



TRACING THE SPACE OF SASAK WOMEN: PHENOMENOLOGY OF THE PRESENCE AND SURVIVAL OF THE NENSEK TRADITION

By

Liza Hani Saroya Wardi¹, Muhammad Fadjri²

¹Program Arsitektur Universitas Mataram

²Sejarahwan Sasak

Email: lizahani23@gmail.com, muhammadfadjri90@gmail.com

Article Info

Article history:

Received Apr 27, 2026
Revised May 26, 2026
Accepted May 30, 2026

Keywords:

Phenomenology, Sasak
Women's Space,
Nensek Tradition

ABSTRACT

This paper aims to trace and understand the traces of the spatial experience of Sasak women in the nensek tradition in the hamlet of Keloke Aik Atas, Batujai Village, Praya Barat District, Central Lombok Regency. Through a phenomenological approach, it is hoped that it will be able to answer questions about (1). What is the form and meaning of the traces of the presence of Sasak women's space in the nensek tradition, (2). How is the process of the formation of Sasak women's space in the nensek tradition, (3). What factors influence the survival of Sasak women's space in the nensek tradition until now, and (4). How is the phenomenological experience of Sasak women tracing, experiencing and interpreting women's space in the nensek tradition. Data to explain this was obtained through field observations and interviews. The findings obtained from the traces of the presence of Sasak women's space in the nensek tradition are not only a weaving space but also a meeting space for them with their ancestors in the past so that Sasak women become cultural heirs in the nensek tradition inherited from their own ancestors. In addition, the presence of women's space is due to the nensek tradition itself as the "pengadek-ngadek" of ancestors whose existence must be maintained so that women's space in the nensek tradition becomes a cultural mandate for Sasak women in Keloke Aik Atas. Women's space in the nensek tradition that is formed can be seen in public zones both inside and outside the residence by following the direction of the residence facing West and East on a micro, meso and macro scale. Meanwhile, the main factor that causes the Sasak women's space in the nensek tradition to survive is the existence of high-value sesekan cloth which serves as a medium for connecting the energy of their ancestors in the past, resulting in them continuing to feel connected by carrying out the nensek tradition. The religious values contained in the nensek tradition will oversee the growth and survival of Sasak women's space in the nensek tradition. The most important thing for them is the women's space in the nensek tradition as their spiritual expression towards God, namely Allah Ta'ala. They believe that nensek activities are a means of their worship to Allah Ta'ala. These findings show that Sasak women are able to appreciate the women's space in the nensek tradition as a space for self-existence as well as a mirror of themselves so that they can see a picture of their lives both in the past, present and future so that the Sasak women's space in the nensek tradition is not only a physical space but a living space and is animated by the experiences of the space's inhabitants themselves.

This is an open access article under the [CC BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license.



Corresponding Author:

Liza Hani Saroya Wardi

Program Arsitektur Universitas Mataram

Email: lizahani23@gmail.com

1. INTRODUCTION

The nensek tradition is a tradition in the form of weaving activities which is one of the typical cultural products owned by Sasak women in Lombok. Especially in Keloke Aik Atas Hamlet, Batujai Village, West Praya District, Central Lombok Regency, the nensek tradition still survives to this day. This activity is not only economically valuable, but also holds social, cultural and spiritual meanings that are closely related to the life of Sasak women in Keloke Aik Atas hamlet. In this tradition, the space where women carry out nensek activities reflects the division of the ideals of Sasak women's lives itself which is reflected in the nensek tradition itself.

The definition of nensek or weaving for Sasak women is nothing but a cloth craft from the hands of Sasak women by placing threads on warsi (curves) and weft on a loom that will be converted into a sedan cloth. In fact, nensek for Sasak Keloke Aik Atas women is an activity that can be used as a way to show the self-expression and existence of Sasak women in their environment. Moreover, the existence of customary rules that state that Sasak women are able to produce sesak cloth shows that the Sasak women have been said to be independent, so they are ready to be proposed by a man in their own hamlet. Self-reliance is when they can sell their produce so that they do not depend on others to meet their daily needs. Thus, the nensek tradition gives the strength of independence to Sasak women by being economically established through the existence of nensek activities themselves.

For them, nensek is also a tradition that must be maintained. This defense is because the meaning of nensek for Sasak women is to perpetuate or present cultural energy that can function spiritually by becoming the cultural identity of Sasak women and Sasak people in general (Wardi, et al., 2024). Departing from the meaning of nensek which has a high value affects Sasak women to form a women's space, especially for nensek activities.

Regarding women's spaces, it is rare and even said that research on women's spaces has never been found, especially in the nensek tradition. Generally, research still revolves around the role of women in architecture, for example in the Karo community, indicating that gender roles can influence the formation of traditional Karo house buildings and there is gender dominance in it as well as the definition of women's space due to women's activities in a space (Eddy, 2010), while Rahman (2018), a study on women in Ciptagelar, found that women have a special role and space for women. Ciptagelar women have a concept of belief that glorifies rice as well as women as personifications, so that the women's space in Ciptagelar is formed when women are engaged in rice-related activities. Muqoffa (2010) said that the change in gender relations in the Javanese house has three variants, the dominance of women's roles, the dominance of men's roles and trying to divide the same roles, but Wardi (2012) by conducting research in Sade, revealed that women's spaces were created by none other than the issue of discrimination in architecture, in his findings in Sade there was also a women's space as a result of nensek activities, However, it does not discuss details about women's space in the nensek tradition. In addition, according to Wardi (2024), the existence of the nensek women's space is due to the meaning and significance of the nensek activity itself. Therefore, this article aims to complement the previous writings.

What is the attraction of this study, as well as what distinguishes the previous research is that through a phenomenological approach it is possible to understand the traces of the experience of the Sasak Keloke Aik Atas women's space in the nensek tradition by answering questions about: (1). How is the form and meaning of the traces of the presence of the Sasak women's space in the nensek tradition, (2). How is the process of forming women's space in the nensek tradition, (3). What factors affect the survival of the Sasak women's space in the nensek tradition until now, and (4). How the phenomenological experience of Sasak women traces, appreciates and interprets women's space in the nensek tradition. In the end, through this writing, it gives clues that architecture is not only the physical form of buildings, but also a representation of cultural values and symbols of the existence of life from humans themselves.

Meanwhile, phenomenology comes from the Greek phenomenon which means "what is seen" and the word logos which means 'study' or 'science'. In Gunawan (2013) stated that phenomenology is a means to reflect intensively on the conscious experience of humans (subjects) towards something (objects). Human beings as subjects, in the study of phenomenology, get an emphasis on their ability to understand the world through the experience of involvement or the presence of the body. The purpose of phenomenology is to study how phenomena are experienced in consciousness, thoughts and actions, such as how those phenomena are valued or aesthetically accepted. Phenomenology tries to seek an understanding of how humans construct meaning and important concepts, within the framework of intersubjectivity.

In the case of the Sasak women's space in the nensek tradition in Keloke Aik Atas, which is the focus of this study, it is none other than presenting a unique spatial experience through the values contained in the nensek tradition that originated from ancestors which were then inherited to the next generation. The religious values contained in the nensek tradition will control the growth and development and survival of the sasak women's space in the nensek tradition. A unique space experience can be seen in nensek activities, as the basis for Sasak women to present, form and maintain women's spaces in the nensek tradition. The description of this unique experience makes this study an advantage compared to previous research. Previously, using Ricoeur's framework, the existence and sustainability of the Sasak women's space in the nensek tradition stemmed from the cultural and symbolic meaning of the weaving



practice itself (Wardi & Fadjri, 2025). Then it was expanded from previous research (Wardi & Fadjri, 2025), that women's space design functions as a mirror of Sasak women's lives, which reinforces the view that architecture is not just aesthetic or functional, but a living and developing human experience. The point of this study is to look at the phenomenon of presence, formation and survival of the space so that it is interesting to be researched through a phenomenological approach in order to reveal the meaning of spatial experience from the perspective of the direct perpetrator, namely Sasak women so that women's space in the nensek tradition becomes a cultural mandate as well as proving that Sasak women have carried out their duties as guardians of tradition through the meaning of the experience of space itself.

2. RESEARCH METHODS

Using a phenomenological approach, in this study, data were obtained through participatory observation, in-depth interviews and debriefing. The data were analyzed through phenomenological description, reduction of meaning (epoche) and identification of essential themes (presence, formation, survival). The results of the analysis were then interpreted in the context of women's space in the nensek tradition.

3. RESEARCH AND DISCUSSION

The Presence of the Sasak Women's Space in the Nensek Tradition

In Keloke Aik Atas Hamlet, the presence of the Sasak women's space in the nensek tradition is none other than the presence of the nensek tradition itself. For them, tradition is a "deterrent" of the real material and human past as well as the supernatural realm of the ancestors that are seen as true or as truth in their lives (Wardi, et al., 2024). Through this definition, nensek is a tradition passed down from ancestors to the next generation. The tradition of nensek is taught since they were children from their mother, and it happens to their mother that they were taught by their grandmother since childhood, so nensek has been passed down from generation to generation until now.

The existence of women's spaces is present because their ancestors in the past where their ancestors also built women's spaces as spaces for their daily activities (Wardi, et al, 2024). For example, the existence of a kitchen that is used for cooking rooms and making banquets for their guests who come to their residences. Entertaining guests who come in the tradition of the Sasak people is a must, guests who come are not allowed to go home before there is a banquet present in front of them, this tradition of entertaining encourages the presence of a kitchen in addition to being a cooking room for the needs of their own family. Moreover, the existence of the nensek space shows that in the past the ancestors built women's spaces for nensek activities. Thus, actually building a women's space is also part of the tradition, especially seen in their own nensek space.

For them, nensek has been taught by their parents since childhood around their yard. Not only that, they can also nensek because every day they see nensek activities in their daily lives. Without them realizing it, they can be self-taught even though in the end they will be taught by their own parents. The presence of nensek is a tradition because nensek is a skill that they can rely on to earn additional family money. In addition, nensek is the only intelligence in life that they can rely on other than because they enjoy doing it until now.

In Keloke Aik Atas Hamlet, the women's space in the nensek tradition was formed not only for the purpose of nensek activities. The most important thing for them is the women's space as their spiritual expression of God, namely Allah Ta'ala (Wardi & Fadjri, 2025). They believe that nensek activities are a means of their worship of Allah Ta'ala. This is seen when they do nensek, they must have a clean mind. Inner cleanliness will determine the process of work and the results of the sequel, as a result before they do the nensek they start with prayers and good hopes so that the nensek process runs smoothly then later the results of the nensek in the form of sedan cloth look good and are liked by many people. The results of the sequel will show the inner image of the nensek itself and this shows that the women's space of the nensek tradition is a means of worship and a reflection of inner cleanliness.

The inner cleanliness of Sasak women when performing nensek is obtained through the way of always ngase Allah ta'ala. Ngase is to remember, so ngase Allah ta'ala means always remembering Allah Ta'ala in the form of dhikr both in mind and orally. By their ancestors, they always reminded them to always obey Allah Ta'ala in every deed and thought so that their minds become strong and clean (Wardi & Fadjri, 2025). Clean from unclean thoughts and strong resists the temptations of the cursed devil. The teachings of their ancestors became the basis for them to always worship Allah ta'ala and they were mindful, to worship Allah ta'ala while dhikr in mind and orally. With dimikian, the women's space of the nensek tradition is actually a space for the expression of the ngase of Allah Ta'ala

Not only that, the power of dhikr "ngase Allah Ta'ala, for them can make everything "epen doe rase" meaning that everything made on dhikr will have a taste and life seems to have supernatural powers. This happens to the strength of the umbaq cover cloth which has the efficacy to treat a person. The taste and life react to the appearance of the pure white limput umbaq cloth which suddenly turns dirty and smelly because the treated patient has committed a dirty act

during his life. Limput umbaq is made through a very complicated ritual. From the preparation of roah (selametan) to the implementation of nensek has a special time, a special intention and the women who do it are also special. The specificity of women in women who are old and have not experienced menstruation can wear umbaq cloth. Through ritual, all intentions and purposes are included for what the limput umbaq is made of. Through ritual, the limput umbaq also becomes ber "epen" or alive, so that this limput becomes a piece of high value compared to other pieces. Not only that, the nensek tools used by Sasak women also participate in the bedoe rasa (life) which has strength due to the cleanliness of the heart and dhikr spoken by the Sasak women when nensek. This is evident in women's weapons in the past which were used as a tool of war as well as a means of self-defense when traveling long distances alone. The tool is berire which is one of the parts of nensek equipment. Berire functions to unite the threads so that they become a fabric by pushing them forward of the squeezing chest. Berire is like the letter Alif which symbolizes monotheism that only Allah is obedient to be worshipped and no others. And berire is the main key to the success of a penissek to produce a penistor, as well as a good determinant of whether the penisek is strong or not the "penis" (encouragement) of penisek when penssek. If berire does not exist, then the nensek process will also fail, and even a moment will not be produced, this proves that berire is a tool that determines the success of the nensek process. These processes are all carried out in the women's room of the Nensek tradition. Thus, the above findings show that the space of the nensek woman is a symbol of the spiritual power of the Sasak woman herself.

Regarding the strengths possessed by Sasak women, for the Sasak people place Sasak women in life as a source of life force. Especially women who have become mothers are considered "princes". The position of the prince has always been glorified in the land of Sasak. This assumption for the Sasak people, always tries to avoid acts that become the anger of women, because the anger of women, especially mothers, is angry with Allah Ta'ala towards her. Likewise, the pleasure of Allah Ta'ala is in a Sasak woman, namely the pleasure of the mother.

The influence of the prince's designation requires Sasak women to be able to be involved in their lives. The power of the ngase of Allah Ta'ala through their inner and verbal dhikr is the source of the prince producing a piece of 'bedoe rase' making the Sasak people symbolize Sasak women as a symbol of their life strength in the Sasak earth, especially for women who can nensek in their dwellings so that the dwelling that has a women's space for nensek will have the strength of the dhikr of Sasak women who nensek who dhikr "ngase Allah Ta'ala".

The Process of Forming the Sasak Women's Space in the Nensek Tradition

It was found that the women of Sasak Keloke Aik Atas were doing nensek in the betan and in the lelasyah, as well as in the front yard of their house. They stated that they prefer nensek in betaran or in berugaq because it is to get flexibility and comfort in doing nensek. Spaciousness and comfort are obtained in terms of natural lighting and wind coolness which is more obtained outside the house than inside the house (Wardi & Fadjri, 2025). Because of the flexibility and comfort obtained in terms of natural lighting and coolness of the wind, which is more obtained outside the house than inside the house, so they choose the time in the morning and evening. For them, at night they should not be shy, because it will disturb the peace of rest time together in the Keloke Aik Atas environment. In addition, it is also not good for health, especially eye health due to light that is less bright than sunlight when doing nensek. However, actually nensek at night was strictly forbidden by their ancestors, this is because they also never knech at night in the past. Many things will happen that Sasak women do not want if they do nensek at night, so it is taboo for Sasak women to nensek at night. However, what is very influential in their lives while carrying out the nensek tradition is the belief that during the day is the right time to pick up sustenance while at night is the time to wait for inspiration or guidance from Allah SWT. Therefore, there are no Sasak women who do nensek at night, nensek will be done during the day because the day is the right time to pick up sustenance by way of nensek.



Figure 1. Betaran becomes a women's space for the nensek tradition that is social (source: personal documentation, 2024)

Another purpose they have outside their homes is so that they can greet each other with neighbors in front of their houses, even from their own families. Greeting each other, showing that in nensek activities, there is no special element



of privacy that accompanies it. However, privacy in this case is formed both physically and mentally. Greeting each other strengthens the bond of friendship, so that in building a women's space they prioritize the safety of their hearts which is then accompanied by physical comfort, as a result they design their spaces to be more open, not closed so that they are free to interact socially while being naked. The social function of the women's space of the nensek tradition indirectly forms a common nensek space in their own yard. Building a women's space for the nensek tradition in the courtyard so that they can pay attention to each other, so that their family ties and friendship are stronger. The concept of building a women's space in the nensek tradition like this is none other than because their ancestors did the same thing in the past. As a result, the presence and formation of women's spaces in the nensek tradition is culturally formed with the aim that the concept is passed on to the next generation.

Openness and dominant social function are the basis for building the space of Sasak women in the nensek tradition making the placement of the women's space of the nensek tradition in public zoning that can make it easier for them to interact socially. On a micro scale, in the bale bonter residence that they built as their residence, the women's space of the nensek tradition is formed in public spaces, for example in betaran and sesangkok if it is in the residence. However, it is very rare to find nensek in their own dwelling because they lack freedom and comfort such as sunlight, cool wind, and difficulty in interacting directly with others. Meanwhile, on the meso scale seen in the berugaq or lelasyah built in the residential yard of bale bonter, they are also found in the public zone, while on the macro scale they are seen in the yard of the house. In this condition, the women's space is created spontaneously when there is a high value of fabric making. For example, in the ritual of making umfil cloth made by a resident of Keloke Aik Atas hamlet, then the common yard they have becomes a gathering center for sasak women to take part in the ritual of making the umfil limput cloth. This means that in this phenomenon, both on the meso and macro scales, the yard of the house is a very popular location for the formation of the Sasak women's space in the nensek tradition, including micro on the front side of the residence will face their own residential yard.

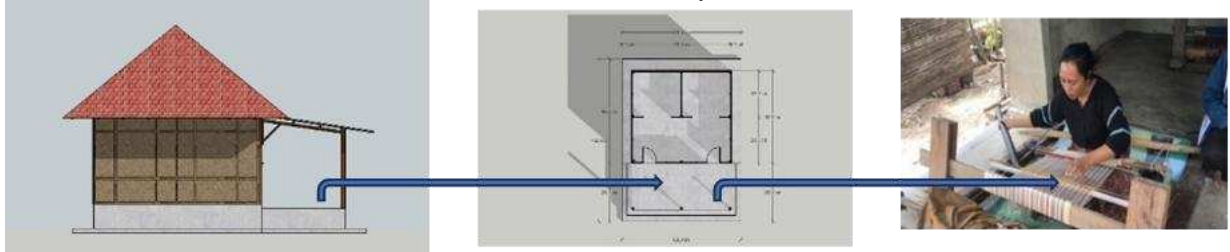


Figure 2. Public zoning in betaran as a women's space in the nensek tradition for a micro scale, namely in the bale bonter residence (source: personal documentation: 2025)

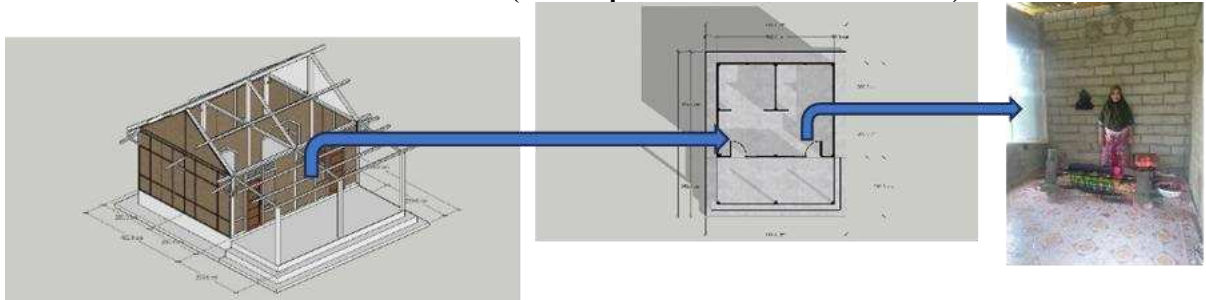


Figure 3. Public zoning in sesangkok as a women's space in the nensek tradition for a micro scale, namely in the bale bonter residence (source: personal documentation, 2025)



Figure 4. Public zoning in the yard of the house as a women's space in the nensek tradition for the meso scale (source: personal documentation, 2025)

Simple chat topics that seem phenomenological that encourage them to go outside their own homes, so that they feel a very pleasant space experience for them that they can exchange information about anything when people stop

by their house even if it is just for a short time. Information about daily life, about events around their house became an exciting topic of conversation to talk about while talking. Sometimes life problems experienced by yourself or others can be solved by themselves through interaction like this. Interacting with each other, by chatting, complaining so that unsolved life problems can be unraveled. This means that the women's space of Sasak Keloke Aik Atas in the nensek tradition is not only present because of the physical activities of nensek only, but also because of the consideration of the need for social interaction so that the function of the space becomes a social space.

The distance factor between houses in Keloke Aik Atas is very close together and very supportive to build a Sasak women's space with a traditional nensek social function. This is because the residents of Keloke Aik Atas hamlet are still homogeneous in one family bond around the hamlet. This homogeneous nature affects the position of their adjacent houses, separated only by yards and streets that are common property as well. The condition of the existence of adjacent residences makes it easier for them to stay together. Nensek activities together can strengthen family ties between them. The family bond is seen when they feel worried if among them there is no nensek in the belongings or in the berugaq in front of their residence. For example, if one of them is found not present in front of their neighbor for nensek, then there is a desire to call or look for him in the residence so that he can return to nensek together outside the residence. This feeling of concern for each other makes the family bond that has been fostered since their ancestors and is still continued to this day.

Another benefit is that they can see each other's progress in their respective nensek. When they experience difficulties in their lives, they can help each other in completing their orders. Usually this order comes from Sukerare Village which is the center of Sesekan sales in Central Lombok Regency. Through this helpful attitude, they can both feel happiness because their money is paid by middlemen from Sukerara Village. These very simple feelings of happiness are none other than because they are outside their homes. Through nensek together these feelings are fostered, so it is very natural for them to feel happy, happy when they feel happy outside their residence, namely in the vicaran of their house and berugaq.

Seeing this phenomenon, it gives a clue that the placement of the space presented physically shows how easy it is for Sasak women to do nensek activities themselves in addition to being easy to socialize.

The direction facing betaran and berugaq as a women's space in the nensek tradition follows the direction of facing their own bale bonter residence, which is facing the West and East. According to them, the direction facing West and East is aimed at getting sunlight in the morning and evening. In addition, this rule is also a rule from their ancestors when building a residence facing the direction of the sun, namely West and East. This ancestral rule is also the main basis for building the Sasak women's space in the nensek tradition, which is to continue to follow the direction of facing their own residence.



Figure 5. Settlements that are linear in shape follow the direction of the dwelling facing West and East (source: Pibadi Documentation, 2024)

From several groups of dwellings that have the same direction facing the dwelling form a linear pattern with positions facing each other, namely facing the sun, some facing the west to get sunlight in the afternoon and some facing east to get sunlight in the morning. Likewise, it happened in the Sasak women's space in the nensek tradition that also formed a linear settlement pattern. The linear pattern in the women's room of the nensek tradition is shown in the betarans that become the space of nensek activities. Likewise, the existence of Berugaq and Lelasyah buildings that were built in front of their yard with the direction facing their own residences so as to emphasize the linear pattern that occurred in the residence and space of the nensek tradition women in the settlement of Keloke Aik Atas hamlet.



Figure 6. Betaran and beruqaq follow the direction facing the sun according to the direction of the existing residences in the settlement of Keloke Aik Atas hamlet (source: Personal document 2025)

Another factor that affects the formation of the Sasak women's space in the nensek tradition is the existence of the rules for building the residence itself, which must follow the uwat gumi or veins of the earth. This rule comes from their ancestors which is still obeyed to this day by the people of Upper Keloke Aik. For the people of Keloke Aik Atas, when opening a settlement or building a new residence, they must follow the uwat gumi (veins of the earth). This is to avoid cracks in the ground during the ongoing earthquake at that time, which can knock down their own dwellings. This rule affects the formation of the Sasak women's space in the nensek tradition, namely following the uwat gumi in the hamlet area (Wardi & Fadjri, 2025).

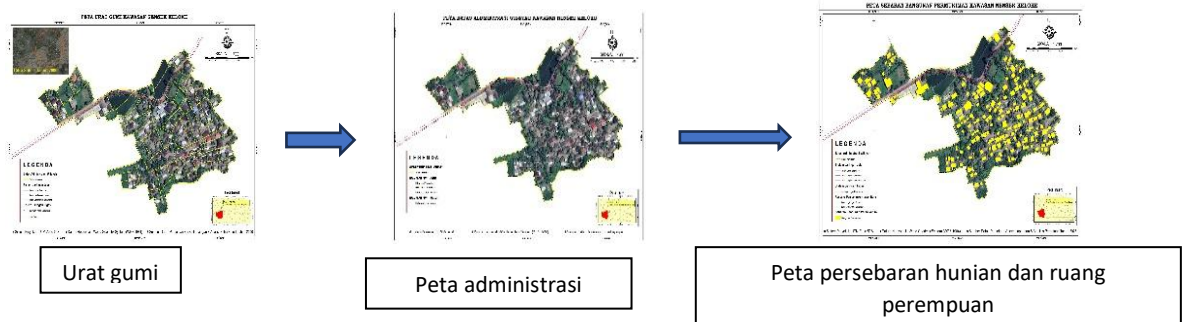


Figure 7. The distribution of women's dwellings and spaces in the nensek tradition in the settlement of Keloke Aik Atas follows the uwat gumi in the hamlet area (source: personal analysis 2025)

Factors of Survival of Sasak Women's Space in the Nensek Tradition

In the nensek tradition, the tradition that survives in which there is the meaning of nensek and the space of Sasak women. Those who are nensek are none other than perpetuating or re-presenting cultural energy that can function spiritually. This energy is present as and becomes the cultural identity of Sasak women in particular and Sasak people in general. In addition, the real attitude seen in nensek and the women's space of nensek is why the nensek tradition still survives to this day. For Sasak women, nensek has become a form of communication for Sasak women and their ancestors found in nensek products in the form of limput umbaq. The presence of limput umbaq in turn reflects the religious values that are maintained in the space of their own nensek women. Not only that, nensek is also done by Sasak Keloke women because they have the same habits that their ancestors did in the past. The goal is that by doing nensek together, they can meet and be met in the way of nensek both in the past, present and in the future. Thus, the presence and survival of nensek and its women's space shows that Sasak women have carried out the cultural mandate of their ancestors as guardians of the "pengadek-ngadek", which is the nensek tradition itself (Wardi & Fadjri, 2025).

In Keloke Aik Atas nensek survived due to economic factors. Nensek not only perfects economic needs but also economic independence by receiving orders from others, and the women's space in the nensek tradition automatically becomes a space that is able to produce a few to perfect these economic needs. In economic contribution, nensek with the aim of being able to send their children to school. Generally, the pieces are sold to meet daily needs other than their own use. The women's room is very helpful in the family's economic contribution, especially in producing good and neat items and is in demand by many people and also for the production space and buying and selling transactions.

The most important thing for Sasak women to maintain the Sasak women's space in the nensek tradition is the existence of spiritual values that persist in the nensek in the space. A good nensek product depends on inner cleanliness, not on a dirty inner being. This can be seen in the results of their skit. The quality of the snack is very dependent on what is thought in the heart when you are doing nensek activities. The inner state must be cleaner, especially when making songket motifs. Inner cleanliness is always evident from the results of their spray. For this reason, it is necessary

to maintain good intentions and always pray that the heart is clean so that it produces a good and neat piece. Inner cleanliness is also a requirement in making a special piece for medical and self-care media. This type of sedan is a sedan made in a special ritual. That's because the spoon is not for daily needs. Finally, the existence of the nensek women's space proves that good nensek products are highly dependent on inner cleanliness. Women's spaces in the nensek tradition for sasak women in Keloke Aik Atas hamlet become a space for their own inner world. Self-image through inner strength will be seen in the results of their own actions even though their skill levels vary.

The Phenomenological Meaning of the Sasak Women's Space Experience in the Nensek Tradition

Sasak women live the nensek space as an existential space, which is where they work, interact, and experience their own identity and a place of worship to Allah SWT. Phenomenologically, the space presents a sense of connection with ancestors through the sense of connection of Sasak women with Allah SWT spiritually as well as showing a sense of self-pride as Sasak women. In other words, the women's space in the nensek tradition is not only a physical container but also a space of meaning that shapes their awareness that they are the guardians of the nensek tradition as well as servants to Allah SWT. Thus, the presence, formation and survival of the Sasak women's space in the nensek tradition in Keloke Aik Atas until now, is not only based on physical factors, but also in the experience and meaning that is lived directly by the perpetrators in carrying out the nensek tradition itself.

4. CONCLUSION

The nensek tradition is the main reason for the presence of the Sasak women's space in the nensek tradition. The most important thing for them is the space of women in the nensek tradition as their spiritual expression of God, namely Allah Ta'ala. They believe that nensek activities are a means of their worship of Allah Ta'ala.

The formation of the women's space of the nensek tradition follows the direction facing the residence and follows the uwat earth in the settlement which is shown in the existence of betaran, sesangkok, berugaq or lelasyah which is built following the direction facing and uwat gumi in their own residence. Women's spaces in the nensek tradition prefer to be outside the residence to facilitate social interaction so that women's spaces are designed to prioritize social functions, resulting in the zoning of women's spaces in public zoning, both on a micro, meso and macro scale.

Women's space is present and survives to this day, because women's space is formed culturally. Women's space is one of the proofs that they have carried out the cultural mandate inherited by their ancestors in the past. In addition, in Sasak society, women's space efforts to survive because there is always the media. The maintenance of primitive communication with ancestors is carried out by the way they produce sewing cloth that has high value. This is what connects them with their ancestors in the past, not only that, the women's space is present because of the tradition of nensek which is a high-value work. This makes it durable because it is also able to provide economic benefits.

The phenomenological approach shows that the presence and survival of women's space in the nensek tradition is not only influenced by physical factors, but also by the experience and awareness of the Sasak women who create and occupy it. These findings strengthen the understanding that women's space in the nensek tradition is an "experience space" that forms the identity and the survival of the Sasak culture in Keloke Aik Atas hamlet, especially in the nensek tradition.

BIBLIOGRAPHY

- [1] Eddy, Firman, 2010, The Role of Gender in Architecture Case Study: Karo Architecture, Corridor. Vol.1. No 1: p. 31 – 42
- [2] Gunawan, Undi, 2013, Phenomenology of Architecture, Concept, History and Ideas, NALARS, Vol 12, No. 1, P.A.: 43-58
- [3] Muqqofa, (2010) Muqoffah, Muhammad. (2010). Javanese House in Changing Dynamics and Changes in Gender Relations Case: Kampung Batik Laweyan Surakarta Community. The dissertation is not published. Surabaya: Doctoral Program in Architecture – ITS
- [4] Rahman, TD, 2018 "The Formation of the Concept of Women's Space in the Kasepuhan Ciptagelar Rice Cultural Community, Sukabumi Regency, National Seminar "Local Wisdom in Diversity for Indonesian Development".
- [5] Wardi, LHS, 2012, "The Formation of the Concept of Women's Space in the Traditional Residential Environment of the Sasak Tribe in Sade Hamlet, Pujut District, Central Lombok Regency, LPS Mataram;
- [6] Wardi, LHS, et al., 2024 "Nensek and the Sasak Women's Space in Keloke Hamlet, Batujai Village, West Praya District, Central Lombok Regency, Scientific Horizon Journal, Mataram, Vol 3, no.7.
- [7] Wardi & Fadjri., (2025). Architects' Imagination on the Transformation of Sasak Women's Ideals in Women's Space in the Nensek Tradition, Vitruvian : Journal of Architecture, Building and Environment, Vol. 15., No. 1., p. 91-103
- [8] Wardi & Fadjri., (2025), Unraveling the Space of Sasak Women in the Nensek Tradision, RUAS : Review of Urbanism and Architectural Studies, Vol. 23., No. 1



-
- [9] Wardi & Fadjri., (2025), Sasak Women's Space: The Role of Architects in the Preservation of Nensek Traditions, JIRK : Journal of Innovation Research and Knowledge, Vol. 5., No. 5
- [10] Wardi & Fadjri., (2025), Reasons for the Presence of Sasak Women's Space in the Nensek JIRK Tradition : Journal of Innovation Research and Knowledge, Vol. 5., No. 7.
- [11] Wardi & Fadjri., (2026), Lived Space: Tracing the Existence and Meaning of Sasak Women's Space in the Nensek Tradition, JIRK : Journal of Innovation Research and Knowledge, Vol. 5., No. 11

THIS PAGE IS INTENTIONALLY LEFT BLANK