

Ethnic Architectural Ornaments as Character of Javanese House Joglo Between Traditional and Modern

Sultan Arya MH, Aliya Jauhari H, Rifqi Cahya M

¹Department of Architecture, Universitas Islam Indonesia

¹Email: 18512084@students.uii.ac.id

ABSTRACT: *This paper aims to explain and compare the ornamentations of Joglo traditional house along with the function of the Joglo houses itself. The background of this paper is to give knowledge and consciousness about Joglo traditional house ornamentations which we often ignore. The method that is used in this research is a comparative method by using a qualitative approach. The discussion using the comparison tables showing the ornamentations of joglo houses case studies, categorized as a traditional and modern joglo house. The research findings produced an idea of how and why the ornamentation is used in either one or both of the case studies that have already been chosen. And the conclusion started with the reason for the use of ornamentation in Joglo traditional house and Joglo house with a new adaptation of the modern building.*

Keywords: Joglo, ornamentation, traditional, modern

INTRODUCTION

The physical building always marks the level of development of human life so that each building is loaded with intrinsic values about local wisdom (Ahimsa-Putra, 2008: 7). From time immemorial we can find many relics such as inscriptions and artifacts which can reconstruct the mentality of life in humans at that time as well as the physical buildings that show relics also represent the human life that built it. With so many external and local influences over time, this has led to changes such as culture and local architectural styles in an area with the marking of local wisdom values as a sign that civilization has grown since the past in various parts of the archipelago, especially on Java.

Located on the island of Java, the Joglo House is one of Indonesia's cultural heritages which in ancient times was only owned by respected people. The elements of the Joglo House enhance the uniqueness and beauty that make it a value of the wealth of ethics and aesthetics of Javanese culture through additional architectural elements. Not only as a place to live, for Javanese people, but a house is also a symbolic unit of reflection and life of the owner and its inhabitants. Therefore, discussing the elements of Javanese ethnic architecture is the same as discussing Javanese people and their local culture (Tjahjono in Santosa, 2000: ix)

The many variants of ornaments and or carvings have their respective meanings and philosophies. Each variant has its uniqueness which is connected to the characters contained in Javanese culture. This matter can also be seen along with the development of an era where the story or meaning contained is according to the conditions of civilization in his day. It is this thing that requires the need for deepening the diversity of additional architectural elements in joglo buildings such as ornaments and carvings through the study of several cases and existing research sources.

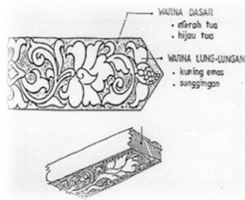
LITERATURE REVIEW

The research conducted by the author is entitled "Ethnic Architectural Ornaments As Character of Javanese House Joglo Between Traditional and Modern", the similarity of the theme that the author read before is similar as a paper entitled, "Aplikasi Ragam Hias Jawa Tradisional pada Rumah Tinggal Baru", by Danoe Iswanto.

Ornamentation is an additional feature of a building by referring more importance to aesthetics rather than to function (Danoe Iswanto, 2008). But the beliefs of our ancestors believe that ornamentation has philosophies values and function, as well for the Javanese

traditional houses. The Joglo house has various ornaments, and each of them has a different meaning, philosophies, and placement in the building.

For decoration on the *pendopo* or other buildings in traditional Javanese houses, there are 5 forms of decoration based on the motifs contained in the decoration, namely: Flora, Fauna, Nature, Religion, and Woven Webbing. Below is an example of the ornaments in Javanese traditional house and commonly in Joglo house;

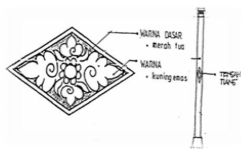


Lung-lungan

- Young plant stems symbol. The form of stalks, fruit, flowers, and leaves are rotated.
- It symbolizes fertility as a source of life on earth.
- Placed in the beam, *pemidangan*

Figure 1 Lung-lungan

Source: "Aplikasi Ragam Hias Jawa Tradisional pada Rumah Tinggal Baru" paper

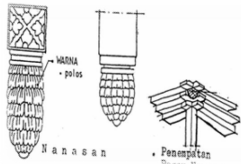


Wajikan

- Like a diamond-shaped wedge diamonds are the same side, the contents are in the form of leaves
- Placement on the center pole/point wood cross/angle.

Figure 2 Wajikan

Source: "Aplikasi Ragam Hias Jawa Tradisional pada Rumah Tinggal Baru" paper

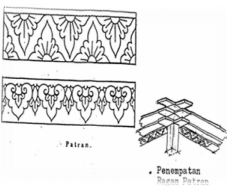


Nanasan

- Resembles a pineapple, often called *omah wasps / wasps*.
- Applied to the *Key blandar, amid dadha peksi*.

Figure 3 Nanasan

Source: "Aplikasi Ragam Hias Jawa Tradisional pada Rumah Tinggal Baru" paper



Patron

- Resembles a leaf from the word '*patra*'
- Have plain or real color
- Located at building skeleton beam, *blandar*

Figure 4 Patron

Source: "Aplikasi Ragam Hias Jawa Tradisional pada Rumah Tinggal Baru" paper

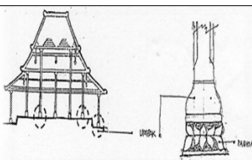


Banyu Tetes

- Describe raindrops that symbolizes no life without water.
- Color: plain, golden yellow, dark light.
- Located on *Blandar*, always accompanied by a *patran*.

Figure 5 Banyu Tetes

Source: "Aplikasi Ragam Hias Jawa Tradisional pada Rumah Tinggal Baru" paper

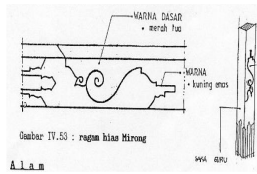


Padma

- Derived from the shape of the profile of the Buddhist throne in the form of a lotus flower.
- Have plain or real colors.
- Located on *Upak*, functioned as a baseboard.

Figure 6 Padma

Source: "Aplikasi Ragam Hias Jawa Tradisional pada Rumah Tinggal Baru" paper

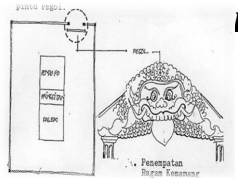


Mirong (Fauna)

- Symbolizes Princess Mungkur, depict princess from behind.
- Dark red or golden-yellow colored.
- Located on the building columns.

Figure 7 Mirong

Source: "Aplikasi Ragam Hias Jawa Tradisional pada Rumah Tinggal Baru" paper

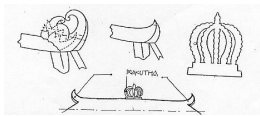


Kemamang (Fauna)

- Means swallowing all evil things that want to enter
- Have plain or real colors.
- Located on the regol door.

Figure 8 Kemamang

Source: "Aplikasi Ragam Hias Jawa Tradisional pada Rumah Tinggal Baru" paper

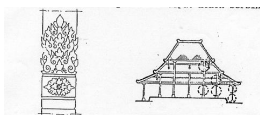


Makutha (Nature)

- Intended that the king as the representative of God bless the whole house.
- Have a natural color.
- Located on the middle ridge or right and left edges.

Figure 9 Makutha

Source: "Aplikasi Ragam Hias Jawa Tradisional pada Rumah Tinggal Baru" paper

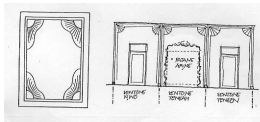


Praba

- Derived from the word *praba* which means light,
- has a golden color,
- located on the pole main building, at the bottom.

Figure 10 Praba

Source: "Aplikasi Ragam Hias Jawa Tradisional pada Rumah Tinggal Baru" paper

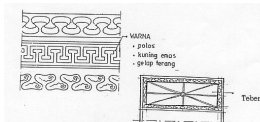


Panah

- For the house gets security, direction arrow to 1 point.
- Have a plain color,
- Located above the main door (*tebeng*).

Figure 11 Panah

Source: "Aplikasi Ragam Hias Jawa Tradisional pada Rumah Tinggal Baru" paper

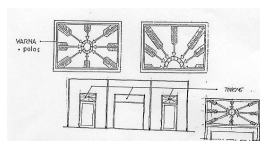


Mega Mendhung

- Means white and black clouds, there is a world, good and bad.
- Has Color: plain, golden yellow, light-dark.
- Lies on the decoration of cane doors, windows.

Figure 12 Mega Mendhung

Source: "Aplikasi Ragam Hias Jawa Tradisional pada Rumah Tinggal Baru" paper

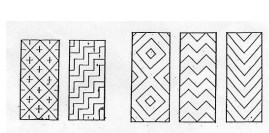


Kepetan

- Derived from the word *kepet* means a fan, to get enlightened in life.
- Have plain color,
- located above the main door (*tebeng*).

Figure 13 Kepetan

Source: "Aplikasi Ragam Hias Jawa Tradisional pada Rumah Tinggal Baru" paper



Anyaman

- Has no particular meaning, just fatherly beauty.
- Has a plain color,
- lies on the wall or bulkhead, door leaf.

Figure 14 Anyaman

Source: "Aplikasi Ragam Hias Jawa Tradisional pada Rumah Tinggal Baru" paper

RESEARCH METHODS

The method that is used in this research is a comparative method by using a qualitative approach. The research was done by comparing the similarities and differences as a phenomenon to search for the factors and reasons for how and why a particular action is being taken. After the method is determined, the next data collection technique is determined following the method used in this study.

RESULTS AND DISCUSSION

CASE STUDIES

The two buildings with different typology, used as case studies are Delman Resto Semarang and Irfan Hakim's Joglo House. The two different types of typology ought to be used because of the differences between the function of each building, and also how the owner wanted that place to become how they ought to behave. With those reasons, it is expected that the discussion may lead to a conclusion about the uses of ornamentation in joglo traditional houses.

1. Delman Resto Semarang



Figure 15 Delman Resto

Source: <http://seputarsemarang.com/delman-resto-5310/>

Delman Resto is located at Jalan Simongan Raya Number 22 A, West Semarang, Semarang City built in 2009 and officially opened in 2010. Delman Resto presents the patterned building concept traditional Javanese in the main part building in the form of a Joglo House located in the middle of the building footprint. The Delman Resto concept accentuates the side traditional, but already experienced adaptation, which is supported by elements modern. Delman Resto Development which adapts values and culture This Joglo house has a purpose for deepening the value and essence rather than an old Javanese atmosphere the past is the concept of building this traditional Javanese culinary.

2.Irfan Hakim's Joglo House



Figure 16 Irfan Hakim Joglo House

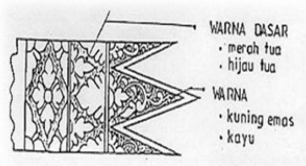


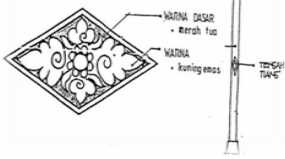


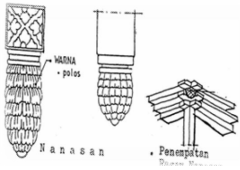


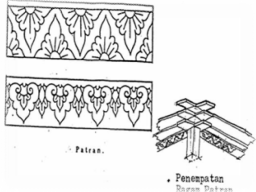


Source: <https://www.grid.id/read/04940504/mengintip-dapur-baru-irfan-hakim-yang-kental-dengan-konsep-joglo?page=all>


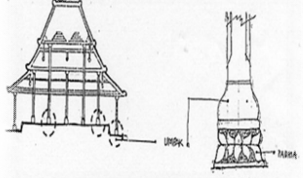


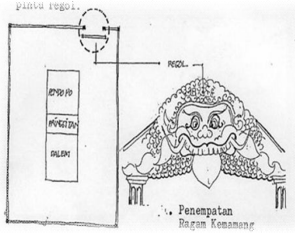


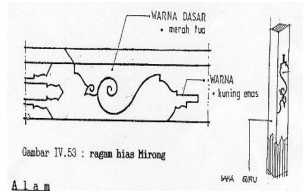


The house that is now occupied by Irfan and his family is located in the Jaticempaka area, Bekasi. The house building was made from zero, on a land area of 680 square meters. The Joglo house is an interesting example of the combination of a traditional and modern house. In addition to access not far from the toll road, this residence is located in a dead-end alley.

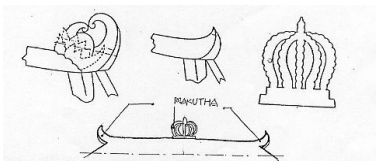

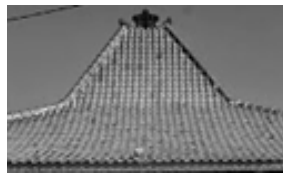
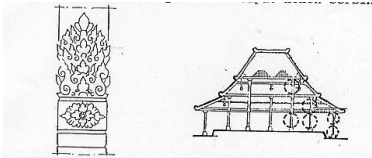


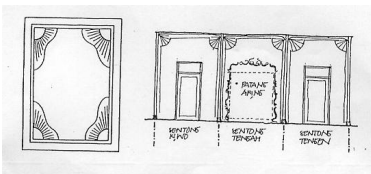


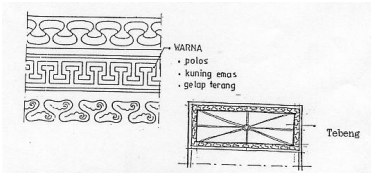

Despite the mixed ambiance of the modern and traditional, the main entrance of the house is shown by the richness of Javanese culture, starting from the front gate, from the ornaments, furniture, and also materials. Once inside the gate, you will be welcomed by a high ladder to reach the front door and terrace. The fence used was only a short brick fence, with a decorative jug as a flower pot on it.

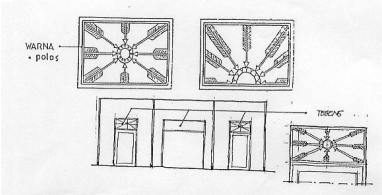


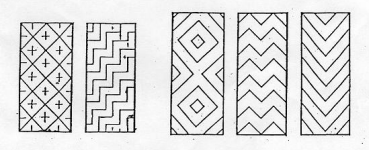


COMPARISON TABLE

| No. | Description | Delman Resto Semarang | Irfan Hakim's Joglo House |
|-----|---------------------------|--|---|
| 1. | <p><i>Lung-lungan</i></p> | <p>Figure 17 The <i>lung-lungan</i> patterns can be seen clearly below the building's beam.</p> | <p>Figure 18 The <i>lung-lungan</i> patterns cannot be seen below the building's beam.</p> |

| | | | |
|-----------|---|---|---|
| <p>2.</p> |  <p>Saton</p> |  <p>Figure 19 The <i>saton</i> ornaments can be seen on the beam of this house wearing</p> |  <p>Figure 20 On the beam of this house wearing the <i>saton</i> ornament cannot be seen</p> |
| <p>3.</p> |  <p>Wajikan</p> |  <p>Figure 21 The <i>Wajikan</i> patterns are not shown in the building column</p> |  <p>Figure 22 The <i>Wajikan</i> patterns are not shown in the building column</p> |
| <p>4.</p> |  <p>Nanasan</p> |  <p>Figure 23 The <i>nanasan</i> patterns can be seen clearly on the top of the building's pole.</p> |  <p>Figure 24 The <i>nanasan</i> patterns cannot be seen on the top of the building's pole.</p> |
| <p>5.</p> |  <p>Patron</p> |  <p>Figure 25 On intercropping <i>blandar</i> the application of appropriate decorative styles has</p> |  <p>Figure 26 On intercropping</p> |

| | | | |
|-----------|--|---|--|
| <p>6.</p> |  <p>Gambar IV.61 : ragam hias Banyu Tetes</p> <p>Banyu Tetes</p> | <p>been carried out, such as <i>patran</i> combined with <i>banyu tetes</i> and matting.</p> | <p><i>blandar</i> the application of appropriate decorative styles has not been carried out in all of the building's beams.</p> |
| <p>7.</p> |  <p>Padma</p> |  <p>Figure 27 On the <i>umpak</i>, the <i>padma</i> patterns may be seen not too clearly, but the patterns should be preserved well.</p> |  <p>Figure 28 On the <i>umpak</i>, there is <i>padma</i> pattern</p> |
| <p>8.</p> |  <p>Kemamang (Fauna)</p> |  <p>Figure 29 The front gate is not using the <i>Kemamang</i> ornaments as the meaning of preventing evil.</p> |  <p>Figure 30</p> |
| <p>9.</p> |  <p>Gambar IV.53 : ragam hias Mirong</p> <p>Mirong (Fauna)</p> |  <p>Figure 31 In both buildings, the <i>Mirong</i> patterns are not shown in the building column</p> |  <p>Figure 32</p> |

| | | | |
|------------|--|---|---|
| <p>10.</p> |  <p>Makutha (Nature)</p> |  <p>Figure 33 This ornamental variety is placed on the roof of the dining building.</p> |  <p>Figure 34 This ornamental <i>makutha</i> variety is placed on the inner ridge grand and main house.</p> |
| <p>11.</p> |  <p>Praba</p> |  <p>Figure 35 At the bottom of the pole, there is <i>praba</i> ornament seen clearly.</p> |  <p>Figure 36 At the bottom of the pole, there is no <i>praba</i> ornament.</p> |
| <p>12.</p> |  <p>Panah</p> |  <p>Figure 37 In both buildings, in the door frame, there is a <i>Panah</i> pattern on the house 'shield'.</p> |  <p>Figure 38</p> |
| <p>13.</p> |  <p>Mega Mendhung</p> |  <p>Figure 39 <i>Mega Mendhung</i> pattern is used in the separation wall between two houses, but not in the joglo house.</p> | |

| | | | |
|------------|---|---|--|
| <p>14.</p> |  <p><i>Kepetan</i></p> |  <p>Figure 40 Despite the difference in the pattern, <i>Kepetan</i> application can be applied above the window utilized as a fan.</p> |  <p>Figure 41</p> |
| <p>15.</p> |  <p><i>Anyaman</i></p> |  <p>Figure 42 Some part of the building using <i>anyaman</i> and wall covering</p> |  <p>Figure 43 some part of the building did not use <i>anyaman</i> but just a wall with motifs instead</p> |

* Figure's sources are listed in 'Reference'

CONCLUSION AND RECOMMENDATION

The use of the ornaments in Joglo traditional houses refers to what is the function and how the building was hoped to be built. The first precedent shows that the building was built intentionally for bringing the ambiance of a traditional Joglo house, and many parts of the building still use the ornaments that are commonly used in Joglo houses. While the second precedent shows that the building was intentionally built for the comfort of the owner and the building is already adapted with the new modern style of building. The implementation of the ornaments may not follow the common placement of ornaments in Joglo's house, instead of adjusting for the needs and reason from the owner.

It should be noted that the research was done through online research and discussion. This may be due to the current pandemic situation that prevents the researcher from doing direct research and discussion. Therefore, more developed and planned research and discussion are recommended.

REFERENCE

- Widayati, Ne, N E Rakhmawati, dan Dendi Pratama. 2019. "The Architectural Structure of Joglo House as the Manifestation of Javanese Local Wisdom". Jakarta: -
- Moniaga C., and Alvina Gunawan. 2019. "Rumah Joglo Sebagai Identitas Visual Konsep Bangunan Kuliner Kontemporer". Semarang: Tuter Rupa.
- Iswanto D. 2008. "Aplikasi Ragam Hias Jawa Tradisional pada Rumah Tinggal Baru". Jurnal Ilmiah Perancangan Kota dan Permukiman. 90-97
- KibaGus. (2011, January 23). Simbol ornamen tradisional rumah adat Jawa tengah. Retrieved from <http://www.hdesignideas.com/2011/01/simbol-ornamen-tradisional-rumah-adat.html>

Mencicipi Surga Kecil Kuliner Kota Semarang. (n.d.). Retrieved July 16, 2020, from <http://www.rumahjogjaindonesia.com/isi-majalah/mencicipi-surga-kecil-kuliner-kota-semarang.html>

Hanifah, Hanifah Jr. Content Writer for 99.co | Knit & Crochet Enthusiast Follow Me; Hanifah Jr. Content Writer for 99.co | Knit & Crochet Enthusiast, Me; F., Novianti, C., Rahmatika, E., & Indonesia, 9. (2020, March 20). Intip Potret Rumah Irfan Hakim yang Berbentuk Joglo: Harganya Miliaran! Retrieved July 16, 2020, from <https://www.99.co/blog/indonesia/potret-rumah-irfan-hakim-klasik/>

Comparison table figure's sources

- **Figure 17, 19, 21, 23, 25, 31, 40**
[Untitled Delman Resto interior](2019). Delman Resto
<https://delmanresto.business.site/posts/411788866203498033>
- **Figure 29**
[Untitled Delman Resto front gate]. Seputar Semarang
<http://seputarsemarang.com/delman-resto-5310/>
- **Figure 33**
Arisanbestari. (2016). [Untitled Delman Resto front view]. [Online image]. Arisan Bestari. <https://arisanbestari.wordpress.com/2016/04/14/kuliner-semarang-delman-resto-semarang/>
- **Figure 35**
Moniaga, C, Gunawan, A. (2019). Soko Guru Joglo Delman Resto. Tuter Rupa paper
- **Figure 42**
Silviani, A. (2018). Interior Delman Resto Semarang. [Online image]. Rumah Arum. http://www.arumsilviani.com/2018/02/22/5-kafe-di-semarang-dengan-nuansa-tempo-dulu/20180106_180914/
- **Figure 30, 34**
Wirayuda, W. (2020). [Untitled main picture]. [Online image]. Narasi. <https://narasidesign.com/4-rumah-artis-indonesia-dengan-gaya-tradisional-indonesia/>
- **Figure 18, 20, 22, 24, 26, 28, 32, 36, 38, 41**
[Captured Youtube video]
<https://www.youtube.com/watch?v=ZFMsrGf5MKE&t=216s>
- **Figure 39**
[Captured Youtube video]
<https://www.youtube.com/watch?v=ap33RMITvmA&t=132s>
- **Figure 43**
[Captured Youtube video]
https://www.youtube.com/watch?v=55-g2pskr_8