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Identity of Dream Home:
An architecture review

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Abstract

A home is a basic human need, a place where life takes place. Inside the home there are many activities according to the number of occupants. Thus, the characters of the occupants are also diverse. The purpose of this writing is to define a good home and be able to become an identity based on the representation of the character of its occupants. Describing a home through poetry in a descriptive narrative way provides a broader and interpretive explanation. A home should be able to accommodate the needs of life and the character of its occupants.

Keywords: Character; identity, home

1.0 Introduction

There are many parables about "home", including "a place of preservation" and "a place of refuge where we begin to live". "Home" also suggests a place where our dreams wander about longing for the past and our childhood (nostalgia), whether it is our parents' house, something valuable from the hometown or homeland environment, or the house we now live in.

Home is an environment of universal feelings of protection, kinship, and comfort, and this is different from the feeling of pleasure on vacation in various tourist destinations and entertainment venues, such as in big cities, beaches, and mountains. As Pedro Arrupe said that we need to deeply comprehend, a house is much more than a building. It is the social context of family-life-the place where man loves and shares with those who are closest to him (Eko Budiharjo: 1987).

Many people still think of a house as just a place of shelter from natural physical factors, hot sun, wet rain, cold wind, and unwanted human or animal disturbances. The house is only seen as a final product, not as a dynamic process.

Some of the concepts regarding the meaning of a house as a home put forward by Hayward (Eko Budi Hardjo: 1987) include: Home is an embodiment of identity, namely as a symbol and reflection of the values of the personal tastes of its residents; Home is a place for

intimacy, namely a sense of belonging, togetherness, warmth, love, and a sense of security; Home is a place of solitude and privacy, a place to escape from the bustle of the outside world, from pressure, tension, and routine activities; Home is root and continuity, meaning that home or hometown is seen as a place to return to the roots and foster a sense of continuity in the chain of a process to the future; Home is the main place for daily activities; Home is the center of social networks; and Home is a physical structure.

In early human civilization or during prehistoric times, humans did not build their houses but looked for natural caves as shelters for themselves and their families from natural hazards. Then, civilization developed in line with the evolution of the times and the human way of thinking, based on the experiences they learned from the nature around them. This is a manifestation or embodiment of the life of every individual (person) or every group of people, who differentiates or interacts with animals, meaning that humans do not merely live in the midst of nature, but they have the desire to change that nature.

As described above, the homes used by prehistoric humans were in the form of caves that existed in nature and their actions were still an instinct to reach a place of shelter from all the natural dangers of their environment. In other words, prehistoric humans were not yet cultured.

The changes in time and the development of the human population, as well as their improvement in reasoning, have resulted in the growth of the need for better housing from the limited number of caves. They thought and saw natural phenomena and made analogies with events around their environment. They observed and learned from animals' behaviors in building nests, such as birds making cages from small branches and dry grass, or observing wild boars making their nests in the middle of thick weeds by forming cones from the stalks of the weeds.

2.0 Literature Review

2.1 Human and Culture
The process that humans have gone through, starting from thinking or having ideas that are repeated, to realizing their ideas in finding the form of home most suitable for them as a place to live has proven that humans have entered the cultural level.

There are three major characteristics or manifestations of culture (F. Christian J; 1992) which include thinking, doing, and having.
1. Thinking (ideas)
Thinking is an ideal form, which is abstract and consists of a complex of ideas, values, norms, and regulations.
2. Doing (normas)
Doing is the form of behavior, activity, social system, or work, which is a complex pattern of behavioral activity from individuals in society, and human interaction.
3. Having (things)
Having takes the form of human work that is concrete/real and a complex of physical results and activities, actions, and work of all humans in society.

The physical 'house' as a result of human creation in realizing the ideas into concrete forms is included in the category of building art or architecture art. Furthermore, it has been proven historically that the dynamics of building art always move in line with the cultural dynamics and social dynamics of society. Architectural art is a human product, both as a group in society and as individuals in society. Therefore, the socio-cultural dynamics of society will always influence the dynamics of architecture. Architecture is part of a culture, and certain cultural values will be revealed and embodied in architectural works, or in other words, architecture is a manifestation of cultural values, either individually or in groups of people. The orientation of these cultural values, according to Clyde Kluckhohn, is determined by five fundamental problems in human life, namely the nature of life, the essence of work, the human perception of time, the human view of nature, and the nature of humans with each other (Koentjaraningrat: 1980).

Culture will never be separated from the development of human life. Culture is part of life, in the form of views on life, attitudes to life, ways of life, and the results of human life. Life will develop and change based on the development and change of all aspects and values in human life. Humans are dynamic creatures, different from animals or plants. Humans have desires, feelings, and aspirations that are based on their minds that can develop or shift at any time. This surely makes human culture change, along with the dynamics of human life. This signifies that culture has always been and will always change, instead of static or rigid.

In essence, cultural changes and shifts will always affect conditions and dynamics in architecture, which is also part of a culture. For example, the culture of traditional society in the archipelago will provide an architectural 'color' that is different from the 'color' produced by the culture of the traditional society. In viewing the relationship between humans and nature, traditional society is oriented towards harmony with nature, which is clearly expressed or reflected in physical expressions and architectural conceptions.

On the other hand, traditional societies tend to start exploiting their natural environment. Many of the architectural works of transitional societies seem arrogant towards nature and not familiar with their surroundings. There is a feeling that buildings in big cities have experienced a lessening of values and have experienced an extinction in terms of orientation towards their environment. This concession, in the end, is a means of accelerating the actions of architectural manifestations that damage the environment.

2.2 Culture and Identity
Culture provides an opportunity to perceive the relationship between ideas and real human action. Giving meaning to life is an important action of humans in creating their identity. In this essence, life is an interaction between humans and their absolute environment, including beliefs and values.

Talun Village is an ideal case study for exploring these dynamics in this context. It represents a specific cultural and geographical setting, reflecting regional culture while showcasing local adaptations and practices (Gong et al., 2022; Levinson, 2005). The village's distinctive blend of traditional and contemporary elements provides a valuable case study for examining the interplay between culture and environment (Ellen, 1986; Lynch, 1960). This research will cover its physical, cultural, and symbolic dimensions. It includes documenting architectural features, public spaces, and natural elements, their meanings, and the social interactions they facilitate. We aim to provide a holistic understanding of the village's landscape by integrating visual documentation, ethnographic fieldwork, and participatory research. From a design perspective, this research will use photography, sketching, and mapping methodologies to capture the village's design and spatial characteristics. Community engagement activities will help reveal how residents interact with their environment (Benediktsson & Lund, 2010; Gong et al., 2022; Lynch, 1960; Tuan, 2001). This approach will enhance our understanding of the cultural landscape and contribute to sustainable design practices that respect and preserve cultural heritage.

What a person does depends on what he wants (his value) and what he thinks is right (belief). Culture is reflected in behavior, and therefore, the concept of culture is functional. In other words, culture is action, behavior, and struggle to enhance human dignity. According to Ismail (1989), identity is an embodiment that is like a mosaic of a personality, which is potential, unique, superior, and inspiring to produce a specific image. Identity is a process, not an 'object' that is found, created, produced, or made up. Identity is a network of relations from traces of civilization and culture that go hand in hand with the passage of time in human history.

Subjectively, identity refers to the meaning of individuality, which reflects its difference from other objects, as well as its recognition as a separate intensity. Meanwhile, objectively, identity is a complex of values framed by a system and showing affinity or relationship as well as giving a specific character to the environment and culture that is absorbed by each individual. For individuals and society, identity can be a way of thinking, feeling, and acting as a certain way of life that has been formed in previous times. This way of life will determine the role played, and will always be experienced as a continuity within an individual and in relation to what is outside of the individual. If the embodiment of identity is considered as a process, which has been formed in the past, it will always remain and experience changes and renewals that adapt to demands and progress without losing their personality, and humans as groups or individuals in the spatial dimension will always have a tendency to showing identity. This tendency is motivated by a sense of pride and love for the environment in which they live.

Expression of identity is reflected in several aspects, such as behavior, speech, manner of dressing, type of food, artistic expression, and style of buildings, all of which provide characteristics of a society with a particular culture and certain limits that distinguish it from the others. Meanwhile, there are two forms of identity, namely the physical and the non-physical, or the tangible and intangible. The identity needs to endeavor not only to lead to the mere formation of symbols so that it is attached to something existential. Identity is inherent in various aspects and conditions so that some of the dimensions are visible and vice versa, while others are invisible.

Based on the description above, identity is reflected and manifested in the elements of culture, which, according to Koentjaraningrat (in Ismail: 1989), consists of seven elements, namely: language, technology system, livelihood or economic system, social organization, knowledge systems, religion, and arts. Through these seven elements, identity can be traced both physically and non-physically, and the most vital is the sense of identity, which is generally interpreted as a characteristic that differs from one another.

3.0 Methodology

Descriptive method is a research method that attempts to describe a symptom, event, incident that occurs at the present time. Descriptive-narrative method is a research method, by observing and examining textual narratives to describe a symptom, event, incident that occurs.

The research begins with data collection. Namely using poems as a tool or way to get a picture of the house as an identity with the events in it to draw conclusions afterwards. This research does not require any treatment or manipulation of variables, because the symptoms and events already exist and the researcher only needs to describe them.

4.0 Findings and Discussion

4.1 Home as an Identity

If a home is a manifestation of cultural values, while a culture contains an identity, then by analogy, it can be said that a house is an identity. Humans have unforgettable memories of childhood homes. Home is not only a 'shelter' in the form of wall boundaries with a roof covering, but it is something that has its shape, color, doors and windows, rooms, beds, cupboards, mirrors, tables, chairs, bathrooms, toilets, paintings, wall clocks, and others that shape and reflect the owners' identity.

The reflection of identity in traditional family homes in Eastern countries is rich and complex. This is because the cultural system that applies and adheres to is also complex, as mentioned in the previous discussion by involving elements of the universe combined with elements of the present environment (real world), resulting in concepts realized from the philosophy of symbols that are linked in ornaments with a particular meaning. In his poem entitled "*Rumah (Home)*", Darmanto Yatman (1982) fully alludes to the position of home in the complexity of identity and traditional Javanese society, as depicted in the fragments of the poem.

".......... Rumah itu Omah,
Omah itu dari Om dan Mah
Om artinya O, maknanya langit, maksudnya ruang, bersifat jantan.
Mah artinya menghadapi ke atas, maknanya bumi, maksudnya tanah, bersifat betina.

Jadi rumah adalah ruang pertemuan antara laki dengan rabinya.
Karenanya kupanggil kau semah, karena kita serumah…"

Translation:
"……….. Home is Omah,
Omah is from Om and Mah
Om means O, which means sky, space, masculine.
Mah means facing upwards, which means earth, land, female.
So, home is a meeting between man and God.
That's why, I call you housekeepers, because we live in the same house…"

This fragment of the poem has implied religious meanings about the relationship between two cultural players, namely the types of men and women in forming their identities under the same roof as husband and wife. This is so because the relationship between husband and wife in marriage in Eastern culture is obligatory in terms of social and religious aspects. Moreover, there is a power beyond humans in this world that exists in Western and Eastern cultures.

The following fragment of the poem is a yard that is wide enough as a place to play, garden, and do such relevant activities.

"………. Saparuh pelataran rumah kita
Bersih cemerlang,
Supaya bocah-bocah dolan pada krasan,
Memanggil-manggil bulan dalam tetembangan
Mumpung gede rembulane
Mumpung jembar kalangane
Surak-surak: Horee!
Di kiri dan di kanan rumah ada pekarangan
Di mana biasa orang menanan jamu-jamuan
Jahe untuk menghangatkan tubuh kalau lagi selesma
Kencur untuk mengompres kalau lagi babak belur
Kunir supaya anak yang dikandung kuning lencir…"

Translation:
"………. Half of our yard
brilliant clean,
So that the children play at home,
Calling the moon in songs
While the moon is big
While the yard is wide
Hooray! Hooray!
On the left and right of the house, there are yards
Where people usually plant herbs
Ginger to warm the body when you have a cold
Kencur to compress when you are hurt
Turmeric to make the child in the womb has bright skin…"

4.2 Traditional Houses
Traditional houses usually have very large yards, possibly because the population is sparse, and the land is large and has not been exploited by land speculators for real-estates that contribute to high land prices. Children have larger areas, such as backyards, side yards, and front yards, for playing various traditional games that can improve their health and shape their personality to be not individualistic as well as like to interact with neighbors and other people, to improve togetherness in happiness and sadness. Traditional games are different from modern games, which are digital and do not require friends to play.

Togetherness can foster a spirit and identity to work together, a common destiny which is also the nature of traditional society in dealing with all the problems in life in their environment. The following fragment of the poem also relates to home.

"………………….. Inilah pendapa rumah kita,
Mandala dengan 4 saka guru dan 8 riang penjuru,
Di sinilah kita akan menerima tamu-tamu kita,
Sanak kadang, tangga teparo
Yang nggaduh sawah, ladang atau raja kaya kita, merembuk sesuatu untuk kesejahteraan bersama.
Di mana kelak kau bisa duduk bersila bersam anak-anak
Menyaksikan dalam karungrungan
Menghidupkan ringgit wayang ditangannya
Medar kebijaksanaan sastra jedra
Lewat tutur, suluk dan tembang…………..."

Translation:
"……………………. This is our home,
Mandala with 4 pillars and 8 corner rooms,
This is where we will welcome our guests,
Relatives, neighbors
Those who work together in the fields, the places to plant, discuss something for the common good.
Where you will be able to sit together with the children
Watching the mountain of longing
Reviving wayang in his hand
Explaining the literary wisdom of Jedra book
Through speech, magic, and songs ………"

The *pendapa* (pavilion) is used as a living room and a place for family social activities, especially for fathers or men when discussing work. Apart from that, there is a *pringgitan* room (a room that connects pavilion and main house) that can be used to watch art performances (usually shadow puppets), which are presented on certain occasions, such as *ruwatan* (ceremony to get rid of bad luck), weddings, and birthday parties.

"……………………. Di belakang peringgitan itulan senthong,
Di mana pusaka nenek moyang kita memancarkan pamornya,
Menjaga kita dari segala mala petaka,
Di sinilah kita sama di, merukunkan diri dengan Allah,………."

Translation:
"……………………. behind *pringgitan* is a *senthong* (chamber),
Where the heritage of our ancestors radiates its prestige,
Protect us from all misfortune,
This is where we meditate, reconcile ourselves with Allah,………"

Senthong means room, which is a very private space, only used by each resident. There are a room for parents and a room for children called g*andhok*. The activities that people do in the rooms are private, either physical or non-physical activities, such as taking a rest, sleeping, and praying to get closer to God as the sole ruler in this universe.

"………………………. Nah di muka gandhok itulah sepen kita,
Dengan tanda rajah: hai kau member lapar, berilah kekenyangan!
Di atasnya Dewi Sri,
Di depan pintu Cingkarabala dan Balaupata,
Menjaga sepen kita agar tetap sepi dari hama,
Menjaga rejeki kita dari para durjana,
Merekalah yang akan membuka sepen kita,
Bagi para papa yang membutuhkan bantuan kita,
Dan akhirnya,
Di sinilah garase untuk kerbau dan sapi kita!
Somahku,
Di bawah atap inilah kuserahkan sapu rumah ketanganmu,
Jadikanlah Ia kolam bagi ikan-ikan,
Jadikanlah ia sawah bagi padi-padian,
Jadikanlah ini rumah Karena disini lah kasih bertempat tingggal,
…………………………….."

Translation:
"………………………. So, in front of the *gandhok* is our room,
With an amulet sign: O you give hunger, give satiety!
On it is Dewi Sri,
At the door are Cingkarabala and Balaupata,
Keeping our pantry so that it remains far from pests,
Guarding our fortune against evildoers,
They're the ones who will open our pantry,
For the papas who need our help,
And finally,
This is the garage for our buffalo and cows!
my household
Under this roof, I leave the house broom in your hands,
Make it a pond for the fish,
Make it a field for grain,
Make this a home for this is where love dwells,

……………………………"

The fragment above illustrates that in a traditional house, there is a barn or warehouse to keep food, which can later be used by the family for food supplies and to provide assistance to those in need. In modern society today, a place to store food is more practical and simpler, such as a refrigerator. The traditional society also has a garage or pen for buffaloes and cows or other domestic animals as their assets, but modern society tends to manifest assets in the form of vehicles, whether bicycles, motorcycles, or cars.

Women have also been described as house managers because they play the role of mothers of their children and housewives. The home will be orderly, neat, peaceful, and healthy, as well as build a complete image or identity that is memorable and engraved in the minds of children to continue and embody the values in the future.

5.0 Conclusion and Recommendations

Childhood in the parents' house will always be imprinted in people's minds, especially memories of a mother as the most dominant parent in shaping personality and character so that children inherit an identity that in principle does not change until they become parents. During childhood, home is also a place to play with siblings or family. The home has a courtyard with trees, rooms, and tables that can be used as a safe hiding place when playing hide and seek and a place to hide when parents scold.

During their teenage years, people will use the home as a typical base, especially a private room that is managed based on their taste. The room seems to be a territory or an area that no one can disturb, let alone change the spatial layout. Teenage boys tend to choose room paint colors that are different from the colors of other rooms in the house. They will put up posters of movie stars or sports players as their idols. Sometimes, they also play loud music in the room. Meanwhile, teenage girls tend to choose soft room colors and arrange rooms neatly. They prefer a quiet atmosphere in the room and hang mirrors on the walls when touching up. Separation of rooms for children occurs at the beginning of their teenage or adulthood lives.

The character of each occupant will shape the image of the space and the image of the house itself. A house is a need that is not only basic, but also very private. Private means that a house is a reflection of the identity and character of its occupants. The character of the house influences the character of the environment. An environment with character also determines the character of a nation.

To design a good house, the designer must understand the character of its occupants. Determining the spatial program in a house is influenced by the needs of the homeowner. Often the spatial design in a house can deviate from existing standard rules. This is partly because it facilitates the very specific needs of its occupants. Each occupant has their own story. A house is essentially a very personal form of design.

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All authors contributed to the study conception and design.Material preparation, data collection, and analysis were performed by [IF Bambang Sulistyono] and [Silmi Cahya Pradini Priliana]

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