



Ethnic Architectural Ornaments as Character of Joglo Traditional House

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August 9, 2020

ETHNIC ARCHITECTURAL ORNAMENTS AS CHARACTER OF JOGLO TRADITIONAL HOUSE

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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 discussion using the comparison tables showing the ornamentations of joglo houses precedents, 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 precedents 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 the 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

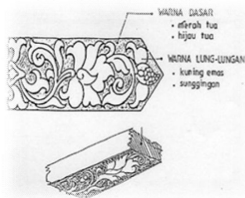
The research conducted by the author is entitled "Ethnic Architectural Ornaments as Character of Joglo Traditional House", the similarity of the theme that the author read before is as follows:

Title : "Aplikasi Ragam Hias Jawa Tradisional pada Rumah Tinggal Baru"

Written by : Danoe Iswanto

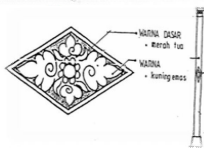
Ornamentation is an additional feature of a building by referring more importance to aesthetics rather than to function. But the beliefs of our ancestors believe that ornamentation has philosophies values and function, as well for the Javanese traditional houses. The Joglo house has various ornaments, 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;



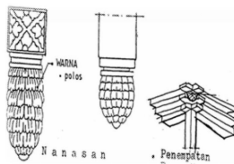
Lung-lungan

- 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 beam, *pemidangan*



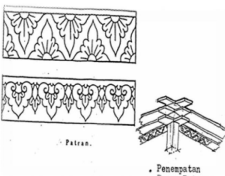
Wajikan

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



Nanasan

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



Patron

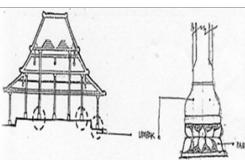
- Resembles a leaf from the word 'patra'
- Have plain or real color
- Located at building skeleton beam, *blandar*



Gambar IV.61 : ragam hias Banyu Tetes

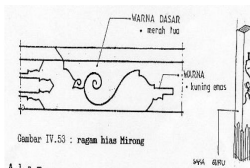
Banyu Tetes

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



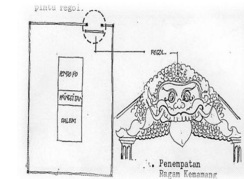
Padma

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



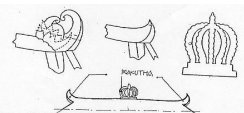
Mirong (Fauna)

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



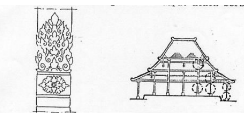
Kemamang (Fauna)

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



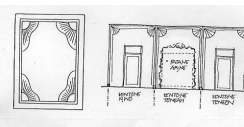
Makutha (Nature)

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



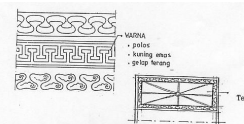
Praba

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



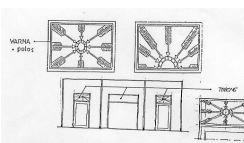
Panah

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



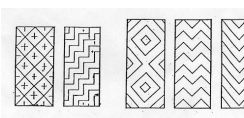
Mega Mendhung

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



Kepetan

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



Anyaman

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

RESEARCH METHODS

The method that is used in this research is a comparative method by using a quantitative 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

PRECEDENTS

1. Delman Resto Semarang



Delman Resto 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

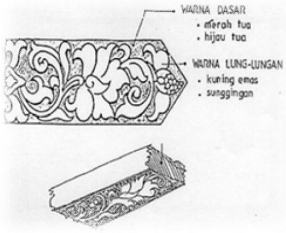


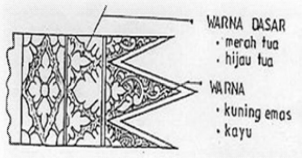


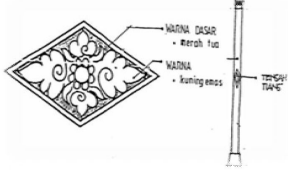


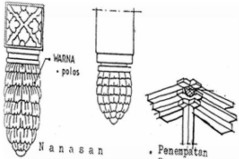


modern. Delman Resto Development which adapts values and culture This Joglo house has a purpose for deepening the value and essence rather than an old Javanese atmosphere the past is the concept of the building this traditional Javanese culinary.

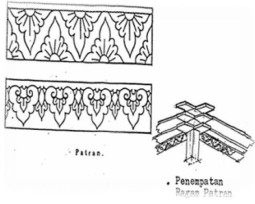



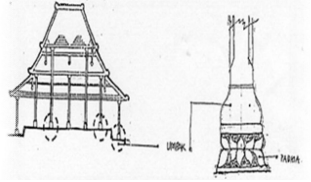


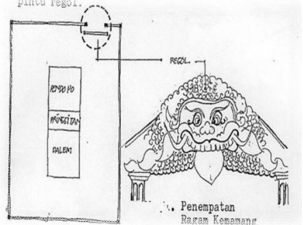


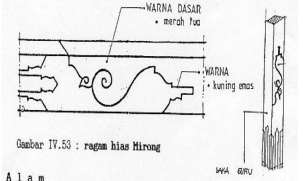


2. Irfan Hakim's Joglo House

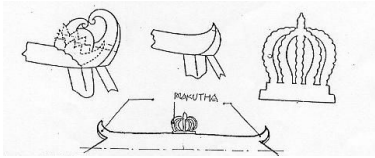

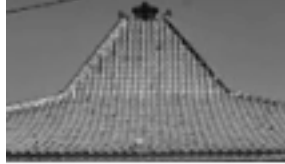
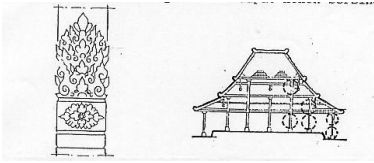


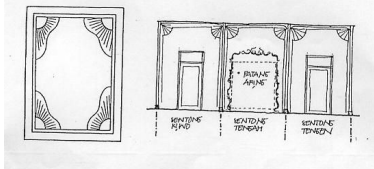


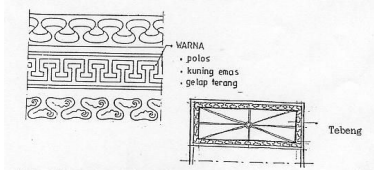



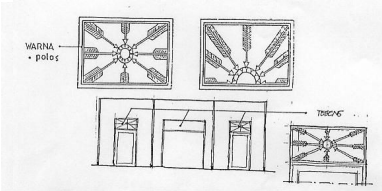


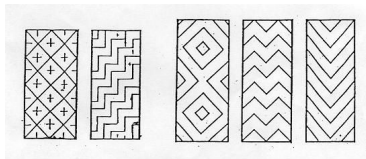


The house that is now occupied by Irfan and his family is located in the Jaticepaka area, Bekasi. The house building was made from zero, on a land area of 680 square meters. The Joglo house is an interesting example of the combination of a traditional and modern house. In addition to access not far from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

Despite the mixed ambience 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.

No.	Description	Delman Resto Semarang	Irfan Hakim's Joglo House
1.	 <p>WARNA DASAR • merah tua • hijau tua</p> <p>WARNA LUNG-LUNGAN • kuning emas • sungingan</p> <p>Lung-lungan</p>	 <p>The lung-lungan patterns can be seen clearly below the building's beam.</p>	 <p>The lung-lungan patterns cannot be seen below the building's beam.</p>
2	 <p>WARNA DASAR • merah tua • hijau tua</p> <p>WARNA • kuning emas • kayu</p> <p>Saton</p>	 <p>On the beam of this house wearing, saton ornaments, in accordance with placement of ornamental saton.</p>	 <p>On the beam of this housewearing the saton ornament cannot be seen</p>
3	 <p>WARNA DASAR • merah tua</p> <p>WARNA • kuning emas</p> <p>Wajikan</p>	 <p>The Wajikan patterns are not shown in the building column</p>	 <p>The Wajikan patterns are not shown in the building column</p>
4	 <p>WARNA • palis</p> <p>Nanasan</p>	 <p>The nanasan patterns can be seen clearly on the top of the building's pole.</p>	 <p>The nanasan patterns cannot be seen on the top of the building's pole</p>

			pole.
7	 <p style="text-align: center;">Patron</p>	 <p>On intercropping <i>blandar</i> the application of appropriate decorative styles has been carried out, such as <i>patran</i> combined with <i>banyu tetes</i> and matting.</p>	 <p>On intercropping <i>blandar</i> the application of appropriate decorative styles has not been carried out in all of the building's beams.</p>
8	 <p style="text-align: center;">Banyu Tetes</p> <p>Gambar IV.61 : ragam hias Banyu Tetes</p>		
9	 <p style="text-align: center;">Padma</p>	 <p>On the <i>umpak</i>, the padma patterns may be seen not too clearly, but the patterns should be preserved well.</p>	 <p>On the <i>umpak</i>, there is <i>padma</i> pattern</p>
10	 <p style="text-align: center;">Kemamang (Fauna)</p>	 <p>The front gate is not using the Kemamang ornaments as the meaning of preventing evil.</p>	
14	 <p style="text-align: center;">Mirong (Fauna)</p>		

		In both building, the Mirong patterns are not shown in the building column	
16	 <p>Makutha (Nature)</p>	 <p>- This ornamental variety is placed on the roof of the dining building.</p>	 <p>- This ornamental <i>makutha</i> variety is placed on the inner ridge grand and main house.</p>
17	 <p>Praba</p>	 <p>In the bottom of the pole, there is praba ornament seen clearly.</p>	 <p>In the bottom of the pole, there is no praba ornament.</p>
18	 <p>Panah</p>		 <p>In both buildings, in the door frame, there is a Panah pattern on the house 'shield'.</p>
19	 <p>Mega Mendhung</p>		 <p>Mega Mendhung pattern is used in the separation wall between two houses, but not in the joglo house.</p>

20	 <p style="text-align: center;">Kepetan</p>		
22	 <p style="text-align: center;">Anyaman</p>	 <p>Some part of the building using anyaman and wall covering</p>	 <p>some part of the building did not use anyaman but just a wall with motifs instead</p>

CONCLUSION AND RECOMMENDATION

The use of the ornaments in Joglo traditional house is basically referred 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 ambience 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 just for the comfort of the owner and putting less Joglo ambience in the building, in fact that 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 house, as adjusting for the needs and reason behind from the owner.

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