

FORM AND FUNCTION CHANGES OF PENDHAPA (TRADITIONAL JAVANESE HALL)

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ABSTRACT

The discussion of pendhapa (Javanese traditional hall) in this paper is more emphasis on the form and change its function. Pendhapa generally shaped Joglo, and is the only house that is owned by the noble persons. Joglo is in square a with four-poster as the main pillar that often called Saka Guru. The four pillars support the roof towering in the middle is called the roof Brunjung. Pendhapa initially serves as a gathering place, deliberation and social interaction between citizens to know each other. In Javanese architecture, pendhapa called Home Front and serves as a living room. However, in its development pendhapa can also function as a commercial space. It is associated with the development of the culture and lifestyle of the people, especially those in Surakarta.

Key word: pendhapa, Form and Function.

HOUSE IN THE JAVANESE COMMUNITY

Javanese cultural life in the city of Surakarta is a Javanese civilization rooted in the Kingdom. This civilization has a history of literature that has been there since four centuries ago, and has the art developed in the form of dance and sound art Kraton, and marked if a religious life that is highly syncretistic, a mixture of elements of Hinduism, Buddhism, and Islam. This is especially true in the city of Kraton Surakarta, where growing dozens of contemporary religious movement, called the movement psychotherapy. Regional palaces of Java is called Negarigung (Koentjaraningrat, 1984: 25). Javanese way of life can not be separated by the King's role and power in the palace. Given the position of the palace as the center of the universe, then setting the buildings within the palace can not be separated from efforts to harmonize the king's palace to the community life of the universe it. Position King can not be separated from the power of the authorities, to do it is with spiritual concepts that may be due to cultural influence from India (Darsiti, 1989: 3). Traditional culture is no longer a social status symbol, to anyone who could took away her economically, socially, and intellectually can be part of high culture. There are also new patterns of professionalism in the traditional arts. Apprenticeship in artistic inheritance pattern is replaced with the institutions of art. Formalism old palace of culture was replaced by formalism plural of the institutions of art (Kuntowijoyo, 1987: 29).

Java community is not a collection of individual human beings connecting with one another as well as indisidu the one with the community, but a unity that bound between each other by the norms of life based religi.Hal tradition as well as a community foundation that is mutual cooperation. The system of family life in Java reflected in customary law. As the smallest unit of society is the family life. A family can live together in the community to create the life of the most little known village communities. Several hundred villages which are geographically incorporated in an area, such as Yogyakarta and Surakarta, turns each have a social life norms are different. Therefore, people who live in these areas is a family community called regional community (Budiono Herusatoto, 1991: 42).

Architecture Java House is determined by the culture and attitude of the human life of Java. Therefore, in the embodiment, Java House is a home that reflects the welfare of the world and the hereafter. In principle, Java House is a house that refers to the environment, the religious environment, family environment and socio-cultural environment. This is because the Java House moved from the concept of tradition that exists is that the human being is one element of the natural world, so humans should be united with God. Man can not be separated from nature, man must unite with nature, and human beings must also be united with his Lord. Thus, the purpose of life is to follow nature, enhance and maintain the natural realm to the welfare of the world and the hereafter.

Java house consists of a wide variety of physical forms architectural, among others: Joglo, Tajug, Limasan, village and Bake-Pe. Joglo is one of the few forms of Java House. Joglo has a different shape and form the most perfect among other forms of Java House. Compared with other Java area, the shape Joglo growing in the region of Yogyakarta and Surakarta has a specific character. In terms of the shape and structure of the building, Joglo is a building that has a high value concept. In most of the Java community, Joglo building functioned as Pendapa. Physical form Joglo as building Pendapa, in addition to paying attention to the aesthetic values, are also bound by the cultural values prevailing in the Java community, such as the system layout always refers to the non-physical aspects that customs and beliefs that they profess , Therefore, Joglo as Pendapa buildings can blend

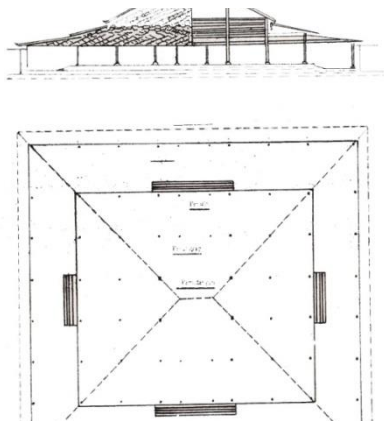
with the natural environment and culture of the people. Uniqueness always appear on the building Joglo, as well as symmetrical shapes that symbolize balance and all formal-an, roof towering malambangkan charismatic nature and the authority, has four Saka Guru who symbolizes strength or robustness and power, have a look-face different side-rear symbolizes less open attitude and a south-facing building that symbolizes the populist (protector of the little people) .Most traditional buildings, has charts arrangements which are often based on things that are holy or sacred, because religion and ritual is the center. This is because the traditional view of society is religious (Rapoport, 1979 Wondoamiseno, 1991: 7).

Similarly, the traditional houses of Indonesia can not be separated from the values of sanctity and also often has value as a type or symbol. For example: Java House, the symbol of the sanctity centered in the middle sentong (krobongan / pasren / petanen), homage is addressed to Dewi Sri as a protective emblem of fertility or a bride who will forward the human generations. Dewi Sri denoted as rice seeds to be planted back in. While the statue Loroblonyo generally placed in front of this symbol Krobongan. Dari expected, the occupants will get a sense of ease and happy in her house. Thus, a sense of ease and happy in the house one of the background purposes Javanese life. Besides home symmetrical shape or alignment represents the balance to be achieved in life (Dakung, 1982 in Wondoamiseno, 1991: 7).

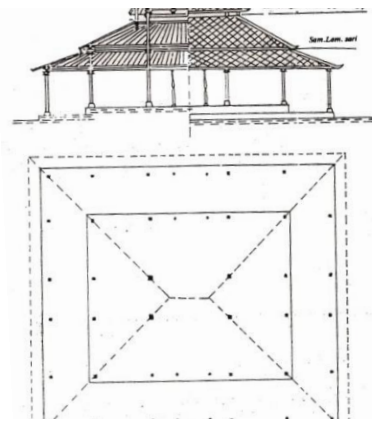
In the Java community, spatial concepts in Java Architect consists of several spatial arrangement. Besides Griya Ageng / Dalem, as a family residence, there is also a front room called Pandhapa which serves as a reception room. The space serves as a family room called Griya Ageng / Dalem or Omah buri (back home), while the space used as a living room or Omah called pendhapa ngarep (front of house). Among the house back and front of the house there is space interface called Pringgitan. Pringgitan word comes from the word ringgit means puppet. Pringgitan generally serves as a venue for staging puppet. Puppet audience directly in Pendhapayang space generally consists of men. While the Wayang shadow can be seen from space Dalem is usually done by women.

The Shape Of Pendhapa

Pendhapa generally shaped Joglo, and is the only house that is owned by the noble persons. Joglo square and four-poster as the main pillar is often called Saka Guru. The four pillars support the roof towering in the middle is called the roof Brunjung. The slope of the roof is sharper than the pyramid roof. On development, pendhapa shaped Joglo house has undergone many changes, so it has diverse forms. Here is some form of pendhapa Joglo:



Picture Joglo Hageng (great joglo)

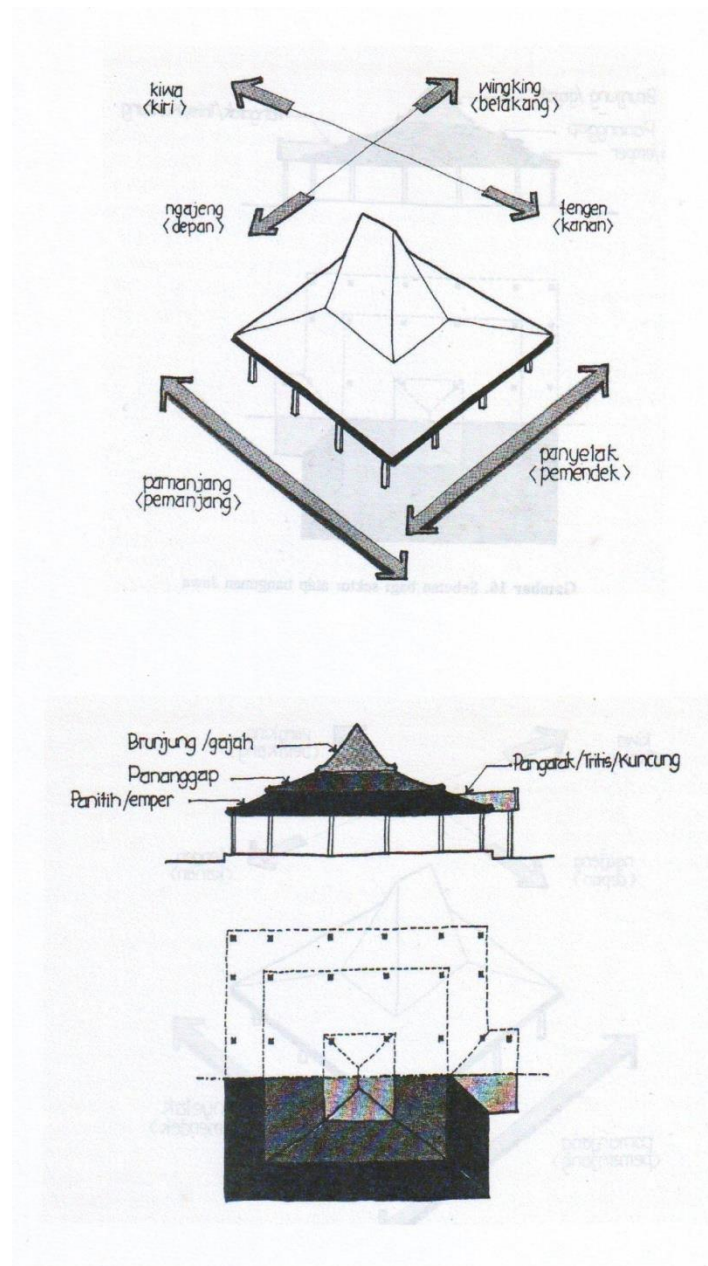


Picture Joglo Mangkurat (Joglo King Mangkurat Style)

Pendhapa home 'Joglo' is building the house Traditional Java has the most complex shapes. Basically pendhapa home 'Joglo' berdenah four and only four-poster called 'saka Guru'. So just a form of the middle course of form Home 'Joglo' growing up now. Subsequent developments occur additions to parts of the sides so that the poles increases according to the needs. Pendhapa home 'Joglo' is a form of Javanese traditional house that has full-loaded most ideal for use as a meeting room. Judging from the structure of the building, houses 'Joglo' also has a more complete structure compared with other forms of Javanese Traditional Home. Houses 'Joglo' has a shape that is very flexible, because if you want to expand the space can be done simply by adding a 'porch' around him, so that the poles and the structure became increasingly complete.

Houses 'Joglo' is a building that has a comprehensive plan space. Houses 'Joglo' is used as 'Pendapa' which serves as a meeting place and a place deliberation. So the house 'Joglo' is only one form of various forms of traditional Javanese house. Houses 'Joglo' has a roof towering in the middle, which is referred to as the roof Brunjung'. The roof is on the bottom is supported by four pillars called 'Saka Guru'. Roofs 'Brunjung' in house 'Joglo' has the same shape on two sides facing each other, but in the front-rear side has a different shape to the left and right side. On the front-rear side of the trapezoid-shaped roof, while the left and right side of the triangular tapered top. Roofs 'Brunjung' in house 'Joglo' has a different shape when compared with the roof

'Brunjung' in house 'Limasan' and House 'Tajug'. At Home 'Joglo' shape of the roof 'Brunjung' higher and has a roof slope sharper than the roof 'Brunjung' in house 'Limasan'. While the roof 'Brunjung' in house 'Tajug' has four equal sides are triangular shaped tapered top and have the same inclination angle with the roof 'Brunjung' in house 'Joglo'.



The side view and Roof/top view of 'Joglo'

(Source: Josep Prijotomo, 1995: 25-26).

In addition to the roof 'Brunjung', forms the roof 'Joglo' has several different layers of roof slope angle between the shape of each other. In the second tier under the roof 'Brunjung' is called the roof 'Responder' with a slope angle of the sloping roof over the angle of the roof 'Brunjung'. In the third and fourth tier respectively called the roof 'Penith' and 'Peningrat'. Both forms the roof of the latter has a more gentle slope of the roof compared to the slope of the roof 'Responder' and roofs 'Brunjung'. House roof shape 'Joglo' has several types based on their shape and the number of layers of the roof, the roof of which form two-layered, three-layered or four layers. The more layers in the form of the roof, the more complete and perfect form of house 'Joglo' is. Type Houses 'Joglo' which has the form of a coated roofs four Houses 'Joglo' the most perfect types, such as Houses 'Joglo Sinom clamp' and House 'Joglo Hageng'. An example is 'Pendapa Court' Pura Mangkunegaran which is a type of house 'Joglo Hageng'.



Front View and Side 'Pendapa Agung' Pura Mangkunegaran Surakarta.



Front View 'Pendhapa Dalem Suryohamijayan' Surakarta.

The Changes Of Pendhapa Functions

Building pendhapa rectangular-shaped floor plan and has the main pillars in the middle of the room. In its development, pendhapa experiencing widening by adding pillars supporting its edges in accordance with the needs of the space. In addition, the expansion pendhapa also done by expanding toward the four sides to form a lobby called overhang. Therefore, pendhapa can be used as a meeting room or space where deliberation among citizens in the surrounding community. In the development of the cultural community, pendhapa also functioned as a commercial space.

Pendhapa was the home front that point to receive guests, breaks or other purposes, but not a place to stay (family bed). In general, pendhapa always open meaning there was partitioned space. Home front or pendhapa must pemidangan beam with a length of rodents, reduced the number of number is a multiple of 5 (five) bersissa 2 (two). For example, beam 17 feet long, was reduced $3 \times 5 = 2$ feet; pemidangan rodents 12 feet minus $2 \times 5 = 2$ feet. All the numbers were reduced multiples of 5 (five) remain 2 (two) called a 12-foot fall designation Kitri called home. Home front or pendhapa should measure falls Kitri (Hamzuri: 81). Pendhapa is radiant cultural values of ethnic Javanese. This is evident in its physical manifestation, such as the shape, the structure and the decoration. Pendhapa physical form, in addition to paying attention to the aesthetic values, are also bound by the cultural values prevailing in the Java community. Spatial systems always refer to the non-physical aspects that customs and beliefs that they profess. Therefore, pendhapa can blend with the natural environment and culture of the people. Uniqueness always appear on pendhapa, for example: the symmetrical shape of the building, roof shape and Limasan Joglo, has the main poles, has a facade and a different side and facing south. Pendhapa is a building in the Java architecture located on the front. Pendhapa building adjacent to Pringgitan and Griya Ageng (sarongs). Pendhapa function is as a living room, interact with others, as well as a gathering place and deliberation. The shape and setting of the building that symbolizes pendhapa meaning of harmony between the occupants and the surrounding community.

Javanese cultural life in the city of Surakarta is a Javanese civilization rooted in the Kingdom. This civilization has a history of literature that has been there since four centuries ago, and has the art developed in the form of dance and sound art Kraton, and characterized by a religious life that is highly syncretistic, a mixture of elements of Hinduism, Buddhism, and Islam. This is especially true in the city of Surakarta, who developed into dozens of contemporary religious movement, called the movement psychotherapy. Regional palaces of Java is called Negarigung (Koentjaraningrat, 1984: 25). Based on historical facts, ancient

Javanese culture centered on the Mataram kingdom before it breaks into Kraton Surakarta and Yogyakarta Sultanate Palace. Given that in Central Java of yore is a cultural center that is the palace, the Surakarta in further discussion is considered to represent Central Java. It is based on the premise of the palace as a cultural center for the surrounding community. Culture that grew up in the surrounding regions, basically strongly influenced by the culture palace. Javanese way of life is inseparable from the role of King and power in the Kingdom. Given the position of the Palace as the center of the universe, then setting the buildings within the palace can not be separated from efforts to harmonize the life of the king Kraton community with the universe. Position King can not be separated from the power authority has, also related to the spiritual concept which is presumably due to the influence of Indian culture (Darsiti, 1989: 3). Traditional culture is no longer a social status symbol, to anyone who could took away her economically, socially, and intellectually can be part of a noble culture. There is also a new pattern in the traditional art of professionalism. Apprenticeship in artistic inheritance pattern is replaced with the institutions of art. Formalism old palace of culture was replaced by formalism plural of the institutions of art (Kuntowijoyo, 1987: 29).

Human life in the cultural environment of Java, basically stated on the basis of four areas or scope of the belief, that confidence, social ties, personal expression (personality) and problems or meaning. All four will affect the pattern of thought, action and his work. In terms of work, in which applies where the artificial environment or place of residence or work of architecture as part of the cultural life (Arya Ronald, 2005: 3). The settlements in the urban concept of Java is an extension of the palace to the region Negari Dalem Agung. There are some of the terminology used to describe a place to stay. The concept of territory Dalem means a world where the family originated. Physically called dwelling or place of residence of the Javanese in Dalem terminology that is inside the fence where the house was built. Omah own words Humah close to understanding the ancient Javanese language means the floor is liveable. This means that in Javanese culture, the concept of the house was not referring solely to the physical building, but within the person and his family lived. It is not permanent in the house may be closely associated with the idea of a place to stay as a home, not a building. Social cohesion which give a sense of security and territoriality pages recognized by the community as its Dalem is the main structure of the residential concept (A. Good P. Wiryomartono, 1995: 60).

In the Java community, the arrangement of the house within a family consists of several houses. In addition to special homes for shelter (bed) family, no home of its own as pendhapa for hearings or receive guests. Home to the family bed (Dalem) is called back home, while pendhapa called home front. Among the house back and front of the house there is a home interface called Peringgitan derived from the word meaning Anggit Ringgit or puppet. The house is usually to hold puppet shows, while the audience sits in pendhapa or home front. The house is one of culture. Cultural development of the past very nature Kraton centric, so that the house in the residential area or neighborhood (Kraton) family can not be separated from the provision of the palace. The meaning of the provisions of the court does not mean the shape and structure of the house on their families and most people have to mimic the shape and composition of the court, even on the contrary, there is a ban mimic certain home arrangement (Fibre Kawruh Kalang, Pethikan Griya Jawi: 79). Java home building structure is an arrangement of spaces that reflect the distinctive buildings such as: pendhapa, Peringgitan, Dalem, Pawon, Gandhok, and Gadri. Relation between this arrangement is an arrangement of space / building process of its realization highly influenced by mythology and cosmology Java (Suhardi, 2004: 28).

Java House manifestation is a manifestation of a way of life (trust, knowledge, ethics and aesthetics) Javanese. It is as the elaboration of the concept of the relationship between humans Java with its natural surroundings. Basically Java architecture consists of five kinds of shapes and front views each have a symmetrical shape. The concept of building pendhapa more laid benchmark on nature, environment, people, culture and cosmology that they profess. Meanwhile, one very important factor in the design of buildings pendhapa is the scale and size of the building. The unit of measure used in buildings pendhapa in different Java architecture with buildings pendhapa thriving today. Bangunann pendhapa in Java architecture using a unit of measure that is derived from human limbs Java, such as asta (arm), halibut (foot), Tebah (width of the palm of the hand), span (the distance between the tip of the thumb to the little finger when the hand is stretched) and so forth. The use of human scale like this can produce works of building design is more reasonable and consistent with the physical needs of people's daily life of its inhabitants. Units in the building pendhapa rather refers to the natural and human environment. In the design of buildings pendhapa, appear to have the maturity of the design of integrating the elements of culture with aesthetic elements. The elements in question represents the union between the transcendental element of trust in the context of cosmology. Thus there are elements that are contrary to the concepts of trust, such as the look of the building, the direction / orientation of the building, the architecture, system layout and the structure and construction of the building. View from the front view and a side view of the building, seen that it shows kesetangkupan Building Java (symmetry) on each perujudannya. Meanwhile, when building Java viewed from the front, it can be recognized by their kiwa section (left) and section tengen (right). Kiwa section is part of the building which is located on the left side direction toward the occupant, as does tengen section (right). Both parts are no different from those commonly known as a side of the building, as is the case with ngajeng parts (front) and part wingking (rear) which has elements similar construction. In other words, part-wingking ngajeng buildings, many associated with the direction of building Java pamanjang; while part-tengen kiwa associated with panyelak direction. (Josef Prijotomo, 1995: 25).

In the present values developed in the community more diverse and open (open society). In such societies, diversity of values caused by the growing needs of an increasingly diverse members of society as well. The values of a diverse society provides an opportunity to the changing values of Javanese culture. Likewise, functionality and value pendhapa that developed in diverse and open society like this are likely to undergo change and development. Therefore, based on the development needs of the community at the present time, there is also a change in the function and value pendhapa in Java architecture.

Conclusion

Based on the description of the shape and function changes pndhapa, the authors can conclude the following:

- Java community in Surakarta is the Java community that has a view of life which can not be separated by the king's role and power in Keraton
- pendhapa growing in Surakarta, most have the characteristic shape of Joglo. Joglo square shape and has four main pillars called Saka Guru. The four pillars support the roof towering in the middle, and the roof is called roof Brunjung.
- pendhapa in Java House serves as a gathering place, deliberation and social interaction between citizens. While in development, function pendhapa shifted into a public space for commercial purposes.

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