomenon, and culture as a system of signs (Subroto, 2019, p. 5). Based on the explanation above, both tangible and intangible components in understanding architectural ontology are essential for further investigation to reveal latent factors in the *Witana Ward* building.

2. Literature Reviews

2.1 Architectural Morphology

Based on shapes representation with the application of rectangular dimension units as the standard or canonical version of morphology. The implementation of the geometric method aims to describe a proposition by dividing a rectangular shape into squares to produce measurable relative distances. The lines in the lattice dimensions aim to compare shapes (*morphe*), such as organic to geometric shapes. Representing the proportions method in a rectangular form has brought a significant difference between each part's configuration and relative size descriptions (Steadman, 1983, p. 12). The existence of lines in the shape of a square grid acts as a type of

separation that can be analogous to 'something separate' and 'something continuous.' This separation (line) is the essential reference in all morphology. The distinction is the most important because (despite its metric nature) it can vary continuously, giving rise to infinite possibilities of scale or size (Steadman, 1983, p. 11). Morphological studies can play an essential role in compositional principles by implementing them as an analytical process.

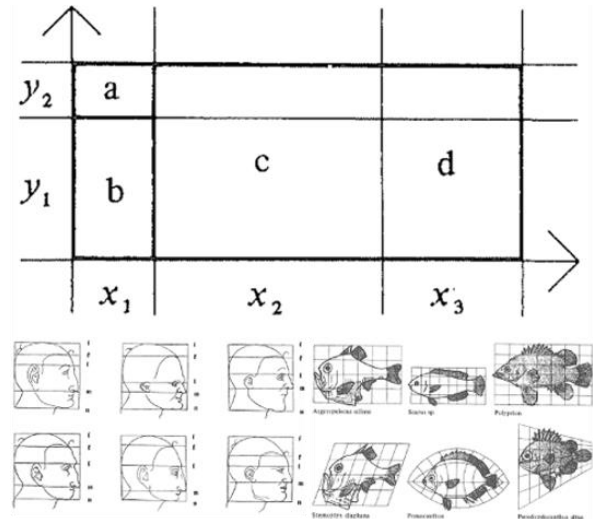


Figure 1. Orthogonal Lattice in Two Dimensions

Source: Steadman (1983, p. 9)

2.2 Model Semiotics Sanders Peirce and Chandler

Peirce's semiotic model focuses on knowledge about human thought processes or logic. The basic principle of Peirce's theory is that anything can be a sign as long as it can represent something according to individual interpretations and thoughts. In Peirce's triadic relationship, no process is carried out factorial with the only exception to a certain extent; an essential triadic relationship is the sign or representation of the object and its interpreter (Peirce, 1986, p. 26). The triadic model then undergoes a diachronic mapping process with Peirce's successive interpretant scheme. According to Peirce, a sign is "something which stands to somebody for something in some respects or capacity" as will be seen, a sign can stand for something else to somebody only because this 'standing-for' relation is mediated by an interpretant (Eco, 1979, p. 26). To propose a coherent explanation of key concepts from several different sources of thought in semiotics will be clarified by applying Chandler's semiotics version. The analysis essence of Daniel Chandler's semiotic method is meaningful signs, where everything can be a sign as long as humans interpret it as a 'marker' of something. Chandler (2007, p. 37) describes three modes of Peirce's taxonomy: symbols as modes in which the signifier does not resemble the signified but is basically arbitrary or purely conventional, so this association must be agreed upon (icon-index-symbol).

2.3 Architectural Precedents

Why is precedent analysis so critical, especially for architectural disciplines? According to Hatmoko (2020, p. 55), the Architecture field can be studied through precedent consisting of three aspects, but the analysis will be focused on two main aspects, i.e., the conceptual aspect;

the first is how the philosophical concept of an architect in designing; second, how the architect arranges his design concept in the form of ideas that can identify various elements into a single design unit; third, how the architect responds to the demands of the program, context, and the various ideas that emerge. The formal aspect first analyses architectural works as geometric constructions by analysing architectural results as a series of lines, arrangement of points, lines, planes, and intersections of planes in space; second, analysis of the work as a configuration of architectural forms.

2.4 Vastu as Hinduism Context

The investigation starts from the understanding that *Vastu* is a place to live, which comes from the Sanskrit word *Vas* which means to live. *Mānasāra* is a comprehensive treatise on Architecture and iconography; these references include a complete treatise with complete *Vastu* information. *Mānasāra* represents the *Vastu* tradition's universality and contains iconography of Jain and Buddhist images, so the work is universally accepted throughout India. Another view stated by Babu (1997, p. 3) dates back to the *Vedas* (sacred knowledge, as well as literature, is referred to innumerable times in later texts) and the knowledge hooks ancient India that *Vastu* pronounced as *Vaastu*, which is an integral part of *Jyotisha* or *Vedic* astrology. According to *Vedic* thought, the world we see is only part of our existence; the forms and events we perceive are significant merely to the extent that they help us understand the nonmanifest layers beneath the magic diagrams (Chakrabarti, 1997, p. 29). The spiritual and the material, invisible and the visible, find a subtle translation in the plan and the elevation of the building. Apart from the knowledge, skill, and ingenuity in geometry and geometric algebra, the *Vedic* civilisation was strong in the computational aspects of mathematics as; well they handled the arithmetic of fractions as well as surds with ease, found good rational approximations to irrational numbers (Dutta, 2002, p. 6). Applications in various geometric constructions refer to something more ancient called *Vedic* Mathematics (*Sulba Sutras*). The *Sulba Sutras* were estimated to have been composed around 800 BC (some recent researchers suggest earlier dates).

2.5 Javanism (Kejawen) as Cultural Context

Javanese architecture is classified based on the shape of the roof, namely *Joglo*, *Limasan Kampung*, *Panggung-Pe*, and *Tajug*. Two general types of Javanese architecture, namely *Joglo* and *Limasan*, are the essence of the traditions of the Javanese people. The highest preference sees *Joglo* as a masterpiece of Javanese architecture and has sacred values. The specification of the cultural context, especially in Yogyakarta, has several symbols of human structure with all the concepts of consciousness, such as *Sangkan Paraning Dumadi*, *Memayu Hayuning Bawana*, *Manunggaling Kawula Gusti*, and *Sêdulur Papat Lima Pancêr*. The meaning of the palace is significant and embedded in the hearts of the people because the Sultan and the palace still have or fulfill the qualities described in *Sanépa* and are spiritual and have profound meaning (Priyono, 2015: 38).

2.6 Description of Locus

This research is located at the *Witana* Ward in the *Siti Hinggil Lor* area. Sumalyo (2021, p. 425) states that *Siti Hinggil* is a 50x500 m² rectangular yard; the northern side is the longest (crossing from north to south). *Siti Hinggil* is interpreted as high land, commonly called '*Sitinggil*,' according to its position 2 meters above the surrounding ground. *Siti Hinggil Lor* area has some ward, such as *Manguntur Tangkil* (the ward within *Tratag Sitinggil Lor*), where the king of *Sinekowo* (sit) on *Dampar Kencana* (the Sultan's throne). The position between the *Witana* Ward and the *Manguntur Tangkil* Ward is located side by side with building orientation facing north like the king was facing when he was crowned.

Functionally, the *Witana* Ward is intended for sacred activities such as the coronation of kings and the location of primary *Garebeg* artefacts. Quoted from "Building Structure of the Kraton Yogyakarta," written by Susatyo (1979, p. 68), the architectural Ward *Witana* style has Javanese building art classical rules, as well as decorative art, spread all over the building. Hence, it looks luxurious, grand, as well as splendid. This building deserves attention based on identifying components' completeness. Especially as a unique place and architecturally, it still exists and is maintained and even functions according to its original purpose. The above studies have led to the discourse that the *Witana* Ward deserves to be called a living monument. However, with the abundance of completeness of the building components, this building has yet to receive detailed studies.

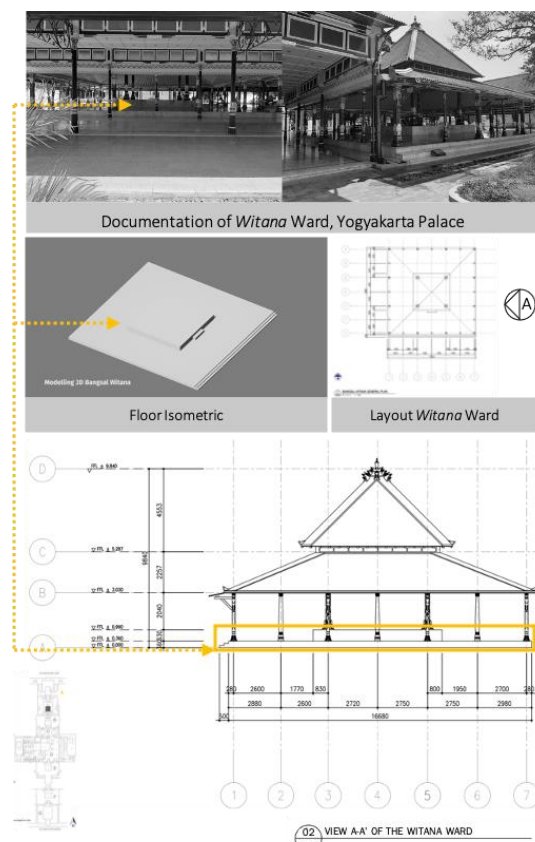


Figure 2. Witana Ward Data and Documentation

Source: Researcher (2022)

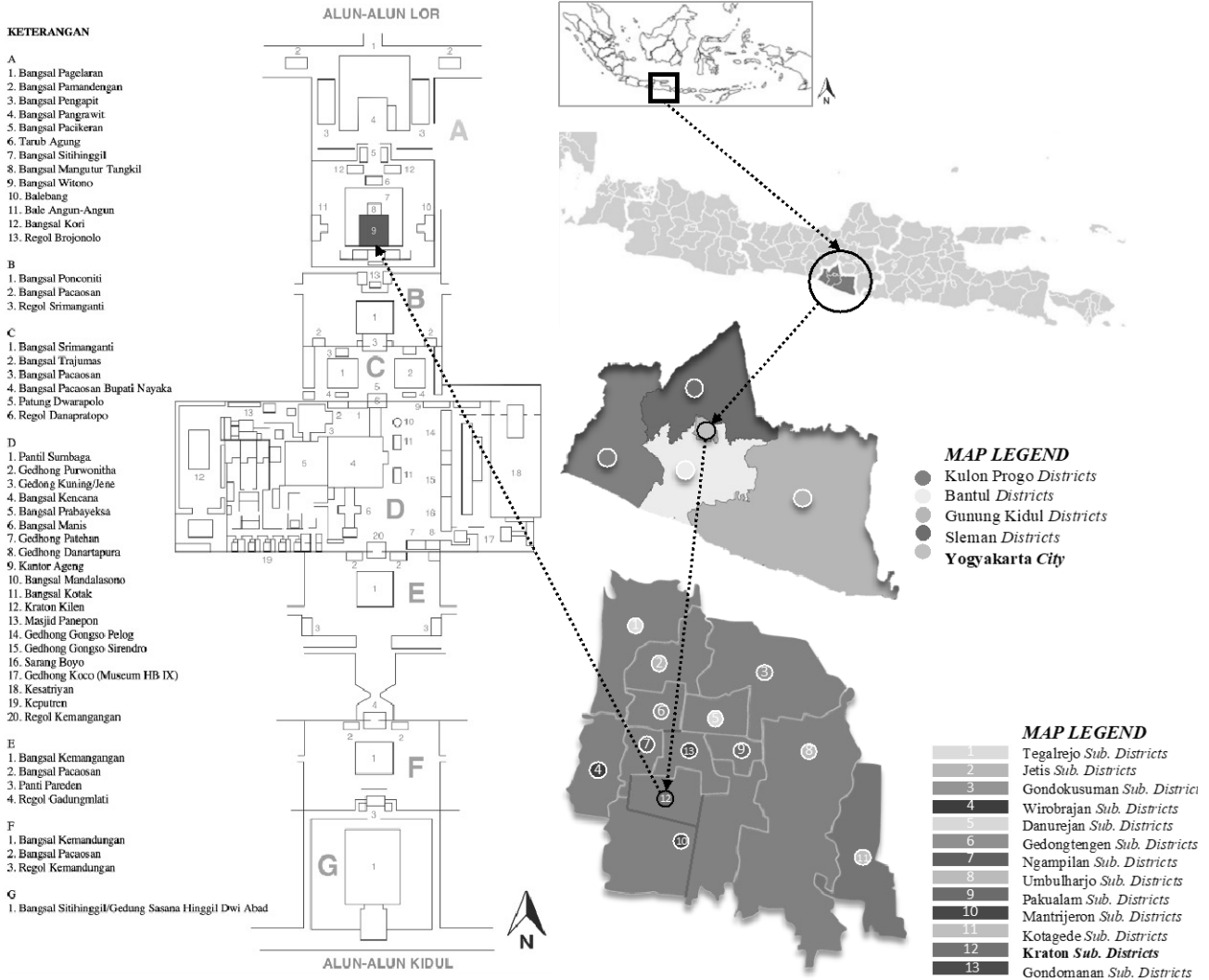


Figure 3. Object Locus
Source: Researcher (2022)

The above study underlies that philosophically, there is an indication that the location of *Witana* Ward closely connects with the *Vastu* concept. Reinforced by Sage Vyasa's statement in Babu (1997, p. 6) that a house as high as the peaks of the *Kailasa* mountains means a building that stands tall, majestic, free from obstructions, has a compound with walls, and high doors that are uniform and decorated with lots of ornaments. If following Javanese philosophy, Bangsal *Witana* has a close relationship in terms of building orientation with the *Paraning Dumadi* axis, which means the purpose of human life. Evidence in the form of the existence of *Toegoe Golong Gilig* (25 meters high) with a background of Mount Merapi so that the Sultan can see the components of the imaginary axis of the *Paraning Dumadi* section. The studies above lead to the urgency of research at various scales, namely macro, mezzo, and micro, which aim to explore local knowledge regarding Architectural form's symbolic meaning in *Witana* Ward.

3. Research Method

The research uses semiotic methods, where meaning is based on general semiotic analysis methods based on Sanders Peirce's semiotic model. Peirce's semiotics model examines Ward *Witana's* architectural forms in triadic

forms (icons, indexes, and symbols). This meaning will be dialogued with understanding architectural forms in the context of all world cultures, where architectural forms are expressions of the philosophical interaction of mass and space. The symbolic meaning study will be in dialogue with the understanding of architectural forms reflecting the relationship between humans, nature with humans, and the universe. The construction between meaning and sign can only be understood from the human perspective that uses it. Signs are words, images, sounds, smells, tastes, or objects, but these do not have intrinsic meaning and become signs only if we embed them with meaning (Chandler, 2007, p. 3). The clarity of mass and form relations determines architectural work's level of excellence in each period of cultural development. A literature study will help researchers obtain a social situation overview, which is included in the secondary data. Primary sources such as photographs and field data (building measurements in rational units) become the basis for assessing the ward's floor elevation.

4. Results and Discussions

4.1 Semiotics Basic Forms of Vertical Floor Architecture with Stairs

Vertically the *Witana* Ward floor icon has two types of

rectangular shapes, each accompanied by steps. The ground floor has the most extended dimension with two steps, while the main floor only has one. The elevation of the stairs on the main floor is higher if compared to the two stairs combination on the ground floor. The marble material applied to all floor parts gives a luxurious impression. The floor functions as a medium for writing year descriptions (when the construction and the last renovation of *Witana* Ward began) in Javanese script. The inscription is on the South side of the main floor, and the two captions flank the main floor steps (see Table 1 section icon, phase 1). This study aligns with Sukirman's (2011, p. 101) opinion that Ward *Witana* is 60 cm higher than *Manguntur Tangkil* Ward and the highest floor in the entire *Sithinggil Lor* area.

The first process is to determine the horizontal axis (x) and vertical axis (y). Then the elevation of each floor and stairs becomes the dividing line of the vertical axis into three coordinates. The delineation of the (y) axis divides the base into three parts, where the range between consistent ordinate produces values 1 (one) according to the elevation of the floor and steps. In the next stage, the coordinates of the horizontal axis (x) refer to the width of the central floor steps with a value of one (1), which has the same proportion as the width of the two ground floor steps (see Table 1 section of phase 1-3 index). The result of the delineation of the axis (x) has a unit length of 36, and the vertical axis (y) is 3. In the next phase, the axis (x) and (y) division are in the form of a rectangle with coordinates (3,1). If we look more closely, the coordinates (3,1) consist of a module composition with a proportion of 1:1 (see phase index matrix 9). According to the *Hindu Indian*, a rectangle with a ratio of 1:1 is an *Aayat* geometric form with no length limit (for example, 1:2, 1:3, 1:4, etc.). First, the form principle is that a rectangle's width (w) must be based on the length (l) of the square shape (*Caturasra*). The length can increase to the multiple (see Figure. 4). It's unclear what the *Sulba* priest should do in the reverse case of converting a square to a rectangle.

There are two techniques for transforming a square into a rectangle, according to Plofker (2002, p. 22):

1. If ABCD is the larger square and EFGH is the smaller, cut off from ABCD a rectangle KBLD with a width equal to the shorter side and length equal to the length. Then its diagonal LB will be the side of a square equal to the sum of the two given squares. But if instead the long side KL is placed diagonally as the segment LM, then the cut-off side MD will be the side of a square equal to their difference;
2. A square with side BD equal to the width of the given rectangle ABCD is cut off from it, and the remainder of the rectangle is divided into two halves, one of which (shaded in the figure) is placed on the adjacent side of the square. This process produces an L shape (also called a gnomon figure—no relation to the vertical stick gnomon for casting shadows) with an empty corner that must be filled with an additional square piece. Still, the desired square side can then be found by the square-subtraction procedure described above.

The application in a 1:1 rectangular module decomposes as $1 = 3 \times 3/10$, with an accumulation of the $2 \times 3/10$ that make up the *Caturasra* with the size of each side being $3/5$ and the remainder of *Aayat* (आयत) $3/10$ without any restrictions on multiples (see Table 1 phase 10-12 index). This study is in line with the opinion from Sastri (1990, p. 52) in a book entitled "*Viswakarma Vastusastram*" that the sacred space shape follows the shape of the temple site, both square and rectangular. The temple's base is generally rectangular, but if it is in the middle of the city, it is square with general dimensions, i.e., 4:8, 4:7, 4:6, or 4:5.

Aayat (आयत) with key proportions ($3/5 + 3/10$ or $3 \times 3/10$) then escalates to the width of the entire floor. As a result, the main floor and the step's width are proportionate to *Caturasra* ($3/5$) barrier. In contrast, the ground floor is categorised into two parts (excluding stairs) with a proportion of $3/10$ for each part (see Table 1 symbol, phase 1). Based on this delineation, the rational unit reveals a transition in the prominent floor position between *Witana* Ward and *Gatheshwara Mahadeva* temple in the Baroli complex, Rajasthan, India. The main floor of the *Garbhagriha* (womb chamber) area of the *Gatheshwara Mahadeva* temple is on the West side, with the entrance located on the East. The main floor of Ward *Witana* is in the centre of the building, flanked by two areas on the ground floor. The elevation position difference of the highest floor signified a sacred area. In scale and proportion, it is in harmony with the *Hindu-Indian* temple, but in terms of preposition, the main floor of Ward *Witana* has a different location. The elevation of the floor with the stairs symbolised the lower part of the *Purusha* house. It represents the human body parts (anthropomorphism) from the base, namely *Upapitha* (legs), to the highest floor elevation, namely *Adhisthana* (knee). According to Margi (2013, p. 2), the floor steps aim to show the level of ancestral spirits' journey to eternity. In another case, according to Patel (2020, p. 65), another issue states that the journey to *Garbhagriha*, as a dark and closed sanctuary, contains images of the main deity, and with *Shikhara* on it completes it, the transition from profane to sacred.

The icon dialogue and floor index of Ward *Witana* are

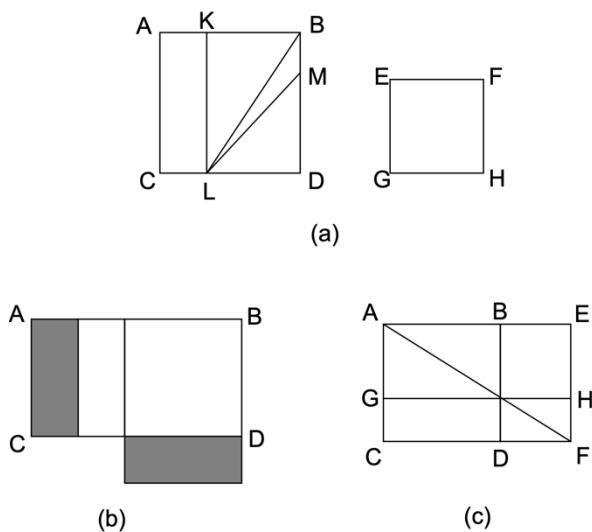


Figure 4. Transformations of Squares (*Caturasra*) and Rectangles (*Aayat*)

Source: Plofker (2009, p. 22)

classified into two types of floors hierarchically: the ground floor (two steps) and the main floor (one staircase). The stairs surface on each type delineates the (x) and (y) axes. The product of the division of the axes (x) and (y) is a rectangle with coordinates (3,1). In more detail, the coordinates consist of a module composition with a 1:1 proportion. Rectangle (module 1:1) in *Hindu* is categorised in the geometric form *Aayat* (आयत), where the rectangle's width refers to the primary form of *Caturasra*. The index discourse with the symbol of Ward *Witana* produces an essential proportion between *Aayat* (आयत) and *Caturasra*, which reveals the dissimilarity in the position of the *Witana* Ward's main floor and *Hindu* temples in India. The elevation of the *Witana* Ward floor is a symbol of the parts of the human body and *Purusha's* house, namely *Upapitha* (legs), to the elevation of the highest floor, namely *Adhithana* (knee). Based on the dialogue and the three sign components above, an object is built and visualised to become Peirce's trichotomy model in the Figure 5.

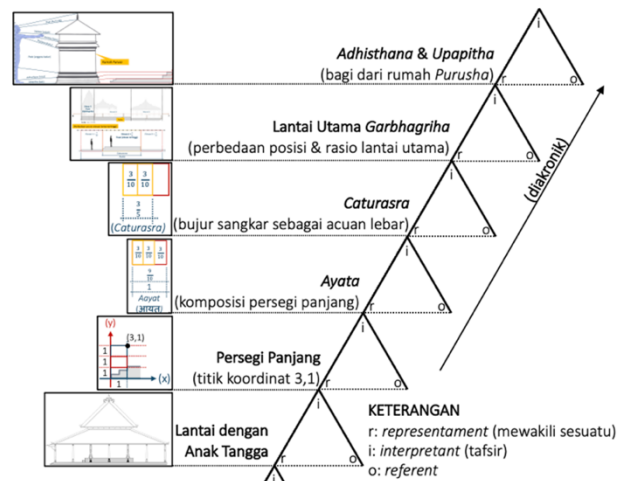


Figure 5. Successive Interpretant
Source: Researcher (2022)

Table 1. Visualisation Matrix of Horizontal Architectural Forms: Floors with Stairs

Semiotic Analysis of Floor Taxonomy with Stairs				
Sign	Stages of the Architectural Form Visualization Process			
	1	2	3	4
Icon/Sign/Qualisign				
Index/Signifier/Sinsign	1		2	
	3		4	
	5		6	7
	8	9	10	11
Symbol/Signified/Legisign	1			2

Source: Researcher (2022)

4.2 Dialogue between Conceptual Aspect and Formal Aspect

Elevation floor with stairs in *Witana* Ward as content is dialogued with *Vastu* as context. The roots of all primary forms, according to ancient Indian formulations, are rooted in the *Katyayana-sulba-sutra* as the first scripture to map geometric shapes as a conceptual aspect of building components:

1. The *Katyayana-sulba-sutra* is divided into two primary forms, namely *Aayat* or rectangle, without limitation in length but based on the principle of the width of the rectangle, which refers to the primary form of *Caturasra* (square);
2. *Garbhagriha* is the core zone of the building with the highest elevation when referring to the *Gatheshwara* in the Baroli complex, Rajasthan, India;
3. The position of the floor that was launched from the *Purusha* house.

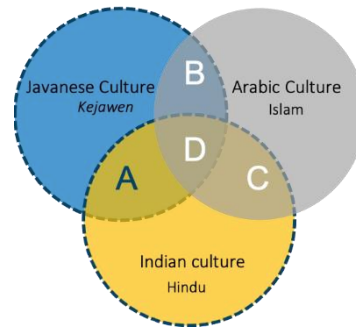


Figure 6. Slice Scheme of 3 (three) Cultures in the *Witana* Ward

Source: Modified from Subroto (2023)

Ward *Witana*, as content, has cultures that blend with each other, especially Javanese and Hindu-Indian cultures. This cultural intersection is manifested in the form of cultural acculturation in which Javanese culture as the main context is connected by analysis from secondary sources.

Table 2. Visualisation Matrix of Horizontal Architectural Forms: Floors with Stairs

		Vastu as Context						
		Conceptual Aspect						
Katyayana-sulba-sutra		Garbhagriha (womb chamber)	House of Purusha					
Aayat	Caturasra		Upapitha	Adhithana				
1	3	-	-	-	Stairs	Formal Aspect	Floor Taxonomy with Stairs	Witana Ward as Content
2	4	-	-	-	Center			
-	-	-	6	-	Stairs			
-	-	5 (Gatheshwara elevation and position deviation)	-	7	Center			

In terms of geometry, this taxonomic composition is classified into two types, namely (1) all stairs as access to the ground floor to the main floor; (2) elevation of the main floor and ground floor with an accumulated height of 99 cm. The matrix system process begins with classifying the stairs on the ground floor and the centre into *Aayat*. The division of forms according to *Katyayana-sulba-sutra* is applied so that they are categorised as *Caturasra*. A square value $1 = 3/5 + 3/10$ is a guide to the shape's width, which reveals an elevation deviation in terms of the position of the main floor or in elevation when referring to *Garbhagriha* in *Gatheshwara Mahadeva*. The final phase is symbolisation based on the *Purusha* house, where the ground floor elevation is symbolised as *Upapitha* and the main floor as *Adhithana*.

4.3 The Influence of Vastu in Ward Witana

The research focus is on slice A (Javanisme \cap Hinduism), which is a compound between Javanese culture and Indian culture, as for the scheme of 3 (three) cultural slices in Ward *Witana* (see Figure 6). In essence, not all elements are absorbed by Javanese culture, only some, and this is what is described. This evidence simultaneously confirms the influence of Hindu-Indian culture that does not provide total intervention, as described in the matrix forming the *Vastu* concept.

The intersection between the two cultures (see Table 3), how can the previous analysis, which discussed the role of Hindu-Indian culture, provide separate interventions for Ward *Witana*. *Saka* type (column) plays a role in classifying the highest floor elevation as the main area, while the lower elevations are as sub-areas. This indicates that the main floor is called *Jrambah* and the ground floor is called *Jogan*. Based on the proposition that the elevation of the floor, *Jrambah* is considered a sacred area because there is a meeting point between the diagonal lines of the floor in the form of a square, a point towards the verticality of the platonic relationship between humans and the creator, which is familiar in Javanese philosophy. This philosophy is known as *Manunggaling Kawula Gusti*, namely (1) the unity of the people and the king; (2) the synergy between humans and the creator; (3) the fusion of immanent and transcendent things. The above study, in line with Sumalyo's opinion (2021, p. 441), states that the middle floor of the *Witana* Ward, to be precise, under *Brunjung* has an equilateral quadrangle, and the corners have *Saka Guru* standing on *Umpak*. Furthermore, Ronald (2005, p. 143) states that the middle space among the four *Saka Guru* feels more important, and has a sacred nuance as a fixed purpose to distinguish the classification of people, especially other behaviours that are in and around or in the middle and on the edge of that space. Vertically, the main

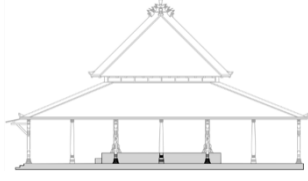

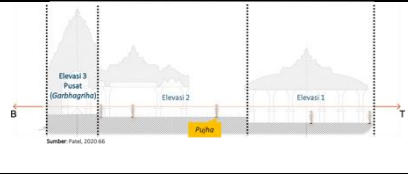
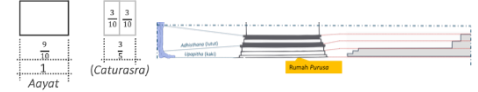
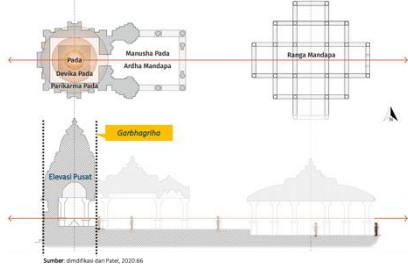
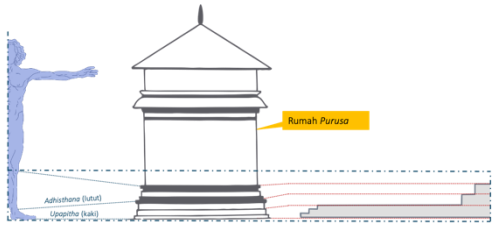
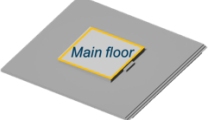
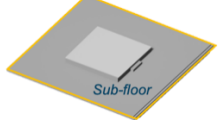


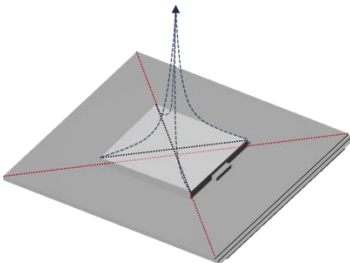
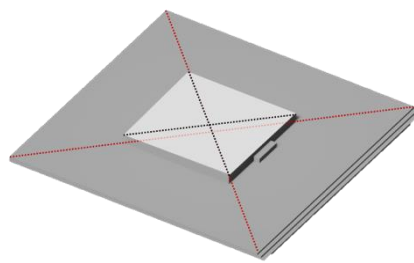
hall axis of the mosque merges with the four *Saka Gurus*, who provide spiritual values. *Dalem* space with a *Tajug* roof represents a transcendent aspect (Adityaningrum, 2020, p. 58). The above study leads to the concept of the main area based on the highest floor elevation. This is in line with *Vastu's* understanding of the womb chamber or *Garbhagriha* in the Baroli complex, Rajasthan, India. The similarity of this concept is not fully adapted to the Architecture of Ward *Witana*, it appears that the

dissimilarity is found in the prepositions of the main areas of the building, and it is this variable that makes it different in that not all Hindu-Indian elements are absorbed by the architectural form of Ward *Witana*, but only partially.

5. Conclusion

The existence of *Vastu* as a traditional Indian architectural system can be found in Hindu religious buildings (temples) in Java. The fact that *Vastu* is applied to

Table 3. The Influence of *Vastu* in Ward *Witana*

		<i>Witana Ward as Content</i>		<i>Witana Ward as Content</i>		
		Visualisation		Visualisation		
A: Javanisme ∩ Hinduisme	Hinduisme	Parameter	The meaning of the floor elevation form according to the Hindu-Indian view		• The meaning of the shape of the floor elevation according to the Hindu-Indian view	
		Indicator	Dissimilarity in the position of the sacred area with <i>Gatheswara</i>		• <i>Ayat</i> • <i>Caturasra</i> & • <i>Upapitha</i> & • <i>Achistana</i>	
		Variable	<i>Garbhagriha</i>		• <i>Katyayana-sulba-sutra</i> • <i>Purusha</i> House	
		Independent			Dependent	
		Concept	Womb chamber			
A: Javanisme ∩ Hinduisme	Javanisme	Parameter	• Central part • Main floor		• Outer part • Sub floor	
		Indicator	• <i>Jrambah</i> floor area		• <i>Jogan</i> floor area	
		Variable	• The main chamber shaft • Sacred		• Less sacred but not profane	
		Independent			Dependent	
		Concept	Vertical direction towards a platonic relationship with the creator.			

Source: Researcher (2022)

temple buildings should be in line with the reality that this concept has been applied in Javanese architectural forms, especially floor elements. The current understanding of this idea is not very popular. The contradiction was revealed through the emergence of a relationship between the geometrical and conceptual aspects of the Hindu-Indian in *Witana Ward*, Keraton Yogyakarta. The semiotic method could reveal the intrinsic meaning of floor elevation shapes. The following is an outline of the meaning.

1. Accumulation starts with the vertical and horizontal floor sides that form a rectangle *Aayat* (आयत्त) with the proportion of 1:1. The Hindu-Indian understanding is based on the principle that the length of a square is unlimited as long as the width of the rectangle refers to the basic shape of a square (*Caturasra*). *Caturasra* is the most stable and ideal form in the *Vastu* context, with the transformation of *Caturasra* into *Aayat* according to the provisions of the *Katyayana-sulba-sutra* and vice versa;
2. The relationship process between geometric shapes with meaning consists of several phases (1) determining the horizontal axis (x) and vertical axis (y), with the axis (y) dividing the floor into three parts, while the horizontal axis (x) has a length of 36 units ; (2) In the next phase, the product of dividing the axis (x) and (y) in the form of a rectangle with coordinates (3,1) consists of a module composition with a proportion of 1:1 which is classified in the form of *Aayat* (आयत्त); (3) The 1:1 rectangular module application is decomposed into $1 = 3 \times 3/10$. The accumulation of $2 \times 3/10$ forms a *Caturasra* with a side measure of $3/5$ and a remainder of *Aayat* (आयत्त) $3/10$ (no multiples limit). The quotient of the square *Aayat* (आयत्त) with *Caturasra* is a key proportion that reveals the dissimilarity of the position of the main floor of the *Witana Ward* to the main floor of Hindu temples in India;
3. The rational unit revealed the position transformation of the main floor of the *Witana Ward* and the *Gatheshwara Mahadeva* main floor temple in the Baroli complex, Rajasthan, India. The main floor of the Garbhagriha (sanctum area) of the *Gatheshwara Mahadeva* temple is on the west side, with the temple entrance on the East. There is also a difference in proportions, where the main floor of the *Witana Ward* is wider ($3/5$). In contrast, the *Garbhagriha* floor in *Gatheshwara* has a smaller proportion ($3/10$). Another symbolisation, namely the elevation of the *Witana Ward* floor, is a symbol of the parts of the human body and *Purusha's* house, namely *Upapitha* (legs), to the elevation of the highest floor, *Adhithana* (knee).

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