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Integration of *Kejawen* Moralistic Values in Javanese Traditional Houses Towards Communal Living in Malaysia

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ABSTRACT
The migration of Javanese people from Indonesia to Malaysia from the early 14th century to the 19th century due to trading and maritime activities resulted in the integration of *Kejawen* values -Javanese philosophical tradition in the local Malaysian context involving language, customs, and the built environment. Even though the *Kejawen* influences are not directly widespread despite its Hinduism and Buddhist traditions, and given Malaysia's distinct Malay-Muslim identity, the *Kejawen* values still influence the Javanese community's cultural practices, particularly in local Malaysian traditional ceremonies, art, and customs. Henceforth, this study's objectives, firstly, aim to identify these *Kejawen* characteristics, precisely the attributes of Javanese architecture, and analyse to what extent the level of *Kejawen* value influences the Javanese traditional house in Johore, Malaysia, after the assimilation process with the local context. The sample of Javanese houses in the Johore state was selected because their most populated community still upholds the *Kejawen* values and traditions. The methodology used in this study is the qualitative descriptive method under the interpretivism paradigm, which aligns the semiotics and hermeneutics methods to understand the symbolic meaning of the architectural elements. The study findings conclude that there was an assimilation process between the authenticity of *Kejawen* Javanese belief values and its symbolic influence on the local Malay architecture in Malaysia, which is found in the form comprising setting and location, scale and size, façade, structure, and ornament, whilst space-making involves access, circulation, hierarchy and function of the traditional houses. In this way, the traditional Javanese house becomes a living embodiment of *Kejawen* values, whether in its original built form or having undergone assimilation. This contributes to transnational dimensions of *Kejawen* values in fulfilling Malaysia's communal life in various dimensions—social, environmental, and spiritual- to achieve better living in contemporary society.
Keywords: *Kejawen* Values, Javanese Culture and Belief, Malaysia Traditional Javanese House

1. Introduction

The Javanese community is the second-largest ethnic Malay in Malaysia and indirectly plays a vital role in shaping the local socio-historical and cultural landscape. Nevertheless, the Javanese community's living culture in the Malaysian context, which involves the aspect of the built environment, has not been widely explored. This will lead to many issues, ranging from cultural erosion to missed heritage conservation and urban planning opportunities. Such issues are cultural erosion and loss of identity, as without documentation or integration of Javanese architecture and spatial practice into modern development, these forms may disappear, leading to the dilution of cultural identity over time. The problem of lack of cultural understanding and representation also may lead to risks of misrepresentation or underrepresentation of the Javanese community in Malaysia's multicultural narrative in which the unique Javanese features such as ornamentation, layout hierarchy, and sustainable design (e.g., ventilation, use of local materials) may be demolished or replaced by generic structures that later, in the long run, contribute to a loss of architectural diversity in Malaysia's rural and urban landscapes. In brief, when the built environment aspect of Javanese living culture in Malaysia is overlooked, it threatens cultural survival, design relevance, and inclusive development.

Hence, this article will focus on two main objectives. First, to identify the meaning of the Javanese living culture which is traditionally practiced, namely *'Kejawen,'* and second, to examine how and to what extent aspects of the value of this Javanese community are applied in the context of the living culture of the Javanese community in Malaysia towards strengthening community development through the symbolism of building their traditional houses. *Kejawen* is specific to Javanese culture in the land of origin, as written in the Babad *Tanah Jawi* (Olthof, 2014), that the Javanese people have a complex history, a hybrid between Hindu-Buddhist and Islamic traditions. Some of its values, particularly those rooted in pre-Islamic Austronesian spirituality and traditions, have influenced broader Southeast Asian cultural practices, including those in Malaysia (Santoso, Rais, & Yulianti, 2024). Even though these influences are not directly widespread, given Malaysia's distinct Malay-Muslim identity, *Kejawen* still influences their cultural practices, particularly in traditional ceremonies, art, and local customs. This Javanese cultural practice can be justified according to Islamic mysticism, so the typology of the relationship between Islam and Javanese culture is not contradictory but dialectical (Soenjoto, 2022).

This writing is very significant because there is a big gap in the past literature as most of the past studies on the Javanese community in Malaysia have only focused on the historical aspects of migration (Tirtosudarmo, 2005), the factors of arrival and the manner and process of the opening of the early settlement and its development (Mohd, 1980; Tamrin), including the change in the living standards of the Javanese people in terms of economic achievement (Mohd, 1880). In addition, there are also scholarly studies that focus on writing on the relationship between Javanese literature and Malay literature, the documentation of figures of Javanese descent (Mohamed, 2001), and intangible culture, including art and tradition (Awang & Ismail, 2016). Therefore, a gap in scientific research must be explored and highlighted because this paper will contribute to the development of the Javanese diaspora in Malaysia regarding *Kejawen* ideological belief and value system in their culture, especially in the state of Johor, due to historical migration patterns. These aspects of Javanese culture could influence communal development through the built environment, namely in the housing form and space.

First, Javanese houses are traditionally organised based on spatial hierarchy, which aligns with respect for elders, privacy, and social order. For example, *Pendopo* (open pavilion) is a communal front space for guests and social gatherings; Dalem is the inner, private family space; *Senthong* (back rooms) is often reserved for special rituals or spiritual purposes. These spaces can inspire housing designs that separate public and private zones, encouraging intergenerational respect and cultural rituals in community layouts. Second, there is a strong emphasis on communal development in which, in villages (or Javanese kampung settings), houses are often arranged to face each other or around open spaces, allowing for natural surveillance, easy communication, and shared chores and childcare. These encourage clustered housing design or co-housing concepts, which support social bonding, mutual help, and resilience in suburban or rural developments. Third, integration with nature and spirituality. Most Javanese houses often integrate gardens, trees, and water features to promote balance with nature (*Rwa Bhineda*) and spiritual harmony. This indirectly can guide eco-friendly and biophilic design in housing, fostering mental well-being and stronger communal ties through shared green spaces. Fourth is adaptability for multi-generational living, as traditional houses can expand horizontally or vertically to accommodate extended families, which is common in Javanese culture. This may support the design of flexible housing units or modular homes that evolve with family needs — a smart strategy for sustainable community development.

In summary, while *Kejawen* itself may not be recognised as a formal belief system in Malaysia, the Javanese culture promotes communal development through a housing form that is hierarchical, open, adaptable, and intensely social, all of which can guide inclusive, sustainable, and culturally grounded neighbourhood design. These values and practices help promote social cohesion and local development in areas where the Javanese community is significant. To understand this matter in more detail, the following section will discuss the history of Javanese society in Malaysia and the origin, definition, and necessity of *Kejawen* in forming Javanese society.

2. Literature review

2.1 Historical background and evolution of the Javanese community in Malaysia

The Javanese are one of the largest ethnic groups in the Southeast Asian region, with a majority Muslim population. In the context of Malaysia, this Javanese community is an ethnic group of Indonesian origin, specifically from the island of Java. The relationship between Java and the Malay Peninsula began from the 14th to the 15th century because the Javanese community was said to have dominated shipping between Malacca and the Malay Islands, including on the spice island (Geertz, 1976). The relationship between Java and Malaya at the earliest stage is mentioned in the Malay Annals and *Hikayat Hang Tuah* (Sunarti & Fadeli,

2018). The role and involvement of the Javanese people in the field of shipping, shipping, and trade due to their expertise in carpentry and iron have caused the migration process to occur at an early stage, although not on a large scale. The early settlement of the Javanese can be traced to the time of the Malacca Malay Sultanate, which the Portuguese stated had Javanese settlement names, namely Javanese villages and *Parit* Jawa. Until the early 17th century, other Javanese settlements were in *Upeh* (Northwest of the Malacca River) and Hilir. *Upeh* is the settlement area of the Javanese merchant community from the Central Coast, Tuban, and Japara and Sundanese traders. At the same time, *Hilir* is the settlement area of Javanese traders from the port of *Grisek* and East Java. Here, the Javanese were active traders during the Malacca sultanate, and during that time, literary and artistic activities were brought by the Javanese community and developed in Malacca (Robson, 1981)

However, according to scholars, in 1512, there was hostility between the Portuguese and the Javanese merchant community in Malacca, so they moved to other places for security reasons. Starting in 1525, the settlement of the Javanese merchant community, which was mainly in *Upeh* and *Hilir*, was abandoned and continued to disappear from Malacca (Winstedt, 1948). Although this settlement was lost, historical reports show that Javanese people in some areas in the Straits and Malay states are self-employed as small traders, ship sailors, and salaried people. However, this number is minimal (Lockard, 1971; Meilink-Roelofsz, 1962). The migration of the Javanese people occurred on a large scale in the context of local history and began in the 18th and early 20th centuries. Based on past studies, two main factors encourage the migration of the Javanese people (Sekimoto, 1994). First, the rejection factor was caused by the political situation in Java and the Dutch colonial policy that imposed a forced labour system. The burden of various types of taxes on the Javanese people who are farmers in their land of origin, population density, poverty, and lack of land has motivated them to migrate and build a life elsewhere. This was also added to the Dutch colonisation policy and plan, which moved some of the Javanese population from the archipelago to other islands outside Java and encouraged them to become indentured labourers in different areas. The Dutch also passed a Labour Law for workers outside Java (Bahrin, 1967).

The second is the attraction factor by the British, which provided job opportunities, economic resources, and good opportunities such as land grants, tax concessions, and loans to early settlers. This attention and encouragement from the British were the leading causes in the early stages of the migration of the Javanese people to Malaya. This is because the 19th century was a period of change in the world economy. Southeast Asia, especially the Malay Archipelago, was the leading supplier of raw materials to European countries. Therefore, one of the British government's programs was its agricultural development plan, which was to open new areas in the countryside to carry out its economic plans. This means it requires a lot of human resources, experience, and dedication to its efforts. To solve this problem, the British put their hopes and trust in the migration of workers from Indonesia (Bahrin, 1967). As a result, they began migrating to Malaysia in phases starting from the mid-18th to early 20th centuries, mainly during the colonial period when the British encouraged immigration to meet labour demands in agriculture, particularly in the rubber, paddy and palm oil plantations. However, the mass uptake in the mid-18th century was significant because of the historical development of the Javanese community in Malaya. It brought assimilation in terms of socio-cultural values to the local context until now with the local Malay community. However, this factor occurs through a simple process of voluntary adoption where the acceptance of the Javanese cultural elements by local people finds them useful, attractive, or beneficial, like intermarriage (Jandra, Djamil, Salamon, Ansyory, & Zein, 2016). Over the generations, Javanese Malaysians have integrated with the larger Malay population through intermarriage and shared religious and cultural practices. While Javanese-Malay identity is now considered part of the broader Malay identity, many families still retain certain cultural practices unique to their Javanese heritage.

2.2. Origin of Kejawen and the level of influence in Javanese society

Over the centuries, *Kejawen* has evolved by integrating indigenous Javanese beliefs with influences from Hinduism, Buddhism, and Islam. Though not a formal religion, *Kejawen* is a way of life encompassing spiritual practices, ethical principles, and a worldview centred on harmony and inner balance (Geertz, 2017). Geertz (2017) defines *Kejawen* as the *Jawi* religion, a complex Hindu Buddha belief prone to Islam mysticism. The practice of *Kejawen* can be traced to its development through various phases, from the pre-historic era, the pre-Islamic era in Java, to the modern day, shaped by a blend of historical and cultural influences.

Based on scholars, the roots of *Kejawen* lie in pre-Hindu beliefs (around the 1st century CE) that existed in Java long before the arrival of world religion (Geertz, 1976). The early Javanese people believed in the presence of spirits (hyangs) in nature, ancestors, and sacred places. Hyang embodies spiritual energy and cosmic forces that can be accessed through rituals, meditation, and offerings for protection and

blessings(Burhani, 2017). In the beginning, ancestor worship was central to early Javanese spirituality, where the spirits of ancestors were revered and considered to have the power to influence the living (Geertz, 2017).

Nevertheless, at the beginning of the 8th to 14th century, when Java came under the influence of Hinduism and Buddhism, brought by Indian traders and missionaries during the rise of great kingdoms like the Sailendra, Mataram, and Majapahit empires, the adaptation and emergence of Hindu-Buddhist spiritual and philosophical elements with indigenous practices begun to occur. During this era, the practice of *Kejawen* began absorbing Hindu-Buddhist by introducing sophisticated religious, philosophical, and cosmological ideas to Java. *Kejawen* absorbed these influences into its indigenous spiritual framework, creating a rich, syncretic, and mystic tradition (Rofiqoh, Alvino, Chusae, & Nizar, 2021). Concepts like Dharma (the principle of cosmic law and order), karma (the moral law of cause and effect), and reincarnation (the cycle of rebirth) while retaining the native animistic belief in spirits are established. Even though *Kejawen* has indigenous roots, introducing Hindu-Buddhist ideas significantly enriched, transformed, and merged them into a unified system (Yogiswari, 2020). Conceptions such as *manunggaling kawula gusti* (the mystical unity between the individual and the divine), *Sangkan Paraning* Dumadi (the understanding of the origin and purpose of life), and Tri Hita Karana (harmony between God, humans, and nature) in *Kejawen* also transpire, reflecting the blending of Hindu-Buddhist mystical traditions with Javanese beliefs. Hindu-Buddhist ideas of divine kingship also significantly influenced Javanese rulers' concept as political and spiritual leaders (Fajfrlíková, 2018). The idea of the king as a god-king (devaraja) or the protector of cosmic order became integrated into *Kejawen's* worldview. The kings often represented divine power on earth, mediating between the gods and the people. This sacred kingship was reflected in the ceremonial roles that Javanese kings played, overseeing both the secular and religious aspects of life(Santoso et al., 2024).

The arrival and spread of Islam across Java in the 15th century onwards through trade and the influence of the Nine Saints (wali songo), who were instrumental in propagating the religion, nevertheless provided a different worldview to the practice of kejawen(Soenjoto, 2022). The influence of Islam on kejawen led to a dynamic fusion of Islamic teachings with Javanese mysticism, creating a unique form of Javanese Islam. While Islam introduced new religious practices, ethical principles, and cosmological views, Kejawen's emphasis on harmony, spiritual balance, and mysticism allowed for a smooth integration. The result was a profoundly syncretic spiritual tradition where elements of Sufism, Sharia, and Javanese animism coexist, shaping the spiritual identity of Javanese Muslims to this day. According to scholars, the influence of Islam on kejawen can be understood in five main aspects (Muslim, Hamdani, Puspitasari, & Sasikirani, 2022).

First, instead of rejecting the old beliefs, Islam in Java developed into a syncretic practice, combining Islamic rituals with Kejawen's mysticism and pre-Islamic spiritual traditions. This makes it easier for Javanese society to accept Islam without abandoning their kejawen cultural roots(Liora, Saputra, Risqullah, & Fachri, 2022).

Second, incorporating Sufism (Islamic mysticism) profoundly influenced kejawen, as Sufi teachings resonated with Javanese beliefs in personal spiritual experience, meditation, and the mystical connection between humans and the divine. This alignment allowed kejawen practitioners to accept Islam while continuing their pursuit of inner harmony and balance. Practices such as meditation (*semedi*) and silent reflection (*tapa*), which were already part of *Kejawen*, found parallels in Sufi practices of *zikr* (reciting the names of God) and *murāqabah* (contemplation)(Liora et al., 2022).

Third, kejawen's concept of Manunggaling Kawula Gusti—the mystical union between the individual and the divine—was harmonized with the Islamic belief in Tawhid, the oneness of God. The integration of Tawhid allowed Javanese people to retain their faith in spiritual unity while adhering to Islamic monotheism. In this sense, kejawen well interpreted this union through a mystical lens, where the individual seeks to merge their soul with divine consciousness. This concept was framed within the understanding that God is both transcendent and immanent(Soenjoto, 2022).

Fourth, kejawen beliefs in ritual practices. For example, the Javanese feast or offering ceremony known as Slametan was modified to include prayers to Allah and Prophet Muhammad. However, the practice retained elements of communal harmony and blessing, which were important in Kejawen.While the five pillars of Islam became central to religious life, Javanese spiritual practices like rituals for the spirits (roh), offerings to sacred places, and ancestral veneration persisted but were gradually integrated with Islamic prayers(Woodward, 1988).

Fifth, the kejawen ethics is a means of achieving spiritual harmony, but it integrates Islamic values such as compassion, humility, and community-oriented service. Kejawen's emphasis on inner harmony and balance is assimilated, incorporated, and introduced through the teaching of Islamic lenses, such as charity, justice, modesty, and devotion(Van den Boogert, 2017).

From this, it can be said that *Kejawen* plays an essential role in the formation of Javanese society, and even though the practice of Islam is present, the *Kejawen* ethics, beliefs, and concepts are very well received. Over time, Javanese society has come to be divided into three main categories based on how people practice Islam and the *Kejawen* concept (Burhani, 2017). The first category is Abangan, which refers to Javanese Muslims who integrate Islam with *Kejawen* practices, maintaining a solid connection to indigenous and mystical elements. The second category, known as *Santri*, represents more orthodox Muslims who emphasize the formal practices of Islam, including adherence to the five pillars and Sharia. The third is *Priyayi*, who refers to the Javanese aristocratic class, which retained many Hindu-Buddhist influences in their spiritual and cultural practices, often blending them with Islam. Even though these three divisions reflect the varying degrees to which Javanese society absorbed and practiced Islam, with *Kejawen*, the Abangan community is the dominant influence in many Javanese communities until today (Ridlo, 2021).To understand this further, the following section will elucidate the role and importance of *Kejawen* practice in Javanese society.

2.3. The role of Kejawen as ethical and moral values in Javanese society

Since ethics and morality are the primary key that governs the philosophical ideology of *Kejawen*, to propagate a sense of community among the Javanese people, it is firstly beneficial to understand the terms moral and ethics before associating these two in forming the basic philosophical framework of *Kejawen*. Morals are about personal beliefs, while ethics is about the broader system of rules and reasoning that guides those beliefs in practice.

The term 'Moral' is quoted from mos or mores, Latin, which means custom or manners. In this sense, morality is associated with a good or bad character, a right or wrong thing, and upholding something true, helping individuals navigate personal and social decisions to promote well-being and harmony. According to scholars, morality is not the same as ethics because moral values discuss human nature internally and comprehensively, consisting of principles, philosophies, and ethical methods(Al-Bar, Chamsi-Pasha, Al-Bar, & Chamsi-Pasha, 2015). Maududi (1966) also stated that morality is divided into two parts: moral from belief in God (religion) and moral from without religion (moral philosophy) (Maududi, 1966). Moral values in *Kejawen*, however, draw from both philosophical and religious elements. This is because *Kejawen* is a spiritual and cultural tradition that blends aspects of animism, mysticism, Hinduism, Buddhism, and later Islamic influences, but it is not strictly categorized as a formal religion like Islam or Christianity. Instead, it is considered a form of *Javanese mysticism* or *philosophy of life*, deeply rooted in Javanese culture.

From moral values, philosophy (*Kejawen*) teaches ethical values centred on harmony, balance, and inner peace. The philosophy emphasizes living in harmony with the natural world and society. Concepts like *Rukun* (peaceful coexistence), *Luwih* (wisdom), and *Manunggaling* Kawula Gusti (the union of man with the Divine) are core ideas that reflect a philosophical approach to life(Geertz, 2017).

From the aspect of moral values from religion, *Kejawen* is not a formal religion; it incorporates religious teachings from various sources, such as Hinduism, Buddhism, and Islam. These influences bring specific moral guidelines, such as Dharma from Hindu-Buddhist teachings (ethical duties and righteous living) and Sila (moral precepts). *Kejawen* often includes spiritual practices -connection to the Divine that seek to connect individuals with a higher spiritual power or the Divine (*Tuhan Yang Maha Esa*), a core aspect of religious morality. *Kejawen's* moral values are a blend of both philosophical and religious elements. It is philosophical in its approach to self-mastery, inner balance, and living in harmony, but it also incorporates religious influences in its moral teachings, rituals, and connection to the divine (Musman 2002).

Besides moral values, *Kejawen* is also very much a system of ethics that guides personal and social behaviour based on principles of harmony, respect, self-discipline, and compassion. While *Kejawen* has spiritual and mystical dimensions, its ethical values are practical and are meant to promote a balanced, peaceful, and respectful life. It can be understood as a form of ethical living deeply embedded in Javanese culture and tradition (Musman 2002).

In reference to previous scholars, *Kejawen* embodies strong ethical values comprising the concept of rukun and *selaras* (accommodative and openness), *hormat* (respect), *adab* (etiquette), *welas asih* (responsible). Even though many other ethical values are related to *Kejawen*, for the benefit of this writing, four primary ethical values will be described in detail in the following.

In *Kejawen*, (*Rukun* and *Selaras*) is vital as it showcase the need for harmony and balance in living. The value of *rukun* and *selaras* here is much related to performing good deeds and to others, doing something best through the concept of openness and being accommodative. This act is essential in promoting unity in the community so that individuals can accept and understand each other inclusively. In this sense, being transparent and honest in an accommodating and open manner in the family, community, and social organization will avoid conflict within oneself and in relationships with others. This is essential to bring people

to nature openly and avoid deep gaps that could lead to no interaction. This facilitates the public's understanding of contemporary society and builds a better experience or familiarity with others' way of life, thinking, and opinions for easy acceptance(Musman 2002).

Since the Javanese culture also highly values honoring others, namely in hierarchical relationships within the family and community, the ethical value of respect and reverence or *hormat* in kejawen is also vital to strengthening the spirit of unification and brotherhood. This is essential in propagating equality regardless of social rank in the Javanese society and among other communities(Musman 2002). Therefore, the value of respect may propagate and encourage the community to pursue greater piety in all aspects of their lives. This is essential in inviting people to respect elders, ancestors, and spiritual forces to recognize the interconnectedness of all things and show reverence for the divine and sacred aspects of life(Musman, 2017a).

Kejawen also teaches that ethical living begins with etiquette (*adab perilaku*), self-discipline, and inner peace. *Adab perilaku* means social rules or rules of human life that generally apply and originate from a conscience that produces morals. According to scholars, kejawen promotes good etiquette, which is highly encouraged because civility, virtue, and noble behaviour towards others are critical factors for individual success and progress in social life(Musman 2002).

Apart from the above, kejawen ethics also stresses the importance of aligning human actions with the natural and cosmic order. Disrupting the balance of nature or the spiritual world is considered unethical. In this sense, compassion and responsibility (Welas Asih) toward others, namely the less fortunate, are highly valued in kejawen ethics(Musman 2002). The value of responsibility is associated with the human obligation to provide service or deed for others and respect the surrounding context. This value will make humans more sensitive towards others. This is essential as it will lead to the unification of society and contribute to the community's well-being(Musman, 2017a). In brief, kejawen is a system of ethics and morals that guides personal and social behaviour based on principles of harmony, respect, self-discipline, and compassion. While Kejawen has spiritual and mystical dimensions, its ethical values are practical and are meant to promote a balanced, peaceful, and respectful life. It can be understood as a form of moral and ethical living deeply embedded in Javanese culture and tradition, which is rich and diverse and encompasses both tangible (physical) and intangible (non-physical) elements(Musman, 2024).

For the benefit of this writing, the focus will be on tangible Javanese culture, which is architecture, since it is well known for its attention to harmony, symbolism, and a deep connection to kejawen. This is because, over time, the spiritual principles of Kejawen, such as cosmic balance, harmony with nature, and respect for the sacred, have been embodied in the design, structure, and layout of many Javanese buildings like the symbolic significance of the Joglo house, the holy alignment of palaces, or the connection to the cosmos seen in temple design, Javanese architecture serves as physical structures and expressions of the Javanese kejawen worldview and spiritual philosophy. To understand this further, the following section explains the *Kejawen* ethical values translated into architecture to convey a specific meaning to society through its architectural elements.

2.4. Architecture as a Medium of Kejawen Ethical Values Representation

As highlighted above, ethical values are closely related to the built environment and can be translated into architecture to convey a specific meaning to society through its architectural elements. In detail, ethics in the built environment is associated with how humans work on nature with good values because the built form needs to interact with the users. According to scholars (Musman, 2017b), "humans explore the universe and within the framework rendered by revelation try to make their existence as convenient, comfortable and meaningful as possible". Hence, humans are responsible for taking care of the well-entrusted nature. Therefore, scholars stated that human beings with moralistic values are responsible for shaping nature's universality. It ensures that every development built by humankind respects the existing context. In fact, according to scholars and experts, humans should take fair care of the built environment because, according to the Javanese *Kejawen* belief, humans are posited as caliphates. The built environment is a powerful element that connects human civilization; therefore, ethical values in the built environment are essential to safeguard the universality of nature. Thus, according to scholars, "architectural work should embody meaning that reflects the positive impact of its community's ethos"(Musman, 2017b; Pugin et al., 1995).

The need for this aspect of ethical value in architecture has long been raised by past thinkers such as Pugin and Violet-le-duc since the 17th century. The emergence of the need for ethical values in architecture occurred when past designers in the era of eclecticism emphasized architecture in the form of imitation of mere style and aesthetics. By the 18th century, this had created opposition and forced the birth of fitness for purpose. "The real form of things were covered over. In this period, the revolt against the falsification of forms and the past was moral revolt"(Pugin et al., 1995). Morris, Ruskin, Wright, and Le Corbusier further expanded the

idea. For example, Wright highlights architecture's moral value by displaying humble architecture to illustrate man's close relationship with God. This indirectly shows that Wright demonstrates a Christian religious ideology of sound ethical values through its organic architecture (Wright, 2010). This is where the concept of moral values in architecture begins. Studies by scholars state that when a person adopts ethics in shaping the built environment, the ethical qualities that integrate with one belief system may validate and decide how humans should act. Hence, this forms a direct relationship between man and the created world. Thus, the need for ethical values in architecture has been the mainstay of forming early architectural works from the early eras until the 19th century(Al-Bar et al., 2015).

Architecture forms the social context's physicality and influences human nature and behaviour. This happens because the embodiment of architectural aesthetics can drive human feelings. The physical appearance of the architecture not only unites the user with the built form but also, when the user uses their physical senses, the role of architecture becomes significant (Afkham, M. R. 2014). Due to this interactive atmosphere, two-way communication between users and architectural elements exists. This is because architectural elements play a role in determining human behaviour. In other words, architecture can be used to communicate and be understood. This is due to his ability to transfer a message to society when meaning is invested in architecture.

Architecture can also be a tool and translation of ethical values as it can demonstrate the belief in 'supernatural' power, which gives an idea of the beliefs and theology of societal ideology and belief system (Collier, J. (2007). Architecture can also shape experiences, human behaviour (community values), and feelings. Indirectly, the meaning of architecture may produce unification in society or a group that can benefit specific individuals, especially in religion and worship. This process occurs because the architecture impacts the perception of human feelings, creating an experience. Architecture embodies unique qualities made of a 'sign' system, where architecture can communicate as a medium for translation. Architecture as a 'sign' system acts similarly to a language that can be read like text and translatable. This is because the elements that make up the architecture include space (access, circulation, space arrangement, function, and use of space), and the appearance (location and placement, scale and size, as well as façade and structure) can be understood as a language or code capable of communicating to the user. All the elements of the built form and space in all Javanese society building typology involving its roles, structures, and characters can give the meaning of ethical value to kejawen in the form of codes that explicitly and implicitly may convey specific messages. The built form is a rich and versatile symbol, allowing for multiple layers of meaning (Afkham, M. R. 2014). Whether it represents physical safety or personal identity, the symbolism of a built form is closely tied to the values humans cherish in their everyday lives. In this regard, architecture in the Javanese community becomes a medium to portray kejawen ethical values in two phases, namely to individuals and society (masses).

In understanding the typology of buildings in the Javanese community, scholars highlighted that Javanese architecture encompasses a range of building types, each serving a specific purpose and reflecting the Javanese people's cultural, spiritual, and social values. This comprises the traditional house (omah) and kraton (royal palace), as well as the candi (temple) and mosques (masjid). These building typologies are characterized by their symbolic design, integration with nature, and adherence to cosmic principles. For the benefit of this writing, the study focuses on the architectural styles of Javanese traditional houses, followed by an analysis of how the kejawen ethical values comprise the concept of rukun and *selaras* (accommodative and openness), *hormat* (respect), *adab* (etiquette), *welas asih* (responsible) are embedded and symbolized in its architectural design form and its spatial organization. This will be described in the discussion section. Before understanding how the *Kejawen* values are translated into architecture, it is best to understand the Javanese traditional house architectural elements in their evolution in the Malaysian context.

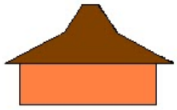
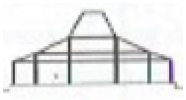
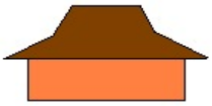
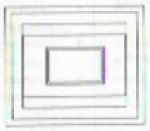
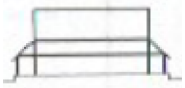
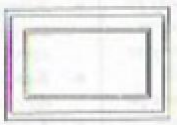
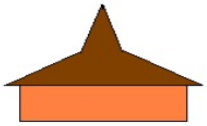
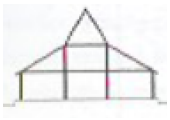
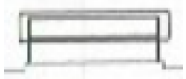
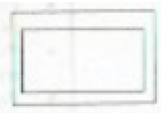
2.5. The traditional Javanese houses design features in general

Traditional buildings or houses are a tangible expression of culture. In Javanese traditional house construction, every part of the built form or space within the house is imbued with values and norms that reflect the community's cultural identity. Similarly, the traditional house—a distinctive architectural form—features different parts with specific functions, each rich in philosophical meaning (Prakoso, B. P., & Wilianto, H. 2020). These elements are deeply intertwined with religious beliefs, norms, and the cultural values of Javanese ethnic customs related to *Kejawen* **.**

Regarding its historical development, the Javanese traditional house cannot be separated from the ancient structure known as *punden berundak*, a sacred terraced building where the higher levels become smaller. Upon close examination, the structure and form of the traditional house bear a striking resemblance to Hindu temples, suggesting transformation or adaptation of temple architecture (Musman, A. 2017b). The traditional Javanese house has three main common styles: *kampung*, *limasan*, and *joglo*. These three housing styles are the most favoured, but the limasan and *joglo* types are commonly adopted and suitable for the status of *lurah* or

community leaders. There are other styles, such as *tajug* and *panggang pe*, but these are widely used for public usage, like religious and market buildings. However, this study focuses on the *limasan* type as this type of house style is commonly found and favoured in the Malaysian context as a case study.

Table 1. Types of Javanese Architectural Style (source: Idham, N. C. 2018)

No	Javanese Architectural style	Function	Roof design	Ownership	Shape of built form	Sectional built form	Spatial layout
1	*Joglo*	Residential House /palace	Four-sided sides	Higher class society			
2	*Limasan*	House	Four-sided sides	Common society			
3	*Kampung*	House	Two-sided sides	Common society			
4	*Tajug*	Public	Four-sided sides	Community			
5	*Panggang Pe*	Public	One sided	Community			

In understanding Javanese architecture, the classification of roof forms and spatial organization is greatly influenced by the anthropometric dimensions of human scale, body, and movement known as *petungan* (neumorology). Geertz (2017) defines *petungan* as traditional orders that provide spiritual value to the Javanese buildings and relate symbolically to the owner's life or user. Petungan is found in Javanese text like Primbons, Serat Chentini and Kawruh Kalangs (Idham, N. C. 2018). There are three approaches in Petungan to understand the building's functional aspects, as stated in Primbons, Serat Chentini, and Kawruh Kalangs. These are *peruntukan* (building function), *perwatakan* (building character), and *tipe* (building style). Since *petungan* includes a wide range of physical and spiritual aspects, it guides the owner and user in everything from the beginning of the planning, construction, and completion until the occupancy phase (Idham, N. C. 2018)

As for the architectural design of the Javanese house, it is based on a single-room mass, which is enclosed and has its own roof style. The buildings can be stand-alone or connected by separate roofs. The house building plan is geometrical and consists of squares or rectangles presented in an open planning layout (Satwiko 2004). The spatial arrangement reflects a hierarchical principle, where each area has different values: the front is more public, while the back is more private. The basic unit configuration of a house plan consists of four spaces: *dalem* (main house), *senthong kiwa*, *senthong tengah*, and *senthong tengen* (refer to Figure 1). The *dalem* is used for the whole family to gather and share, *sethong kiwa* is the children's place, *senthong tengah* is reserved for spiritual objects, and *senthong tengen* belongs to the parents. Uniquely, each space—from the terrace and *pendhapa* to the back rooms like the *pawon* (kitchen) and *pekiwan* (bathroom)—serves a functional purpose and embodies elements of Javanese philosophy (Satwiko 2004). Religious and spiritual beliefs, such as the worship of Dewi Sri (the goddess of fertility and household harmony), are integrated into the design, reflecting the agrarian lifestyle of the Javanese people.

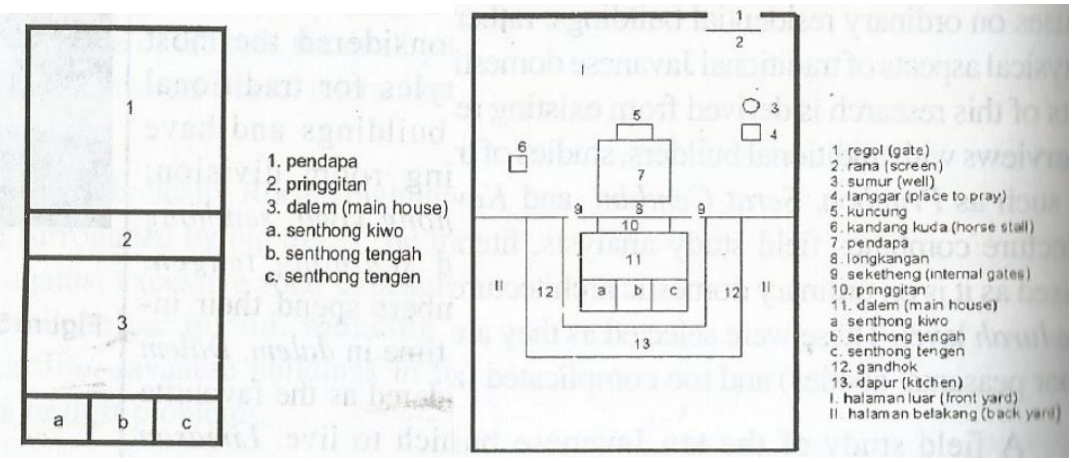


Figure 1. Overall house compound layout and basic floor plan of a typical traditional Javanese house (Source: Satwiko 2004)

Nevertheless, for the community leaders, influential owners, or higher-class people, the house may have the *pendapa* and *peringgitan* space at the front of the *dalem*. The *pandapa* (outer pavilion) design, which is topped with a roof that rises like a mountain, connected at the peak to a longitudinal beam, is referred to by the Javanese as *penuwun*. In the centre of the *pendapa* is a crucial support structure called saka guru, consisting of four wooden pillars arranged in a square (Satwiko 2004). These pillars rest on umpak, stone bases that provide support. Upon close examination, the structure and form of the traditional house bear a striking resemblance to Hindu temples, suggesting transformation or adaptation of temple architecture. The *pendapa* and *peringgitan* space is usually dominated by male guests, whilst the *dalem* is reserved for women, girls, and children. In addition, they may also have other access to facilities within the house compound, like lumbung, *kandang* jaran, and *musholla*. In understanding the Javanese architecture house form and spatial organization, the built form has four main aspects that need to be understood.

First is the roof, which functions for both practical purposes and represents the owner's status in society through its aesthetic representation (Satwiko 2004). In Javanese house architecture, it is common for the building to have more than one style of roof configuration, for example, the grouping of *limasan* and *joglo*. The roof structure is not covered by a ceiling, hence allowing for the usage of glass tiles tucked between the clay roof tiles. These glass tiles act as skylights to bring light into the interior house space (Subiyantoro, S. 2011). Since the design of the roof is also multi-layered in a tiered manner, there is a gap between each tiered roof structure. This gap is usually closed with ornamented glass to allow natural lighting, but at times, this gap is also left open for natural airflow and ventilation. In Javanese, the house roof design is typically divided into three sectors: *guru*/*brunjung* (centre), *pananggap* (middle), and *panitih* (periphery). Panitih (periphery) is usually the lowest part with the shallowest inclination, whilst the *guru* (the highest part) has the steepest inclination **(refer to Figure 2).**

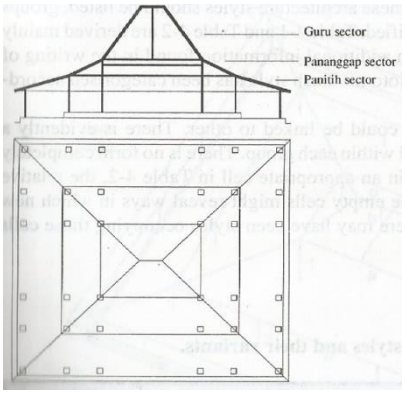


Figure 2. Roof construction of a typical traditional Javanese house (source: Satwiko 2004)

Second is the wall section. Since Javanese houses have a simple floor plan layout in rectangular or square form, the internal walls using frame structure are placed as partitions or screens to divide the interior spaces like dalem, senthong tengen, senthong tengah and senthong kiwa (Kim, D. Y., Oh, H. K., & Ju, S. R. 2013).

The internal walls are not load-bearing, and some may have complicated ornaments. The external walls, which can be in either load-bearing structure or not, may have openings to them, but these openings are usually small. These openings are placed on sidewalls, set symmetrically on each side, with a door in the middle. These external and internal walls are constructed from brick, timber plank, or woven bamboo. (**Refer to Figure 3**) The use of bricks, however, was adopted later by the locals in Javanese houses due to the influence of Dutch builders.

Figure 3. Internal roof construction of Javanese traditional house woven in bamboo or timber with decorative motifs **(**source: Satwiko 2004)

Third is the flooring. The common practice of traditional Javanese houses is to raise them from the ground but not build them on stilts, unlike conventional houses in the region. However, traditional Javanese houses were built on ancient stilts, as engraved at the Borobudur temple in central Java. According to scholars and historians, this may be an imported style but not local to the context. Typically, Javanese do not utilize the space under the floor. This grounded flooring construction using the fill-in method had been borrowed from India through their religious building (Kim, D. Y., Oh, H. K., & Ju, S. R. 2013). Hence, there is no air path under the floors. The floors are made from brick, cement, or marble, depending on the owner's status, but ordinary people have bare soil floors (loosely packed earth floors). The floors may have ornamental designs, but this is appropriate only for royalty stature **(refer to Figure 4).**

Figure 4. The flooring of Javanese traditional houses is raised from the ground but not on stilts, using cement and tiles as finishes
(source: Satwiko 2004)

Fourth is the overall building structure. The traditional Javanese house has a unique structure, although it adopts simple construction technology. Their homes are built upon a combination of frame and load-bearing structures (Satwiko 2004). The walls can be a frame and bearing wall structure, whereas the roof structure is always a frame structure, not in the form of closed triangular frames like typical modern roof construction**. (Refer to Table 1)** The most common material for the frame structures is timber from teakwood or jackfruit wood.

Nevertheless, the origin of the traditional Javanese house found in Java began to undergo assimilation when the Javanese community migrated and built their homes in other parts of the region. The core values of custom

and tradition are still maintained, but the architectural form, like houses, is assimilated with the local context due to the economic, political, and religious beliefs. Such an example can be seen in the Malaysian context, as elucidated in the following section.

2.6. The traditional Javanese houses and its evolution in the Malaysian context

The evolution of the traditional Javanese house in Malaysia showcases a mix of cultural preservation, adaptation to local influences, and contemporary architectural trends, including functional and custom requirements. As Javanese migrants settled in Malaysia, particularly in states such as Johor, Selangor, and Perak, beginning in the 18th and early 20th centuries, the Malay Javanese community introduced their unique architectural heritage. The key elements representing Javanese heritage like in their origin land, such as the central roof structure (the *limasan* type) and spatial philosophy (the application of open plan and hierarchical space like *pendapa*, *dalem*, and *senthong* spaces), have persisted in varying degrees of adaptation.

Many Javanese houses in Malaysia have evolved, and the architectural design style did not maintain its original look of *Joglo* and *Limasan* styles as it had been modified to fit into the Malay architectural vernacular (Tarigan, R., Antariksa, A., & Salura, P. 2022). The flooring system's construction, which initially used the fill-in method, had been modified using a stilted design like typical traditional Malay houses. This responds to the local climatic context due to flooding and protects against pests and wild animals. This design also allows for ventilation, keeping the interior cooler in Malaysia's tropical climate. The roofing style and layout had also been readapted and merged with local Malay styles like the *rumah limas*, which refers to the distinctive five-sloped roof design. In addition to this, the traditional spatial layout, which is based on simple floor plan layout in rectangular or square form, has been changed to suit the contemporary needs of the society and reflects the local traditional house layout that emphasizes openness, hierarchy, and functionality. The Javanese house in Malaysia is typically divided into distinct sections with specific functions, which are prone to the Malay lifestyle and social structure. However, the function of the main spaces like the veranda (*pendapa*), central hall (*dalem*), and rooms (*senthong kiwa*, *kenen*, and *kiwa*) are still maintained even though their location placement is different in terms of their hierarchy.

Nevertheless, guest areas (*ruang tamu*), dining areas (*ruang makan*), and side porches (*anjung*) have been added to allow for more privacy and better space utilization. Many traditional Javanese houses in Malaysia have also shifted away from using entirely natural materials like wood and woven bamboo, incorporating more durable and modern materials like **corrugated iron roofs** and **cement** in response to modernization and cost factors. However, some communities still use timber for its cultural and aesthetic significance.

Despite these changes, many traditional Javanese elements have been retained to **preserve cultural identity**. For example, the distinctive **central pillars**, **roof structures**, and **ornamental wood carvings** often still appear in these houses, signaling cultural continuity. The Javanese community has integrated with local Malaysian communities over time, leading to cultural fusion in their homes. A mixture of Javanese and Malay motifs in the decorative aspects of homes, such as Islamic geometric patterns or floral carvings influenced by local art forms, is also evident in the house design. Nevertheless, the placement and existence of the structures and spaces in the Javanese Malay houses still retain the *Kejawen* values practised in the Malay Javanese family customs and daily life. For the benefit of this study, this writing will investigate the case study of a Malay Javanese house in the Malaysian context to see in-depth the extensiveness of *Kejawen* values and how it is still embedded and symbolized in the Javanese traditional house design. This is important as a documentative effort to preserve and restore conventional Javanese houses in Malaysia, keeping the distinct Javanese identity alive within the broader context of Malay culture. The following section will explain the methodology used to analyze the case study before describing how ethical values are symbolized through the architectural design of the traditional Javanese house in Malaysia in the findings and discussion section.

3. Methodology

Since the study focuses on understanding how *Kejawen* values are embedded in architectural form and spatial organization, the appropriate type of paradigm is interpretivism. Interpretivism consists of studying the reality that an individual shapes through an implicit meaning. The study will focus on the traditional house structure of the Javanese community in Malaysia, where interpretative methods will be used to find why and how *Kejawen* values shaped the construction of these houses. Since this study requires an understanding of the hidden meaning behind an object, semiotics is applied to unveil the meaning behind the construction of the housing forms by the Javanese community. On the other hand, interpretivism processes data subjectively, adjusted to the selection of hermeneutic approaches. This approach makes it easier for researchers to understand and process data on a social phenomenon that can answer why, how, and what happens when reading documents on *Kejawen* values and their importance in Javanese society. Hermeneutics allows

researchers to understand the purpose of the Javanese community for their actions. This study studied the Javanese *Kejawen* values regarding their principles and actions. This is conducted to identify the *Kejawen* values that influence the Javanese ideological thinking and evaluate the relevance of their thinking in shaping the traditional house for communal living. This single case study will analyse a prominent traditional house by the Javanese community since their arrival in Malaysia in the 19th century (which had undergone assimilation with the local context but still maintained its customs and traditions). Since the interest of the study is to analyze how *Kejawen* values are embedded in the form and spatial organisation of the house design, purposive sampling is used because the house itself can fully express the *Kejawen* values as a whole since a house is often seen as more than just a physical structure; it is a metaphor for aspects of human life, personal identity, social relationships, and emotional well-being.

Direct observation is the data collection method used to study the selected case study of the Embah Kraton Anang, a Javanese-style house in Malaysia. The justification for choosing this house as a case study is based on three reasons. First, the house is an authentic reflection of the Javanese architecture in the diaspora. This house was built by Javanese descendants in Malaysia, preserving original features such as the Joglo and Limas-style roof, carved wooden panels, and open-air spaces for social interaction. This makes it a direct transplant of the Javanese architectural language outside Java— rare and valuable for comparative studies. It captures how traditional values are maintained, adapted, or reinterpreted in a different cultural and geographic context. Second, the house's architectural characteristics integrate cultural, religious, and environmental values. The house's orientation, room placement, and use of natural materials align with Javanese principles like Rwa Bhineda (balance and harmony), gotong-royong (communal spirit), and respect for ancestors and nature. The house embodies how spirituality, cosmology, and ecology are inseparable in Javanese design, even in the Malaysian setting. Third, the house functions, which still reflect the living expression of tradition for multi-generational and communal use, are presently used for ceremonies, family events, and cultural performances. This case study will be analysed based on determinants representing architectural elements of space and form making, which is established from the theory of form follows function. Form-making elements comprise setting and location, scale and size, façade and structure, and ornament. The space-making involves access and circulation, hierarchy, and function. Observing the architectural elements of form-making uses a layering technique, and the spatial organisation uses space syntax mapping. The meaning of architectural form-making is analysed semiotically in layers since the layering of abstraction and cumulative complexity represents the form. From the semiotic framework, it showed that the traditional house form as a 'sign' can be read in a structured manner for it to symbolise various meanings to its receiver based on:

i. Design motif of the traditional house (known as paradigmatic axes)

ii. Elements within the traditional house which include the scale of the house, its setting, access to the building, spatial organisation of the house, facades of the built form, and structural arrangement of the form (known as syntagmatic axes). Concerning this, Shatha (2004) outlined six important steps to conducting semiotic analysis on the form-making of a building:

- Layer 1: The architectural composition of the building form is outlined in this first layer to clarify the basic structure that generated the form.
- Layer 2: This level enhances the articulations on the basic masses of the building form so that the major volumetric alterations within or on the basic masses, resulting in addition to or subtraction from the basic form, are presented.
- Layer 3: This stage reinforces the perception of variety across buildings; it began by adding basic piercings of the structure of the building form and was extended to include all basic attributes, such as false screens and attached garages. It identified the relationship between piercing by windows and doors as the product of their relational system.
- Layer 4: This stage focuses on appearance in more detail; it selects and organises the geometric description of piercings, showing the contextual relationship of piercings with each other and surrounding walls.
- Layer 5: At this stage, the constructive and decorative details of stone finish, columns, cornices, and roofing are added to provide the final image. By the end of this stage, the facade is fully drawn, with its minute details appearing as in reality.
- Layer 6: Along with these five stages, a sixth stage was developed to give an account of the entire range of stylistic features appearing in the building. This level of detail dealt separately with all dependent forms as wholly optional elements and not enfolded into the basic form. In order to support the analysis, these dependent forms were removed from their real facades and grouped into a category labelled 'stylistic features'. Within this category, several successive sub-categories were generated (window, door shapes, etc.).

As for the spatial organisation, using space syntax mapping, it is based on the method of analysis developed by Hillier and Hanson (1984) to analyse how the arrangement of spatial spaces may present a degree of movement and control based on the placing of the segments within the entire spatial organisation. This study mapped the interior spaces into the cellular structure. Both of them termed these structures as genotypes, which are defined as clusters of spatial segments arranged in a series of sequential configurations. This method will analyse the relationship between the spatial organisation of the case study floor plan house and the *Kejawen* philosophy.

The second data collection method uses semi-structured interviews with the selection of experts (architect, academician, and conservator) who are in the field of Javanese culture and built environment to obtain knowledge of the house's background and purpose, as well as the elements and architecture. The justification for selecting interview experts is based on their academic background, years of working experience, culture, and other information. The interview was also conducted with the house owner, who had stayed in the house for over 10 years.

The interview transcripts were encoded using four important steps, which involve the combination of open, axial, and selective coding techniques. The first step of analysis relates to the open coding technique, which involves reading the documents open-to-view. It is important to understand and identify the general ideas, thoughts, and meanings contained within the documents. The second step involves the axial coding process, where detailed line-by-line analysis for each paragraph of the document is conducted. Through this process, questions are asked about the phenomena as reflected in the data. This process is vital because it will help to generate a variety of concepts and sub-concepts in terms of their properties (characteristics or attributes of a concept) and dimensions (location of a property along a continuum or range). This process is done by breaking down the data into separate parts and examining and comparing them for similarities and differences. Regardless of the language used in the documents, the documents were also coded using the original Malay language they were written in. In the third step, concepts and sub-concepts with similar meanings, properties, and dimensions in nature or related to each other from overlapping data are then grouped together. The fourth step involves deciding on the core concept that emerges from the grouping of similar concepts and sub-concepts. This step, which is known as selective coding, involves the process of refining the concepts and sub-concepts. There is an important criterion to note during this stage, which is to select the core concept where the name or phrase used to describe the concept and sub-concept frequently appears or is mentioned in the data. The final step was to relate these core concepts of *Kejawen* values comprising of *rukun* and *selaras* (accommodative and openness), *hormat* (respect), *adab* (etiquette), and *welas asih* (responsible) from the interview and documentation with the indicators developed earlier from the architectural element's aspects of form and space -making. The identification of core concepts in this final step is important because it will systematically specify what was found from the documents and interview and situate the core concepts with the *Kejawen* values (refer to section 4).

Overall, the analysis was based on explanatory research. This analysis can explain the phenomenon based on specific causes and effects. Therefore, the study of the Javanese house and the *Kejawen* values is divided into two phases- The first phase of the analysis is done separately, based on the observational study of the Javanese house-built form and spatial organization, followed by documentation analysis and interviews with experts and house owners related to *Kejawen* values. The second analysis phase identifies the similarities and differences between each Javanese house to underline the characteristics and elements of house-built form and spatial organization. Finally, both findings were combined to determine how and to what extent the *Kejawen* values and their influence in shaping the built-form house design can later affect communal development. (*Refer to Research Framework Figure 5*)

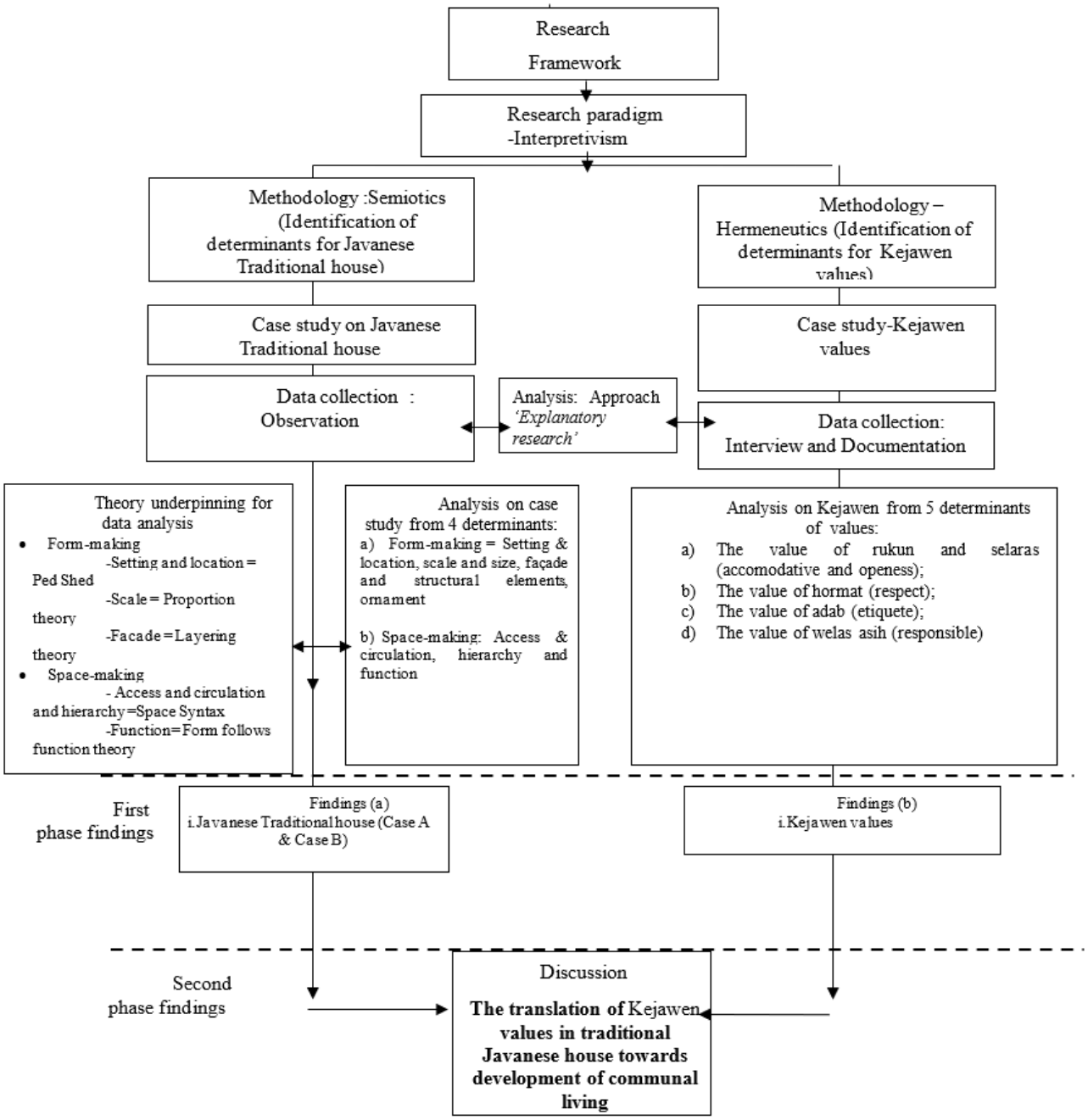


Figure 5. Research framework

4. Findings and Discussion: Javanese traditional houses as symbols to convey *Kejawen* ethical values

This section will elucidate findings from the Javanese traditional house, whose selection is based on the criteria set to reflect the *Kejawen* values through architectural elements. Each of these buildings is explained individually in terms of its background, followed by an analysis of variables. The variables are divided into two phases: building form (location and placement, scale and size, façade and structure) and spatial organization (access and circulation, hierarchy of space arrangement and function). These architectural elements can be a translation for communicating with users and their environment. In this sense, the house form-making and spatial arrangement can convey the local community's message. Previous researchers have stated that a house conveys meaning to its occupants through various physical, emotional, and symbolic elements. These elements, like structural, functional, and aesthetic components, shape how the house is experienced, influencing the occupant's sense of identity, comfort, security, and emotional well-being (Ismail, A. S., & Zhaharin, E. N. 2017). Scholars have outlined that the architectural elements of a home can indirectly describe values like openness, orderliness, humility, respect, and responsibility because they relate to human

principles and events, hence becoming a symbol of human life (Picon, A. 2020).In this regard, the house architecture should demonstrate continuous and indirect interaction with the user and community as well as the surrounding context through its functional role and physical symbolism (**Refer to Table 2**).

Table 2. Relationship between *Kejawen* values in traditional Javanese house architecture

***Kejawen* values**	**Representation of *Kejawen* values in traditional house-built form and spatial organization**
Rukun and selaras : (accommodative and openness) Create an inviting and adaptable home atmosphere, allowing for social interaction and personal retreat while maintaining a solid connection to the outside world.	The values of *accommodative and openness* can be presented through a befitting spatial layout and built form as follows- • The spatial layout is designed freely, promoting fluidity between interior spaces and creating an environment where people can easily interact and move between rooms. • Interior spaces serving multiple purposes allow the home to accommodate changing family dynamics and social gatherings. • The space entryway to the house reflects openness and a sense of welcoming residents and guests into the home, encouraging interaction and inclusiveness. • The interior spaces' did not have physical barriers, like walls, to foster a sense of openness and connection adaptable to various needs and lifestyles. This enhances interaction and communication between family members and guests. • The external walls provide generous use of windows to allow natural light. This brings the outside world into the home, creating a seamless connection with nature**.** • The interior house space is connected with the surrounding environment to encourage a sense of openness and accommodate the natural flow of life between inside and outside spaces.
Hormat: (respect) Designing spaces and building forms that have the value of respect embodies thoughtful attention, which honors the people who live in them, their privacy, individuality, and their relationship with the environment. It also involves integrating elements that reflect respect for personal needs, cultural traditions, and sustainability.	The value of respect can be represented in the simplistic spatial and façade design through moderate usage of structure and aesthetics. This resulted in an inclusive form-making representation that does not portray an exclusive identity. In other words, it represents a built form that respects the users and local community's cultural needs. • The spatial layout provides accessibility for each occupant to communal, family, and personal spaces that promote privacy and comfort, recognizing the need for communal living and individual retreats. • The hierarchical arrangement of the interior space accommodates all residents and guests, regardless of age or physical ability, fostering inclusivity and equal access. • The built form uses ergonomic principles to ensure the house respects its occupants' physical comfort and ease of use. Façades and structures of proportioned scale and size using functional materials with appropriate arrangements make it easier for the built form to integrate with the user.
Adab: (manners) Implementing the value of manners is more than just aesthetics—it is about thoughtfulness and respect in every aspect of the home's	The value of manners is essential in housing formation because manners involve norms or rules guided by a sense of respect. The value of manners can be portrayed from internal and external features. • For spatial organization, the primary spaces should flow naturally from one to another. Social spaces such as the

Function. From creating welcoming spaces to ensuring privacy and comfort for all, these elements contribute to a house that reflects the values of kindness and consideration.	living room, dining room, and kitchen should be easily accessible without passing through private areas (like bedrooms). This design etiquette respects both family members' privacy and guests' comfort. • The built form utilizes eco-friendly and sustainably sourced materials (e.g., bamboo, recycled steel, reclaimed wood) that reduce the ecological footprint and show respect for the existing resources. This provides harmonious interaction with its surroundings, minimizing its environmental impact.
Welas asih : (responsible) Implementing the value of responsibility focuses on sustainability, efficient use of resources, and creating spaces that nurture responsible living for the occupants and their community. This type of design considers environmental, social, and practical responsibilities, aiming to reduce the home's ecological footprint, promote well-being, and make thoughtful use of materials and space.	The value of responsibility in mind means integrating sustainability, resource efficiency, and community-focused principles into the architectural built form and spatial organization. • This can be prevented by having a suitable hierarchical arrangement and proper circulation to meet the demands of various user functions. • Spatial organization with modular spaces concept that can easily be converted or expanded as needed. • The built form uses local materials, sustainable practices, and designs to promote harmony with nature and community. This responsible design approach reduces the home's visual impact on the landscape and fosters a sense of harmony with nature. • The layout and foundation of traditional homes often follow the natural landscape rather than altering it significantly. This responsible approach respects the land, reduces erosion, and promotes the preservation of natural ecosystems.

From the above description, it is clear that the Javanese houses, which are centered on *Kejawen* values, can translate and convey the message of ethical values centred on harmony, balance, and inner peace. For the benefit of this writing, the case study represented by the Javanese houses found in Malaysia and Indonesia is explained below. Findings indicate that the *Kejawen* values greatly influenced the Javanese traditional house architecture design in Malaysia even though it had undergone the process of assimilation (Case study A). In other words, the traditional Javanese house is seen as a symbol of *Kejawen* values for the development of Javanese people and the community.

4.1. Case Study: Javanese Traditional House in Semerah, Johor, Malaysia

Figure 6. Keraton Embah Anang, Semerah, Malaysia
(Source: author)

The Keraton Embah Anang is a Javanese-style house in Malaysia, representing a unique blend of Javanese and Malay cultural influences. Its history is tied to the migration of Javanese people to Malaysia, particularly during the late 19th and early 20th centuries, when many Javanese families relocated to what was then British Malaya. The term "*Keraton*" refers to royal palaces in Java, but in the case of the Keraton Embah Anang, the name likely reflects the house's design, which follows the traditional Javanese architectural style. It has typical features such as a tiered roof (*limasan* or *joglo* style), carved wooden beams, and elevated foundations. This architecture reflects a cultural tie to the Javanese royal palaces but has been adapted to more modest rural living in Malaysia. The house's name suggests it was built by or associated with a figure known as Embah Anang. In Javanese culture, "Embah" is a term of respect, often used to refer to elders or ancestors. Anang is likely the personal name of the house's original owner or a prominent figure in the community. This person may have been one of the Javanese immigrants or a descendant of the early settlers who preserved the traditional house style as a link to their Javanese heritage. The Keraton Embah Anang serves as a symbol of the Javanese-Malay community's identity in Malaysia. It reflects how the Javanese people retained and preserved their cultural heritage while adapting to their new home. The house also serves as a cultural centre or a site of historical significance, demonstrating the influence of Javanese architecture and traditions in Malaysia.

Table 3. Influence of *Kejawen* ideology and values on the traditional Javanese house element found in Semerah, Johor Malaysia

***Kejawen* values**	**Values influence the architectural house design**	**Figure of the Javanese traditional house – *keraton Embah Anang***
Rukun and *selaras*: (accommodative and openness) In terms of spatial layout and form-making of traditional Javanese houses in Malaysia, they still emphasise openness, as highlighted in the *Kejawen* values, but each has distinct cultural principles and social functions. .	**<u>Space making</u>** *Verandas and Outdoor Spaces:* Front Veranda (*Serambi* or *Anjung*): The openness of the front veranda, a feature common in both Javanese and Malay houses, is often emphasized. This semi-open space is essential for socializing with neighbours and visitors. This space has become more prominent in assimilated versions, reflecting the Malay culture's value of community interaction and hospitality. It also serves as a transitional space between the public and private areas of the house. *The transition between Interior and Exterior:* In traditional Malay houses, openness extends to the boundaries between inside and outside, blurring the lines between the natural environment and living spaces. This practice is adopted in the Javanese houses in Malaysia, where the veranda and open-plan living areas create a flow of air and light, making the home feel connected to the outdoors (Figure 7) *Open-Plan Interiors* *Living Space Openness (Rumah Ibu):* In the central living area, known as the "*rumah ibu*," Javanese and Malay houses tend to have open, multipurpose spaces. This openness is maintained in assimilated houses, allowing the main hall to serve various functions like family gatherings, community events, or rituals. However, the Malay influence may emphasize creating more flexible open spaces, accommodating larger groups and promoting interaction among family members and guests. ***Modular Layout:*** The overall house design typically adopts a modular approach, meaning different house sections can be expanded or adjusted without disrupting the open-plan concept. The open layout allows for flexibility in use, depending on the family's needs or specific cultural practices, such as hosting guests or celebrating festivals, which is common in Malay culture. *Minimal Partitioning:* The traditional Javanese house has minimal partitioning, especially in the central living areas, to promote airflow and maintain a sense of openness. After assimilation, this characteristic continues, with even fewer internal walls or barriers, similar to the Malay preference for large, open communal spaces.	 **Figure 7.** The floor plan of *Kraton Embah Anang* resembles the traditional Malay house but does not reflect the original Javanese house planning layout. However, the function of the primary spaces are still maintained, like the *pendopo, dalem, omah, pringgitan* and *pawon* to showcase the importance of *Kejawen* values (source : author) 

Public and. Private Spaces
Balanced Openness:
While openness is highly valued in Javanese and Malay architecture, there is still a clear distinction between public and private spaces. The assimilation process results in a balance where openness is emphasized in communal areas (like the living room and verandas), while more private spaces (such as bedrooms or kitchens) are slightly enclosed to maintain privacy.

Segregation of Guests and Family:
In Malay culture, there is a strong emphasis on providing space for guests while maintaining family privacy. As a result, the openness in assimilated Javanese houses is more prominent in areas intended for receiving guests, while private family areas (like bedrooms) may become more enclosed than in traditional Javanese houses.

Integration with the Surrounding Environment:
Connection to Nature:
In both Malay and Javanese architectural traditions, the house is designed to feel connected to nature. In assimilated Javanese houses in Malaysia, the spatial openness extends beyond the house, with gardens or trees surrounding the home, reinforcing the harmonious relationship between the built environment and the natural landscape. This is particularly valued in Malay kampung settings, where the house is part of a larger, open community space.

*After assimilating with Malay culture, the spatial layout of traditional Javanese houses in Malaysia retains and enhances the value of openness in several key ways. This openness serves practical purposes—such as improved ventilation and climate adaptation—and aligns with social and cultural values as the emphasis on *Kejawen* values, particularly in how these houses facilitate interaction and hospitality. Open-plan interiors, large windows, verandas, and a strong connection between the indoor and outdoor environments express a sense of openness. The influence of Malay culture, with its emphasis on communal life and hospitality, further strengthens the open and accessible nature of these spaces, making the assimilated Javanese house a fusion of practical design and cultural symbolism.

Form making
Roof and Structure Design
Raised Floors and Open Understructure: Similar to traditional Malay houses, the assimilated Javanese houses are often built on stilts (*rumah panggung*). This creates an open space beneath the house, contributing to a sense of openness and allowing air circulation from below. This open understructure is also a practical response to local environmental conditions, such as humidity and flooding, and is a feature shared by both Javanese and Malay houses.
Open Roof Space (Tebar Layar): The traditional roof structure in Javanese houses, such as the "limasan" or "*joglo*" styles, is retained in assimilated houses. However, the Malay influence often includes decorative, open gable ends (known as "tebar layar") that allow additional ventilation and enhance the feeling of openness in the roof area. (Figure 9)

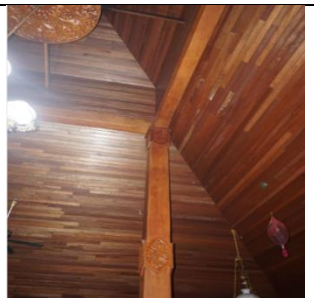
Windows and Ventilation:
Large, Open Windows (Jendela) at the facade: Malay houses are known for their large windows that allow natural light and ventilation to flow freely through the house. The assimilated Javanese houses adopt this feature, enhancing the sense of openness. Large windows or even wooden shutters allow views of the outside, connecting the inhabitants to their surroundings while maintaining privacy.

Cross-Ventilation:
The value of openness extends to how the house is ventilated. In Malay and Javanese architecture, the spatial layout promotes cross-ventilation, which is crucial for comfort in a tropical climate. Homes

Figure 8. The sense of openness is still maintained in the *Kraton Embah Anang* house, namely in the interior spaces to reflect the values of openness as in *Kejawen* philosophy (source: author)

Figure 9. The roof structure in the *Kraton Embah Anang* house showed assimilation of *limas* and *joglo* roof, hence showcasing a tiered roof design; nevertheless, the purpose of the roof still reflects the purpose of *joglo* roof to cover the *pendopo* or *dalem* area as in traditional Javanese house for openness at the living hall area. This reflects that the *kejawen* values of openness are still embedded in the Javanese house in Malaysia (source: author)

Figure 10. The roof structure in the *Kraton Embah Anang* house showed the assimilation of *limas* and *joglo* roofs with high ceilings at the main hall to facilitate airflow, minimizing the need for artificial cooling. This indicates that the *Kejawen* values of openness are still presented in the assimilated Javanese house in Malaysia (source: author)

	are built with high ceilings and broad open areas to facilitate airflow, minimizing the need for artificial cooling. (Figure 10) *Use of Natural Materials* *Wood and Bamboo Structures:* The use of natural materials like wood is common in both Javanese and Malay traditional houses. These materials suit the tropical climate and enhance the sense of openness. Wooden slats, lattices, and other semi-open architectural elements allow light and air to pass through, adding to the feeling of openness while maintaining structural integrity (Figure 11) *After assimilating with Malay culture, the form-making design of traditional Javanese houses in Malaysia reflects the value of openness in multiple dimensions, which still reflects the *Kejawen* values. The house design emphasizes fluidity, flexibility, and a strong connection with the environment, from the open-plan interiors to large verandas and raised platforms. The combination of Javanese spatial concepts and Malay architectural influences creates a form that is both practical for tropical living and deeply rooted in cultural values of community, hospitality, and connection to nature.	 **Figure 11.** The structure in the Kraton Embah Anang house used a timber structure frame to show the value of openness for natural lighting and ventilation. This much reflects *Kejawen* values that highly appreciate interaction with the cosmos and nature (source: author)
Hormat: (respect) After assimilation with local Malay culture, the built form and spatial layout design of the traditional Javanese house in Malaysia reflects the value of respect through its organization of space and form, which considers the social hierarchies and cultural norms. Javanese and Malay cultures emphasize the importance of respect for elders, guests, and community relationships, and these values are embedded in the design of the house.	**Space making** *Segmentation of Public and Private Spaces:* *Clear Division Between Public and Private Areas:* In assimilated Javanese houses, there is a clear spatial distinction between the areas designated for public interaction and those reserved for private family use. The front veranda (*serambi*/*anjung*) and the central living area (*rumah ibu*) are typically more open and accessible to guests, representing respect for hospitality and community engagement. These public spaces are designed to be inviting and comfortable for visitors, reflecting the Malay value of honouring guests. *Private Areas Located Toward the Back:* Private spaces such as bedrooms (*bilik*) and the kitchen are placed further from the entrance, often at the back of the house, signifying respect for personal and family privacy. This gradation of openness—public to private—ensures that family life is respected and not easily intruded upon by guests, a core value in both Javanese and Malay cultures. *Hierarchy of Spaces Based on Social Roles* *The centrality of the Rumah Ibu for Family Respect:* The central hall (*rumah ibu*) serves as the main gathering space for the family, symbolizing respect for family unity and the importance of elders. In Javanese and Malay culture, elders are revered, and the central space is often reserved for them during important gatherings or ceremonies. This space is positioned to be easily accessible, usually raised slightly to signify its importance within the spatial hierarchy. *Placement of Guest Areas:* The *serambi* (front veranda) or *anjung* (front porch) acts as the first point of interaction with visitors, ensuring guests are welcomed without immediately entering the more private family spaces. This layout reflects the Malay cultural value of respect for boundaries and social norms, where guests are honoured but not allowed full access to private areas. The front veranda serves as a semi-public space where guests are entertained, reflecting respect for their presence without compromising family privacy. *Oriented Layout for Respecting Direction* *House Orientation for Spiritual and Cultural Respect:* Traditional Javanese houses, influenced by spiritual beliefs, are often oriented based on cardinal directions or specific cultural considerations. In the assimilated version in Malaysia, respect for local beliefs may influence the house's orientation, for example, by aligning the house to face a particular direction considered auspicious or culturally significant in Malay society. This spatial	 **Figure 12.** The structure in the *Kraton Embah Anang* house is elevated respect for the social hierarchy. This much reflects *Kejawen* values that emphasise the element of respect (source: author)

orientation shows respect for both Javanese geomancy traditions and Malay cultural beliefs in balance and harmony.

Privacy from Neighbors:
Regarding respect for neighbours, the house is often designed to maintain privacy while promoting social openness. Windows and doors are strategically placed to allow interaction with the community (such as on the front veranda) while ensuring that private areas, especially sleeping quarters, remain secluded. This balance respects the homeowner's privacy and the community's norms regarding interaction and hospitality.

*The spatial layout of the traditional Javanese house in Malaysia, after assimilation with Malay culture, emphasizes the value of respect through its careful division of public and private spaces, its hierarchical organization of rooms, and its adaptability to social and cultural practices. The layout honours guests, respects family privacy, and accommodates gender roles and social customs. It integrates spiritual, social, and environmental considerations, ensuring respect for people, the surrounding environment, and cultural traditions. This balance between openness and privacy, public and private life, and human and natural interaction is a key feature of the assimilated Javanese-Malay house.

Form making
Elevated form as a Marker of Respect
Raised Platform (Rumah Panggung):
In the assimilated Javanese house, the use of a raised platform is significant in terms of respect. Elevating the house shows respect for nature (protecting from floods) and the spirits (a Javanese belief). In Malay culture, the elevated house also signifies respect for the social hierarchy and offers a symbolic separation between the earthly world and the home, which is seen as a sanctuary. This elevation often increases toward the back of the house, subtly indicating the transition from public to more respected, private areas. (Figure 12)

Respect for Guests and Elders:
The raised platform in the *rumah ibu* can also serve as a mark of respect for elders and guests. During gatherings, significant figures, such as elders, are often seated in the central, slightly elevated part of the house, while other family members or younger guests may sit in lower or more peripheral areas, signifying the respect given to hierarchy and seniority in the spatial arrangement.

Form of the Roof (Bumbung)
Symbolism of Roof Design:
The roof's design plays a significant role in respecting cultural traditions and the environment. The Javanese architecture's *limasan* or *joglo* roof forms are adapted to include the *bumbung panjang* (long gable roof) from Malay design, which provides extended eaves to protect the house from the elements. These wide eaves demonstrate respect for the environment by providing shade and keeping the house cool in a tropical climate.

Respect for Spirituality:
The roof is seen as a sacred part of the structure in many assimilated Javanese-Malay houses. Its height and design can symbolize a connection to the spiritual realm. For example, high, steep roofs are associated with the heavens and show respect for divine forces, as seen in both Javanese and Malay spiritual traditions.

*After assimilating local Malay cultural influences, the built-form design of the traditional Javanese house in Malaysia is deeply informed by the value of **respect.** This is seen in how the house is structured to balance openness and privacy, respect for guests and elders through hierarchical spatial arrangements, and careful attention to cultural and environmental considerations. The raised platform design, spacious verandas, and division of public and private areas all reflect respect for social norms, family privacy, and the natural environment. Adapting traditional materials, roof forms,

	and ceremonial spaces further emphasizes harmonising Javanese and Malay cultural values.
Adab: (manners) After undergoing assimilation due to local Malay culture, the spatial layout and built form of the traditional Javanese house in Malaysia reflects the value of manners in various aspects of design and function. In both Javanese and Malay cultures, manners are deeply tied to social etiquette, respect for elders, modesty, and hospitality. The assimilation process integrates these cultural values into the house's layout and form, ensuring that social interactions, privacy, and communal life align with cultural norms of proper behaviour.	**Space and form-making** *Access and Entry Points Reflecting Manners* *Controlled Access for Guests:* The spatial layout is designed to control how guests access the house. The main entrance is typically through the front porch or veranda, leading directly to the semi-public spaces such as the *serambi* or *anjung*. By directing guests along a predefined path, the layout ensures that they do not inadvertently enter private family spaces, demonstrating respect for household privacy and observing proper etiquette. Guests are welcomed in a way that honours their presence without disrupting family life, an essential aspect of maintaining good manners. *Side or Back Entrances for Family Members:* Family members may use side or back entrances to access private areas of the house without disturbing guests, ensuring that household routines can continue without breaching social etiquette. This separation of access points is a subtle but essential way the layout respects the value of manners, allowing the family to maintain daily life while still being hospitable. *Functional Design for Social and Religious Manners* *Spaces for Religious Practices:* Respect for religious practices and rituals is an important aspect of manners in both Javanese and Malay cultures. The layout of the house often includes a small prayer area or ritual space, which is set apart from the main social areas to ensure that religious practices can be conducted in a quiet and respectful environment. This spatial separation ensures that the household observes proper etiquette when it comes to spiritual life. *Adaptability for Social Events:* The open-plan layout of the *rumah ibu* allows for flexibility in hosting social and religious events. During these events, the layout can be reconfigured to accommodate guests in a manner that adheres to cultural expectations of politeness, ensuring that seating arrangements, access to food, and social interactions are carried out in a manner that reflects good manners and proper decorum. *After assimilation with local Malay culture, The spatial layout of the traditional Javanese house in Malaysia. This is achieved through the thoughtful segregation of public and private spaces, the hierarchical arrangement of rooms, and the creation of transitional spaces that manage social interactions. The layout upholds cultural norms of modesty, privacy, hospitality, and respect for elders, ensuring that daily life and social events adhere to proper etiquette. The raised structure, roof design, and use of natural materials all reflect the cultural emphasis on politeness, modesty, and respect for others. The house's layout facilitates proper social interactions, maintaining manners through thoughtful architectural details and spatial organization. The design reflects both Javanese and Malay values, where politeness, respect, and consideration for others are key aspects of social interaction.
Welas asih: (responsible) The built form and space of the traditional Javanese house in Malaysia, reflecting the value of responsibility after assimilation with local Malay culture, demonstrates how	**Space and form-making** *Sustainability and Resource Management* *Use of Local Materials:* The built form of the Javanese-Malay house reflects responsibility toward the environment through the use of locally sourced materials such as timber, bamboo, and palm thatch. These materials are renewable, sustainable, and suited to the tropical climate, showing responsibility for reducing environmental impact. The house's design emphasizes durability while reflecting cultural responsibility toward conserving natural resources and traditional craftsmanship. *Adaptability to Climate:*

the design upholds cultural duties to the family, community, and environment. In both Javanese and Malay cultures, responsibility is manifested in how the house is designed to sustain daily life, preserve resources, and maintain social and familial duties.	Responsibility toward the environment is also evident in the house's climate-sensitive design. The raised platform (*rumah panggung*), wide eaves, and high-pitched roof are designed to protect the home from floods, provide ventilation, and maintain cool interior temperatures. The design demonstrates a responsible approach to energy efficiency and sustainable living by aligning the house with natural conditions. *Maintenance and Longevity* *Durable Construction Techniques:* The traditional Javanese-Malay house reflects a sense of responsibility through its construction methods, which focus on durability and ease of maintenance. Homes are often built using traditional joinery methods that allow for easy repair or disassembly. This approach ensures that the house can be maintained over generations, reflecting a long-term responsibility toward preserving the home for future family members. *Adaptation to Local Conditions:* The house is built to withstand the local climate, including high humidity, heavy rainfall, and tropical storms. The steeply sloped roof and durable materials ensure that the house remains structurally sound over time, minimizing the need for frequent repairs. This reflects the household's responsibility to maintain a functional and resilient living space. *The built form of the traditional Javanese house in Malaysia, shaped by assimilation with Malay culture, embodies the value of responsibility in its construction, layout, and use of space. This responsibility is reflected in the sustainable use of materials, the design for multi-generational living, the respect for cultural and religious duties, and the commitment to preserving family and community life. The architecture not only meets the functional needs of the household but also upholds the cultural responsibilities inherent in Javanese and Malay traditions, ensuring that the house serves as a foundation for family care and community engagement.	

From the findings above for the case study (the Javanese traditional house in Malaysia- Keraton Embah Anang), even though it has undergone notable changes due to the assimilation process with the local Malay culture, it still retains core elements of Javanese *Kejawen* values. In summary, Malaysia's traditional Javanese houses' spatial and form layout still preserves the original key features of Javanese architecture comprising the primary house structure and layout; the spatial division is based on functions and roof design but integrates the local Malay customs, materials, and symbolic elements. This blend reflects both practical adaptations to the local environment and the cultural fusion that has occurred over generations. Based on the findings, the framework of the architectural elements described by the *Kejawen* values can be used as a guideline and reference in designing a house that is not only interesting in terms of architectural form and style but has a meaning and values that can convey the *Kejawen* values to all levels of society either the Javanese or non-Javanese communities.

5. Conclusion

Kejawen values encompass the traditional spiritual and philosophical teachings of the Javanese that have profoundly shaped the culture, customs, and lifestyle of Javanese society. These values highlight the importance of balance, harmony, spirituality, and respect for nature and the community. When applied to architectural design, the integration of *Kejawen* values can have a substantial impact on societal development. By incorporating these spiritual and cultural principles into architectural practices, buildings, and spaces are crafted to fulfill functional requirements and enhance the well-being of individuals and communities. Understanding the traditional architecture of Javanese houses clearly shows that architecture can symbolise ethical values, which act as a medium to convey meaning to users in daily life. In this sense, in four main aspects, *Kejawen* values are essential for architectural design, particularly for informed architectural practice, cultural preservation, and community development in Malaysia.

First, for architectural practice, it can guide the design with cultural meaning. *Kejawen* emphasizes balance, harmony, humility, and spiritual alignment (e.g., orientation spatial hierarchy). Henceforth, architects can draw from these values to create spaces that reflect human-nature-spirit balance, incorporate culturally grounded spatial arrangements (e.g., public-private gradation, sacred zones), and use local materials and passive design

strategies inspired by tradition. As a result, even though built environments are represented in Modern designs, they are still aesthetically relevant, spiritually resonant, and contextually appropriate for Javanese communities in Malaysia.

Second, for cultural preservation policies, *Kejawen* values will help to recognise intangible cultural heritage because the *Kejawen* values are not just physical — they are philosophical and ritual-based. Findings from this study can elevate the local cultural policy to recognise traditional housing as part of intangible cultural heritage, not just physical; support documentation, restoration, and transmission of cultural knowledge (through exhibitions, oral history projects, etc.); develop heritage zones or cultural villages that protect both architecture and way of life. In return, a much broader, values-based heritage policy that goes beyond surface-level conservation can be established.

Third, the *Kejawen* values are also crucial for boosting community development initiatives as they can reinforce social cohesion through space-making. *Kejawen* values such as gotong-royong (cooperation) and respect for elders and ancestors influence how communities use space together for community development like incorporating shared pavilions, *langgar* (prayer halls), gardens, or ritual spaces that foster community life, promote modern housing designs that enable multi-generational living and collective space management as well as the Use of participatory design approaches that align with traditional decision-making. This will result in more inclusive, culturally coherent, and socially sustainable communities.

Fourth, promote local wisdom in sustainable design. Kejawen values are unique as they emphasise cosmic harmony, which naturally supports ideas of ecological balance. This can inform green building guidelines integrating vernacular wisdom (e.g., natural ventilation, shading, orientation), like landscape planning rooted in sacred geography (e.g., respect for trees, rivers, and directions). As a result, it will promote culturally embedded sustainability, not just technical compliance. Overall, by integrating these values of kejawen encompassing *rukun* and *selaras* (accommodative and openness), *hormat* (respect), *adab* (etiquette), and *welas asih* (responsible), architecture creates functional buildings and fosters a healthy, sustainable, and culturally rich society. By aligning built environments with these core values, communities are better equipped to face modern challenges while maintaining their cultural identity and environmental balance, leading to more holistic and sustainable societal development.

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